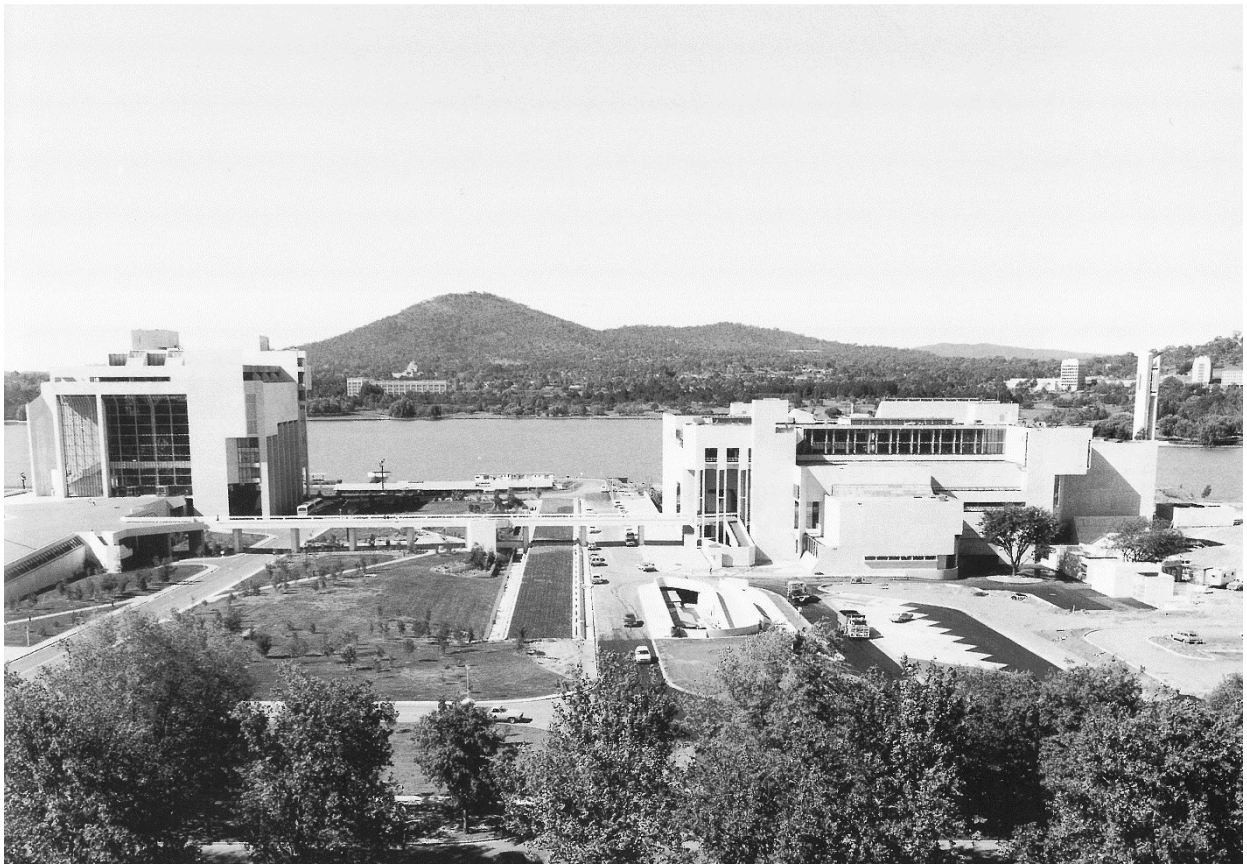
GML HERITAGE

High Court of Australia and National Gallery of Australia Precinct

Heritage Management Plan

Report prepared for the National Capital Authority

May 2021



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Report Register

The following report register documents the development and issue of the report entitled High Court of Australia and National Gallery of Australia Precinct—Heritage Management Plan, undertaken by GML Heritage Pty Ltd in accordance with its quality management system.

Job No.	Issue No.	Notes/Description	Issue Date
17-0020	1	First Draft HMP issued to the NCA	24 May 2017
17-0020	2	Final Draft HMP issued for Public Notification	23 June 2017
17-0020	3	Final Report issued to the NCA	15 May 2019
20-0324	4	Amended Final HMP issued	22 October 2020
20-0324	5	Amended Final HMP issued (minor editorial changes)	22 December 2020
20-0324	6	Amended Final HMP issued (responding to AHC comments)	6 May 2021
20-0324	7	Amended Final HMP issued (clean version)	12 May 2021

Quality Assurance

GML Heritage Pty Ltd operates under a quality management system which has been certified as complying with the Australian/New Zealand Standard for quality management systems AS/NZS ISO 9001:2008.

GML has been requested by the NCA to issue this report as an unsecured version in editable MS Word format. It is therefore not a GML controlled document.

The report has been reviewed and approved for issue in accordance with the GML quality assurance policy and procedures.

Cover: The High Court and National Gallery with early landscaping following the buildings' completion, c1980s. (Source: National Capital Authority in Reid, P 2002, *Canberra Following Griffin*, p 297)

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Executive Summary

The High Court of Australia and National Gallery of Australia Precinct (the Precinct) is a designed landscape of outstanding significance to the nation, which is recognised for its heritage values through its inclusion in the National Heritage List (NHL). The Precinct has a specifically designed landscape setting, and is the home of the national institutions—the High Court and National Gallery.

The Precinct, also known as the 'Arts and Civic Campus', lies within Canberra's central designed and symbolic landscape in the National Triangle, at the northern edge of the Parliamentary Zone and adjacent to Lake Burley Griffin. The planning and development of this Precinct is historically connected with the Griffin Plan and the Commonwealth's reinvigoration of creating and expanding Canberra as Australia's National Capital.

The National Capital Authority (NCA) commissioned GML Heritage Pty Ltd (GML) to prepare an updated Heritage Management Plan (HMP) for the Precinct, noting that the previous 2006 Management Plan was prepared prior to its inclusion in the NHL and the introduction of new site elements, including the National Portrait Gallery, the extension to the National Gallery, and associated landscaping works.

This HMP has been prepared in accordance with the *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act) (Cwlth) ensuring compliance with Schedules 5A and 5B of the Regulations for the Management plans for National Heritage places.

As heritage values evolve and change over time, this HMP includes a revised assessment of the National and Commonwealth Heritage values (including undertaking an assessment of community-held values) to confirm the presence of the listed values and ensure that any changes are identified and addressed.

The report provides the NCA with clear policy direction to guide the future conservation and management of the landscape. The policies are based on a thorough understanding of the heritage values and landscape design principles for the Precinct.

The complexities in the responsibilities for managing the Precinct, which includes individually listed heritage places managed by separate institutions and agencies, were considered in the development of the report and addressed via stakeholder consultation.

The key recommendations for immediate action which arise from the HMP, for the ongoing conservation of the Precinct and primarily the landscape, include:

- arranging a formal revision of the official NHL citation and boundary in line with the suggested revisions in Section 4.0 and Section 5.2.3 of this HMP;
- preparing a Precinct Maintenance Plan and Tree Management Plan;
- developing a program for the revitalisation of key landscape spaces in the Precinct, including the Address Court and the High Court landscape (including the Prototype Area);
- establishing a system of communication and regular engagement with the institutions within the Precinct (National Gallery, High Court and National Portrait Gallery); and
- ensuring consistency in the ongoing management of the Precinct.

1.0 Introduction

1.1 Background to the Heritage Management Plan

The National Capital Authority (NCA) commissioned GML Heritage Pty Ltd (GML) in March 2017 to review and update the Heritage Management Plan (HMP) for the High Court of Australia and National Gallery of Australia Precinct (the Precinct).

The heritage values of the Precinct are recognised through its inclusion in the National Heritage List (NHL) and the Commonwealth Heritage List (CHL) (refer to Appendix A for the official citations). The *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act) (Cwlth) requires that a HMP be prepared for National and Commonwealth Heritage places to conserve, present and transmit their heritage values.

This HMP updates the previous Management Plan developed for the Precinct by Dr Michael Pearson, Craig Burton and Duncan Marshall (2006 Management Plan). The 2006 Management Plan was prepared prior to the Precinct's inclusion on the NHL, and the introduction of new elements including the National Portrait Gallery, the extension to the National Gallery and associated landscaping works.

A formal review of the 2006 Management Plan was undertaken prior to the preparation of this revised HMP. Prepared in accordance with Sections 324W and 341X of the EPBC Act, the review assessed the management plan for its consistency with the Commonwealth/National Heritage management principles and its effectiveness in protecting and managing the heritage values, and provided recommendations for the improved protection of the heritage values. The recommendations from the review have helped inform the development of this HMP.

This HMP has been prepared to provide the NCA with clear policy direction to guide the future conservation and management of the landscape in light of the changes to the Precinct. A revised assessment of the Commonwealth and National Heritage values has been undertaken to confirm the presence of listed heritage values and ensure that any changes are identified and addressed.

This HMP is consistent with the regulations of the EPBC Act, particularly Schedule 5A 'Management plans for National Heritage places', and Schedule 5B 'National Heritage management principles' (refer to Appendix B for the compliance schedule).

1.2 Study Area

The official NHL boundary for the 'High Court–National Gallery Precinct' comprises the National Gallery, the High Court and their associated landscape settings (refer to Figure 1.1). The National Portrait Gallery was constructed in 2008 and now lies predominantly within the NHL boundary, however the changes to the landscape as part of the new entry and extension to the National Gallery of Australia falls outside the NHL boundary. A discussion of a revised NHL boundary is included in Section 5.0 of this HMP.

The study area for this HMP (referred to as 'the Precinct') is the NHL boundary and the full extent of landscaping of the National Gallery of Australia (ie. including the Australian Garden to the south and carpark to the east) (refer to Figure 1.2). The Precinct is defined by Lake Burley Griffin to the north, Bowen Place to the east, King Edward Terrace to the south, and a line parallel to the land axis to the west of the National Portrait Gallery.

The Precinct, also known as the 'Arts and Civic Campus', lies within Canberra's central designed and symbolic landscape—listed as part of the Parliament House Vista (a CHL place), which encompasses the National Triangle, and the Parliamentary Zone

[1] in part—a slightly smaller area on the southern side of Lake Burley Griffin (refer to Figure 1.3). The Vista combines urban planning, landscape and architecture to achieve a grand vision of a symbolic, unified and visually dramatic place.[2] It is also distinctive for the generally symmetrical organisation of monumental buildings in the landscape, the large body of water of Lake Burley Griffin, and the parklands and gardens which contribute to the landscape setting of the broader Vista area. The features within the Precinct are described in more detail in Section 3.0 of the HMP.

Figure 1.1 The location of the 'High Court—National Gallery Precinct' in its context in Canberra, showing the official NHL boundary (red line). (Source: Google Earth with GML edits based on data from the Department of Agriculture, Water and the Environment, Protected Matters Interactive Search Tool)

Figure 1.2 The study area for the HMP (shown as a dashed white line), comprising a broader area than the existing NHL boundary (red line) to include analysis of the immediate setting of the official listed area. Note the National Portrait Gallery was constructed within the boundary in 2008, and the landscape works associated with the extensions to the National Gallery of Australia are outside the boundary to the south. (Source: Google Earth with GML edits)

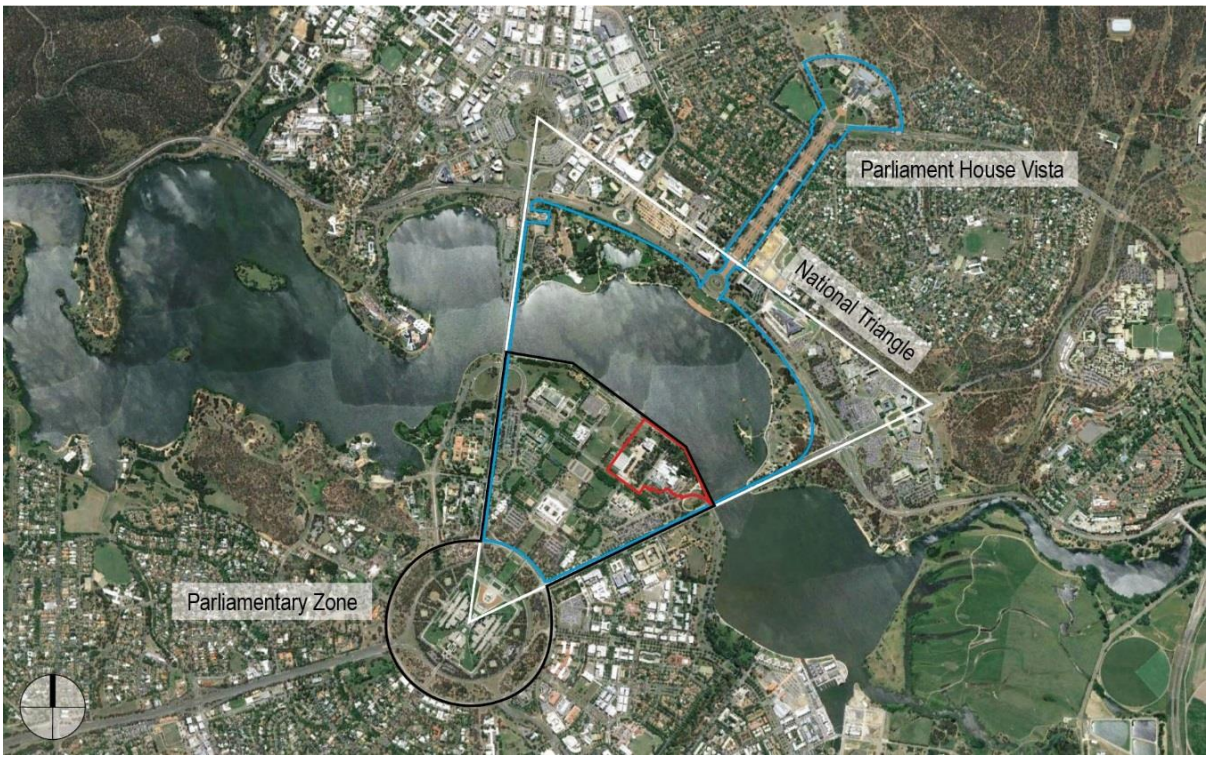

Figure 1.3 Context diagram showing the location of the Precinct in the Parliament House Vista (blue), National Triangle (white) and Parliamentary Zone (black). (Source: Google Earth with GML edits)

1.3 Legislative Context

The Precinct is included in the NHL and is therefore subject to the provisions of the EPBC Act as a Matter of National Environmental Significance (MNES). It is also listed in the CHL, a statutory list for places with listed Commonwealth Heritage value which are owned or leased by the Commonwealth Government. Refer to Section 1.4 for further details on the relevant heritage listings.

This HMP for the Precinct has been prepared in accordance with the requirements for Management plans for National Heritage places under the EPBC Act (Sections 324S 341S and Regulation 10.01C Schedule 5A). The HMP's primary function is to guide the owner and manager in the conservation, protection and presentation of all heritage values of the National Heritage place.

Section 5.0 elaborates on the NCA's statutory obligations, including the National Capital Plan.

1.4 Heritage Context

The Precinct is listed for its heritage values on several heritage registers. In addition, individual elements within the Precinct are included on heritage registers, and the Precinct is located within and adjacent to a number of additional heritage places (refer to Figure 1.4).

1.4.1 Statutory Listings

National Heritage List (NHL)

The NHL was established under the 2004 amendments to the EPBC Act. This statutory list is Australia's list of natural, historic and Indigenous places of outstanding heritage value to the nation. National Heritage places may be owned or controlled under any jurisdiction.

- 'High Court—National Gallery Precinct' (Place ID: 105745), 23 November 2007. The NHL citation is included in Appendix A.

There is also currently a nomination being examined for National Heritage values for Canberra the Planned National Capital.[3]

Commonwealth Heritage List (CHL)

The 2004 amendments to the EPBC Act were established in part to protect and conserve places of significant natural or cultural heritage value, which are owned or controlled by the Commonwealth. The CHL was established under the amendments, and is a statutory list of natural, Indigenous and historic heritage places owned or controlled by the Australian Government.

There are multiple, overlapping listings associated with the 'Precinct', as follows:

- 'High Court—National Gallery Precinct' (Place ID: 105544), 22 June 2004. The CHL citation is included in Appendix A;
- 'High Court of Australia' (Place ID: 105557), 22 June 2004;
- 'National Gallery of Australia' (Place ID: 105558), 22 June 2004;
- 'Parliament House Vista' (Place ID: 105466), 22 June 2004; and
- 'Sculpture Garden National Gallery of Australia' (Place ID: 105630), 22 June 2004.

1.4.2 Non-Statutory Listings

Register of the National Estate (RNE)

The RNE ceased to have statutory effect in February 2012 and listing on the RNE does not provide direct legal protection or prescriptive requirements for management. The RNE is retained by the Commonwealth as an archival database of places.

- 'High Court—National Gallery Precinct' (Place ID: 102721), 11 August 1987;
- 'High Court of Australia' (Place ID: 102823), 11 August 1987;
- 'National Gallery of Australia' (Place ID: 102824), 11 August 1987;
- 'Parliament House Vista' (Place ID: 13371), 11 August 1987; and
- 'Sculpture Garden National Gallery of Australia' (Place ID: 18917), 11 August 1987.

Australian Institute of Architects (AIA) (ACT Chapter)

Listing by the AIA (the Institute) is non-statutory and provides recognition of their architectural heritage value. The High Court—National Gallery Precinct was included in the Institute's nomination to the International Union of Architects' (UIA) World Register of Significant Twentieth Century Australian Architecture.

The Institute also awarded the Canberra Medallion to the High Court in 1980 and the National Gallery in 1982. The buildings were further recognised by the Institute in 2001 in its listing of the two buildings for national significance.[4]

National Trust of Australia (ACT) Register of Significant Places

From its foundation in 1979 to 2004, the National Trust (ACT) classified places deemed to be of high cultural and historical value to the heritage of the ACT. The register is not a statutory listing. The aim of classification was to provide solid historical evidence for establishing the importance of each listed site and to use this evidence to advocate for their future conservation and use. The National Trust (ACT) ceased classifying places in 2004, instead nominating them to the ACT Heritage Register where, if accepted, they would be afforded a level of statutory protection under the *Heritage Act 2004* (ACT).[5]

The 'High Court Fountain' (Cascade Waterfall) was classified in 1987 as well as the Parliamentary Triangle and Parliamentary Zone in 1992, meaning that the Trust's heritage committee (a group of professionals volunteering their expertise to the organisation) had investigated potential heritage values of the site and conferred the highest level of public community recognition.

NCA Heritage Register

The NCA has developed a Heritage Register to meet its obligations under the EPBC Act. It is a register of places with Commonwealth Heritage value administered by the NCA or managed by the NCA on behalf of the Australian Government, and referencing the information in the Australian Heritage Database. The High Court—National Gallery Precinct is included in the register.

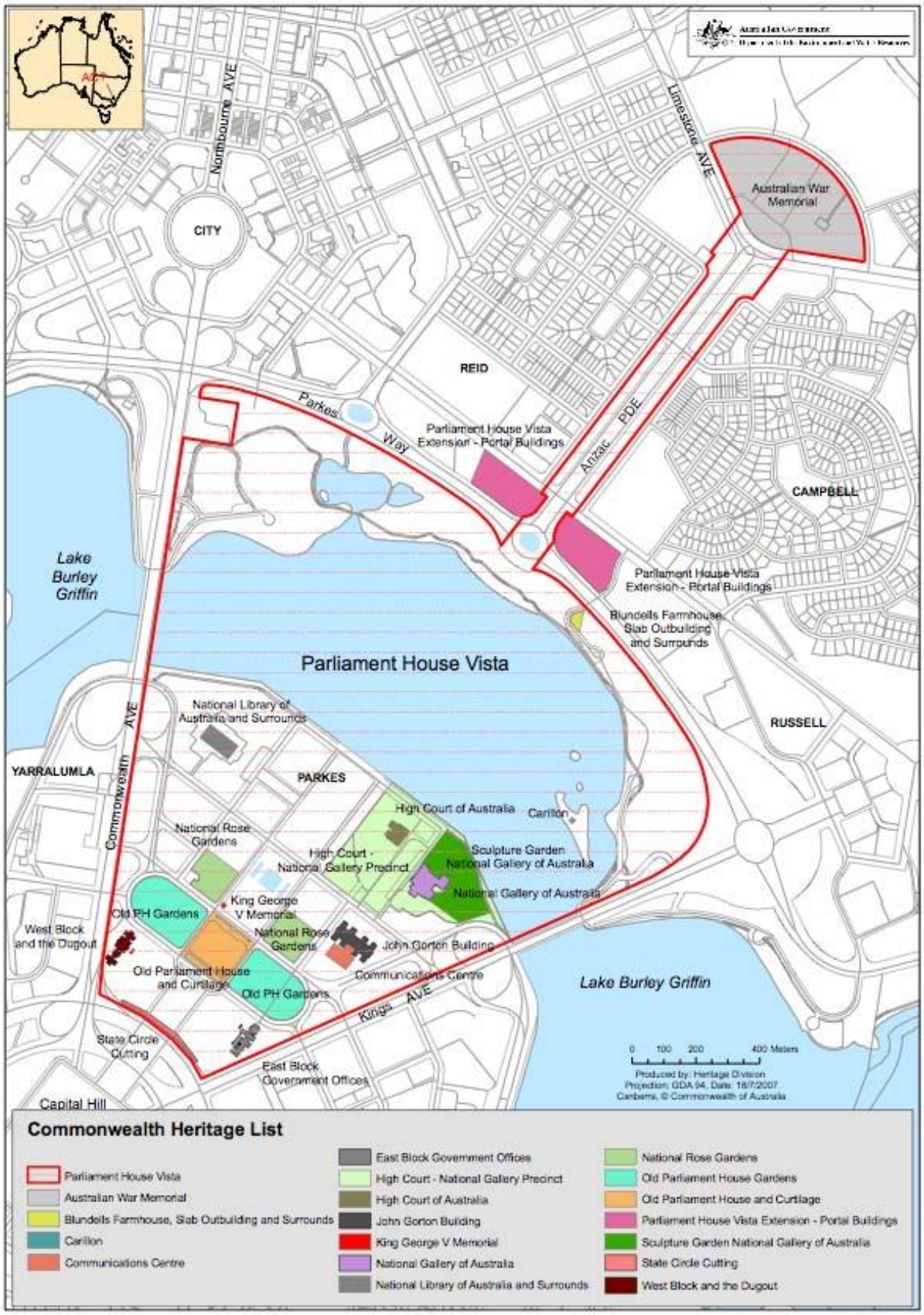

Figure 1.4 Context diagram: NCA's Central National Areas and Designated Areas, Parliament House Vista, and Commonwealth Heritage Listed items. (Source: Department of Agriculture, Water and the Environment)

1.5 Management Context

In accordance with the EPBC Act regulations, all Commonwealth and National Heritage places must have a management plan prepared.

In addition to this management plan for the Precinct, individual management plans have been prepared for the High Court of Australia (2011), Parliament House Vista (2010), and a management plan is currently (2021) being prepared for the National Gallery of Australia (including the Sculpture Garden).

The boundary of the Precinct overlaps with the boundaries for these other heritage places. Therefore, it is important to understand the placement of this HMP within the hierarchy of management documentation, and which institution/authority is responsible for managing the heritage values of the individual places.

The following overview of the existing management documentation outlines the varying levels of responsibility in relation to the study area:

- The National Gallery of Australia management plan (in progress) will be the primary conservation management planning document for the building and its immediate surroundings, including the Sculpture Garden.
- The High Court of Australia management plan (2006) is the primary conservation management planning document for the building and its immediate surroundings. This report is due an update.
- The Precinct HMP (this document) provides conservation management planning for the broader area of the NHL boundary including areas managed solely by the NCA. The Precinct encompasses both the High Court and the National Gallery, but the HMP does not provide detail of the major buildings except as referencing the structures in the landscape. The Precinct HMP guides the High Court, the National Gallery of Australia and the NCA in their shared and separate management of the remainder of the Precinct.
- The National Portrait Gallery and immediate setting has not been assessed as a place with heritage values and does not have a management plan. As it is located within the Precinct boundary, it is generally addressed in this HMP.
- The Parliament House Vista HMP provides a higher level of heritage management advice and guidance, focusing on a larger study area. The Precinct, High Court and National Gallery are included in the Vista HMP as part of a discussion of the Parliamentary Zone and their contribution to the development of central Canberra. Landscape policies for the Precinct are included, and were developed at the time in accordance with the 2006 Management Plan.

Consultation during the preparation of this HMP provided the opportunity to ensure that new conservation policies developed for the Precinct are relevant, and do not contradict or conflict with the management approach for the individual heritage places.

1.6 Methodology

1.6.1 Structure of the Report

The sections of the report are outlined below with a brief description of their content.

Table 1.1 Outline Structure of High Court of Australia and National Gallery of Australia Precinct HMP.

Executive Summary: provides an outline overview of the HMP findings and recommendations.
Section 1.0—Introduction: provides a background and methodology to the HMP, management and legislative context, and the location and heritage status of the Precinct.
Section 2.0—Understanding the Place—Historical Context: provides an overview of the historic development of the Precinct, including changes to the site since 2006. Includes a comparative assessment.
Section 3.0—Understanding the Place—Landscape Context: provides a description of the location and the key landscape elements of the Precinct.
Section 4.0—Assessment of Heritage Values: provides the existing listed National and Commonwealth Heritage values. A revised assessment of the listed heritage values is included, and the condition of the heritage values is provided.
Section 5.0—Context for Developing Conservation Policy: discusses the opportunities, issues and constraints affecting the future conservation, management and interpretation of the heritage values of the Precinct. This section also includes landscape design principles to assist with understanding the original design intent.
Section 6.0—Conservation Policy for the Precinct: provides specific conservation policies and actions for the conservation and management of the Precinct, and includes an implementation framework with priorities, timing and responsibilities.
Section 7.0—Appendices
Appendix A—NHL and CHL Citations for High Court of Australia and National Gallery of Australia Precinct
Appendix B—Compliance tables for Schedules 5A and 5B of the EPBC Act Regulations
Appendix C—Social Values Consultation
Appendix D—Bibliography
Appendix E—Landscape Design Process by Roger Vidler, Barbara Buchanan, 2003

1.6.2 Relevant Documentation

The following heritage and background documents have been referenced in the preparation of this report:

- Parliamentary Zone—Arts & Civic Campus, High Court of Australia and National Gallery of Australia Precinct Management Plan, prepared by Dr Michael Pearson, Craig Burton and Duncan Marshall for the National Capital Authority, March 2006;
- the EPBC Act and its Regulations;
- *The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance 2013* (the Burra Charter);
- the Department of Agriculture, Water and the Environment's guidelines for Commonwealth Agencies: *Working Together: Managing Commonwealth Heritage Places* and *Working Together: Managing National Heritage Places*;
- High Court of Australia Conservation Management Plan, prepared by Dr Michael Pearson, Dr Sandy Blair, Geoff Butler and Duncan Marshall for the High Court of Australia, March 2011; and

- Parliament House Vista Area Heritage Management Plan, prepared by Duncan Marshall, Craig Burton, Alistair Grinbergs, Chris Johnston, Jackie Donkin, Dr Warren Nicholls, Brendan O'Keefe, Dr Robert Boden, Robert Freestone and Alison Rowell for the NCA, 2010.

1.6.3 Consultation

Stakeholders

For the development of this HMP, consultation was undertaken with relevant stakeholders from the NCA, the High Court, the National Gallery and the National Portrait Gallery. Consultation during the development of the HMP helped to identify the views of key stakeholders regarding the heritage values of the Precinct, issues in its management and responsibilities, and plans for its future.

Moral Rights

Barbara Buchanan, landscape architect and former associate of Harry Howard and Associates (original landscape architects for the Precinct), was contacted during the development of this HMP for her views on the Precinct, which have been addressed where relevant. The documentary evidence provided by Buchanan and Vidler in 2003 (attached at Appendix E) has also been closely examined and referenced.

Social Values Consultation

Social values consultation is important to gain a better understanding of the place's strong or special association with the community, and to inform a revised assessment against the National and Commonwealth Heritage criteria. Consultation for the HMP was undertaken with targeted community groups via an invited stakeholder workshop and a wider community 'net' through a short online survey. Further detail on the methodology, approach and outcomes of the consultation is provided at Appendix C.

Separate social values consultation and a survey were undertaken by the consulting team preparing the HMP for the National Gallery, which was focused specifically on the National Gallery and Sculpture Garden area of the Precinct.

Public Notification

In accordance with Sections 324S(6)(a) and 341S(6)(b) of the EPBC Act, comments were invited on the draft HMP from members of the public, Indigenous people, key stakeholders and community groups with rights and interests in the place. A public notice was published on 23 March 2019 in 'The Australian', and a copy of the HMP was made available through the NCA's website, following the NCA's consultation protocol, Commitment to Community Engagement (August 2015).

No comments were received during the 20-day consultation period, and the report has been finalised with no amendment.

1.6.4 Limitations

GML was not commissioned by the NCA to undertake an Indigenous heritage values assessment (including consultation with the Aboriginal community) or natural heritage values assessment as part of preparing this HMP update. It is noted that Policy 1.7 (Section 6.0) states that Indigenous cultural heritage values assessment should be undertaken in future HMP updates or when change or works are proposed (prior to the HMP being updated).

An arborist's report was not prepared to assess the condition or health of the trees and plantings in the Precinct.

Primary research was not undertaken for this HMP, with the history and background drawn predominantly from the 2006 Management Plan and updated where necessary.

1.6.5 Terminology

This HMP uses the definitions outlined in the Burra Charter, Article 1.

The names for the elements on the site have been chosen to be consistent throughout the HMP and are based on current usage and names.

1.7 Authorship

This report has been written by Sarah Webeck (GML Associate), Rachel Jackson (GML Principal), Julie Marler (Phillips Marler Principal) and Georgia McDonald (Phillips Marler Graduate Landscape Architect).

All information drawn from previous academic and consulting work has been referenced and GML acknowledges the 2006 Management Plan for provision of historical information and site context.

1.8 Acknowledgements

GML would like to acknowledge the assistance of the following people in the preparation of this HMP:

- Ms Ilse Wurst, A/g Director, Development Assessment and Heritage, NCA;
- Mr Duncan MacLennan, Urban Tree Manager, NCA;
- Mr Ken Gibson, Open Space Manager, NCA;
- Mr Jeff Smart, Manager, Corporate Services, High Court of Australia;
- Mr Mark Mandy, Head of Facilities, National Gallery of Australia;
- Mr Shane Solodchuck, Building Manager, National Portrait Gallery;
- Ms Barbara Buchanan, landscape architect and formerly of Harry Howard and Associates; and
- members of the community who attended the social values consultation workshop and completed the survey.

1.9 Endnotes

1 The Parliamentary Zone is a keyhole shaped area of land within the National Triangle. It is bounded by State Circle, Kings and Commonwealth Avenues and bisects the National Triangle at the southern lake shore of Lake Burley Griffin. The Parliamentary Zone contains almost all of the significant buildings located within the National Triangle.

2 Australian Heritage Database 2016, 'Parliament House Vista, Anzac Pde, Parkes, ACT, Australia'.

3 Department of Agriculture, Water and the Environment, 'Canberra National Heritage Assessment', viewed 29 September 2020 < https://www.environment.gov.au/heritage/organisations/australian-heritage-council/national-heritage-assessments/canberra>

4 Australian Institute of Architects, Internationally Significant Public Architecture, viewed 28 March 2017 <http://www.architecture.com.au/architecture/national/notable-buildings>.

5 National Trust ACT Classified Places, viewed 28 March 2017 <https://www.nationaltrust.org.au/services/heritage-register-act/>.

2.0 Understanding the Place—Historical Context

2.1 Introduction

This section provides a discussion of the historic development of the Precinct including an overview timeline of the history and a comparative analysis. The history of the Precinct has been drawn predominantly from the previous 2006 Management Plan, and revised and updated where necessary, with a discussion of the changes to the Precinct since 2006.

Additional description of the design and development of the Precinct is included in the 'Landscape Design Process, A Statement by Roger Vidler and Barbara Buchanan and Reviewed by Colin Madigan' prepared in 2003 and attached at Appendix E of the HMP.

The physical description of the landscape and its individual areas and features is provided in detail in Section 3.0.

2.2 Overview Chronology of the Precinct

Table 2.1 below provides a chronological summary of the key events in the development of the Precinct.

Table 2.1 Timeline of key historical dates and events in the development of the Precinct.[1]

Date	Event
1901–1903	High Court of Australia established by the Constitution in 1901, and appointed under the *Judiciary Act 1903* (Cwlth). Until 1980 the High Court was based in either Melbourne or Sydney, and annually held hearings in every capital.
1911	The 'Griffin Plan' for Canberra located art galleries on the northern shore of the proposed lake. 'Courts of Justice' were included in official planning diagrams, but not on the competition final plan.
1911	Commonwealth funding provided for art acquisitions, and the Historic Memorials Committee was established to administer it (later the National Memorials Committee).
1912	An Art Advisory Board was created to advise the Historic Memorials Committee. The Board made unsuccessful budget proposals for a gallery in 1924, 1929 and 1939.
1927	Provisional Parliament House opened.
1954	The National Capital Development Commission (NCDC) created *National Capital Development Commission Act 1957* (Cwlth) for the development of Canberra, the national capital.
1956	The temporary National Library Annex building occupied part of the site which was to become the National Gallery of Australia site.
1957	William Holford was engaged by the Commonwealth to report on Canberra Planning. His report located Parliament House on the lakeshore, and the national institutions on Camp Hill, and largely dismissed Griffin's Plan.
1958	The NCDC endorsed the Holford plan, including a lakeside Parliament, flanked by the National Library and the High Court, with other galleries and institutions placed on Camp Hill.
1964	Lake Burley Griffin was completed.
1964	Sir Garfield Barwick appointed Chief Justice, and commenced lobbying for a High Court building in Canberra.
1965	Cabinet agreed to establish a national art gallery, and established a Committee of Inquiry under Daryl Lindsay to advise on the function, accommodation and staffing of a gallery.
1966	Committee of Inquiry advised on the development and organisational form of the gallery.

Date	Event
1967	Prime Minister Holt announced that government will proceed with the construction of a national art gallery.
1968	Prime Minister Gorton established an Interim Council of the Australian National Gallery, with Daryl Lindsay as Chair.
1968	Government announced the decision to transfer the seat of the High Court to Canberra.
1968	Edwards Madigan Torzillo and Partners engaged to design the National Gallery for a Capital Hill site, after a limited competition.
1968	Col Madigan, Director of Edwards Madigan Torzillo and Partners, and Richard Clough, Landscape Architect with the NCDC, toured overseas museums.
1968	Parliament debated and rejected the lakeside location for Parliament House.
1968	The National Library opened (designed to flank the Holford proposed location of Parliament House).
1968	James Johnson Sweeney (curator and formerly the second Director of the Solomon R Guggenheim Museum, New York, and Director of the Museum of Fine Arts, Houston, Texas) appointed special consultant to advise NCDC on gallery design. Position of National Gallery Director advertised but no appointment made.
1968	Design for National Gallery on the Capital Hill site completed.
1969	James Mollison appointed as Exhibitions Officer of the Prime Minister's Department to develop the National Art Collection (not a 'directorship' at this stage).
1969	NCDC plan formalised for the 'Parliamentary Zone', with the High Court and National Gallery on the eastern flank of a vast 'National Place'; refer to Figure 2.5. This was in response to Parliament's rejection of the Holford proposal for the location of Parliament House on the lake's edge, in the centre of the Griffin Land Axis.
1970	Cabinet approved the NCDC recommendation for new locations of the High Court and National Gallery between Parkes Place and Kings Avenue Bridge.
1970	Architect Daryl Jackson engaged by the NCDC to prepare a study of the siting and accommodation requirements of the High Court.
1971	James Mollison appointed as Acting Director of the National Gallery, pending legislation.
1971	Final sketch design for the National Gallery at lakeside location by Edwards Madigan Torzillo and Briggs (EMTB) approved.
1972	Design competition for the High Court won by EMTB.
1973	Construction of the National Gallery commenced.
1974	Parliament decides on the Capital Hill site for Parliament House.
1975	*National Gallery Act 1975* (Cwlth) passed.
1975	Construction of High Court commenced.
1975	The concept for a National Place abandoned by the NCDC.
1975–1976	Construction of the National Gallery suspended for 18 months and available funds given to the construction of the High Court.
1977	James Mollison appointed as the first Director of the National Gallery.
1978	The creation of the lakeside road (Parkes Place) linking through the Address Court to King Edward Terrace led to the abandonment of the one-way road system through the site.
1978	Design work starts on High Court 'roof garden', National Gallery gardens and grounds plantings by Harry Howard and Associates, landscape architects, in collaboration with EMTB.

Date	Event
1980	The High Court opened 26 May, by Her Majesty Queen Elizabeth II.
1982	The National Gallery opened 12 October (as the Australian National Gallery), by her Majesty Queen Elizabeth II.
1988	National Science and Technology Centre (Questacon) opened.
1988	New Parliament House opened.
1989	The NCDC was replaced by the National Capital Planning Authority (NCPA).
1992	Name changed from 'Australian National Gallery' to 'National Gallery of Australia'.
1997	A major exhibition gallery wing, designed by architect Andrew Andersons, was added to the National Gallery, and the Fiona Hall Fern Garden created.
1997	NCPA becomes the National Capital Authority (NCA).
1997	Masterplanning and ground works including service roads by the NCA were undertaken in relation to the Gallery extensions.
2000	A 'Parliamentary Zone Review' by the NCA was undertaken—foreshadows removal of Bowen Place, expansion of the National Gallery and parking structures.
2000	Tonkin Zulaikha Greer (TZG) won a limited national competition to undertake refurbishment works including maintenance and an attempt to address the confusion of the entry configuration as a result of surrounding urban works that were never completed. Consultation with Col Madigan, Architect and moral rights holder of the original Gallery design, commenced under the *Copyright Amendment (Moral Rights) Act 2000* (Cwlth). The scheme did not proceed.
2001/02	The NCA commissioned the Commonwealth Place and Reconciliation Place design and implementation. The landscape area was opened in 2002.
2005	Johnson Pilton Walker Pty Ltd (JPW) Architects announced as winner of the design competition for a National Portrait Gallery (in the current location).
2006	The Australian Government announced it would provide funding to enhance and extend the National Gallery of Australia. Col Madigan was initially engaged by the Gallery as the moral rights holder and as a design adviser to this stage of the works; however, consultation with Madigan did not continue.
2007	Construction of Stage 1 extensions to the National Gallery designed by Andrew Andersons AM of Peddle Thorp and Walker (PTW) Architects commenced. These extensions included the Gandel Hall, a dedicated Aboriginal gallery, new entrance and shop, removal of a former carpark on Parkes Place which was replaced with the Australian Garden, and staff carparking to the east.
2008	The National Portrait Gallery opened in December.
2010	Stage 1 extensions to the National Gallery officially opened on 30 September, by Her Excellency Ms Quentin Bryce AC, the Governor-General of Australia.
2012	The lakeshore part of Parkes Place was renamed 'Queen Elizabeth Terrace'.

2.3 Background History

2.3.1 Ngunnawal Country

The Precinct is in traditional lands held by the Ngunnawal people for thousands of years. Their descendants continue to live in Canberra and the surrounding region.

Before European settlement, Aboriginal people occupied the hills and plains of the Molonglo Valley. They lived a nomadic hunter-gatherer lifestyle, setting up shelter and camps as they travelled in response to availability of natural resources.[2] A total of over 200 camp sites have been located in the

ACT and many artefacts recovered within the immediate area of Lake Burley Griffin.[3] The historical record gives some indication of the activities of Aboriginal people in the general area of the Precinct, including ceremonies and camps.[4]

The Aboriginal people were displaced from their land following European settlement of the area and their numbers dwindled dramatically, possibly associated with a smallpox epidemic in 1830, influenza and a measles epidemic in the 1860s.[5] There are few records of Aboriginal people on the Limestone Plains after it was settled by pastoralists, perhaps because of Indigenous seasonal lifestyles, or because they retreated from settlers and their horses, moving to the hills.[6] The new settlers may also have simply failed to record their ongoing presence in any detail.

2.3.2 Colonial History

European colonisation of the area commenced in the 1820s with farming and grazing properties. There were small and large estates, the latter including Duntroon owned by the Campbell family on which the subject site lies. This estate straddled both sides of the Molonglo River and the land on which the subject site lies appears to have been used for grazing.[7] Following Federation in 1901, a long process began to establish a national capital for the new country and, in 1911, land in the vicinity of what is now Canberra was chosen and purchased by the Commonwealth Government.

2.3.3 Planning the National Capital

The Griffin Plan

An international competition to design the new city commenced in 1911. In May 1912, after considerable debate and 137 entries, the entry by Chicago architect Walter Burley Griffin (with his wife Marion Mahony Griffin) was announced as the winner of the competition.

Griffin's 1911 plan for the national capital was based on a geometry dictated by the landscape rather than the principal points of the compass, with a water axis formed from the flow of the Molonglo River at right angles to a land axis between two hill summits. A municipal axis lay just to the north of, and parallel to, the water axis. The central land axis ran from Mount Ainslie through Camp Hill (the site of Old Parliament House) to Capital Hill (the site of New Parliament House) and then nearly 50 kilometres further inland to Mount Bimberi (refer to Figure 2.1).[8]

Using the area's natural features for the basis of the city's design, Griffin likened the whole site to:

> *… an irregular amphitheatre - with Ainslie at the northeast in the rear, flanked on either side by Black Mountain and Pleasant Hill, all forming the top galleries; with the slopes to the water, the auditorium; with the waterway and flood basin the area.*[9]

The design of Canberra has very strong precursor influences arising from the history of town planning and landscape design in Britain and America, as well as more specific personal influences from Griffin himself.[10] Its design coincides with two important periods of worldwide creative city development: the Garden City and City Beautiful movements of the early nineteenth century (centred in Britain and the US, respectively). This was a key period in the development of the professions of town planning, landscape architecture and architecture. Griffin, an American, mainly employed the theories of the City Beautiful movement with 'Garden City overtones' to match the Australian vision for an ideal city. Professor Ken Taylor AM, of the ANU, writes:

> *Here [Canberra] was the inspiration for the creation of a grand capital that grasped the idea of a landscape as the structure for a city where social reform through healthy living was integral to the structure and life of the city.11*

Despite their differences, both the City Beautiful movement and the Garden City movement shared the physical planning ideas of circular avenues, radiating boulevards and separated land uses that are evident in Canberra.[12]

Griffin planned for Capital Hill to be the focal eminence of the city and his aim was to have a stepped pinnacle treatment up to this area. Thus, by default, height restrictions were placed on buildings in this area so they did not impede the vista from the summit of Capital Hill or from Old Parliament House lower down.[13]

The Griffins also planned Canberra so that separate urban functions or activities were conducted in different centres. They placed the functions of the Federal Government in the National Triangle area south of the Molonglo River and this area took precedence over all other functional centres.[14] While many of Griffin's other functional divisions did not eventuate, the government centre of the National Triangle is the least changed from Griffin's original intention. While development within the vista did not develop as Griffin planned, the overall effect remains.

In contrast, the area Griffin planned for casino recreation—the northern end of the land axis at the foot of Mount Ainslie—became the location for the Australian War Memorial, completed in 1941. In addition to the casino, Griffin had envisaged an open, landscaped 'broad formal parkway' with an undeveloped centre flanked by foliage to set off the residences on either side—in his later plans he identified this as 'Prospect Parkway'.[15] This vision was not realised as the space eventually evolved into Anzac Parade. The positioning of the War Memorial at the end of the axis elevated its status and exerted a major influence on the Parliament House Vista north of the lake—changing it from that of a pleasant parkway to a ceremonial precinct which was completed with the construction of Anzac Parade in 1965.

While Griffin had intended that the Prospect Parkway would be lined by memorials, the presence of the War Memorial at the end of the avenue—and the erection along it of memorials to those men and women who served in the wars—reinforced the formal nature of this part of the vista.

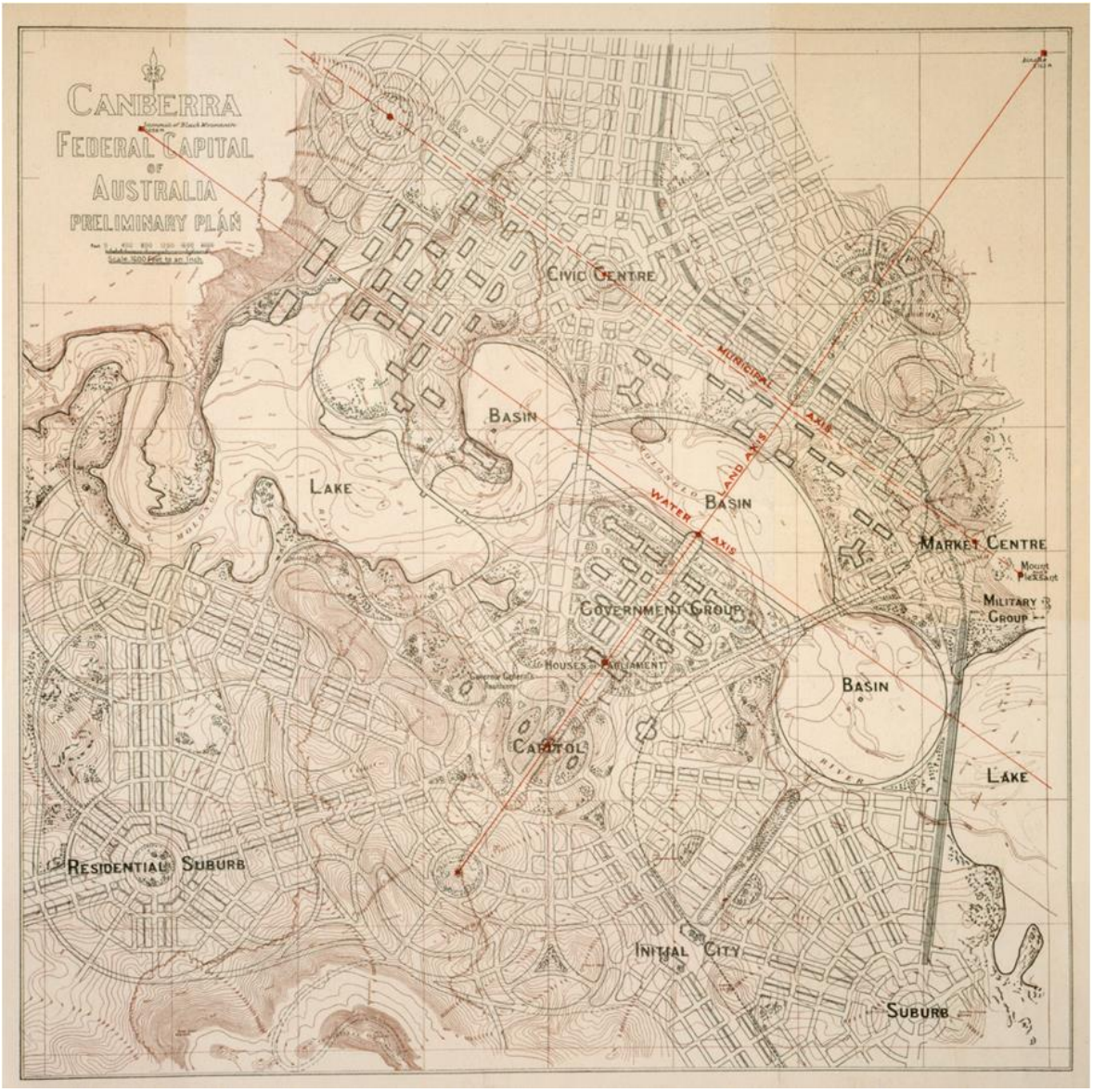

Figure 2.1 The 1911 Griffin Plan of Design for the Federal Capital showing the land, water and municipal axes. (Source: National Archives of Australia [NAA] A1, 1917/7242)

The Departmental Plan

Following the announcement of the top four winning entrants to the National Capital design competition, the Minister for Home Affairs, King O'Malley (who'd had controversial and overriding input into the winner of the competition) appointed a Department Board to evaluate the winning proposals and create a plan for their practical implementation. The Board consisted of six officers: Lieutenant Percy T Owen (the Director General of Commonwealth Public Works for the Home Affairs Department), who acted as presiding officer; Charles Scrivener; Colonel Miller; John Smith Murdoch; Thomas Hill and George Oakeshott.[16]

The Board first met in Melbourne in May 1912. At that time, the Board agreed the Griffins' scheme was the only plan that had a 'broad sound treatment' but they were concerned with the considerable cost involved to implement it.[17] They therefore endeavoured to create their own strategy, combining two of the winning plans—Griffin's and the Australian competition entry by Coulter, Caswell and Griffiths—with their own ideas. The result, while seemingly more economical, was a less grandiose and symmetrical plan that diminished the grandeur and scale of Griffin's ideas. It followed the existing natural features more closely and also shifted the focal points of the city off their intended axes.[18]

The Departmental Plan was completed by November 1912, and officially endorsed by King O'Malley in January 1913. Hearing of the Departmental Plan, Walter Burley Griffin visited Australia in an attempt to view the site, understand the proposed amendments and deter the government from changing his vision. A compromise between Griffin and the Board could not be reached and in October 1913 the incoming Minister for Home Affairs, William Kelly, dismissed the Board. Griffin was appointed as Federal Capital Director of Design and Construction to implement his original plan.[19]

By 1918 Griffin had developed his scheme into a practical plan that could be implemented. In 1920, the Commonwealth Government established a Federal Capital Advisory Committee (FCAC) to ensure the plan's timely execution. Griffin did not approve of the Advisory Committee's appointment and this, along with other ongoing unease and tension between Griffin and other staff and governmental departments, led to him leaving Canberra in 1920 on the completion of his contract.[20]

While Griffin was no longer involved in the process, the 'Griffin Plan' for Canberra of 1925 (called the 'Statutory Plan for Canberra') was gazetted as a result of *Seat of Government (Administration) Act 1910 (Cwlth). This plan* effectively set the agenda for city planning until the 1950s.

Figure 2.2 The 1913 Departmental Plan of the Federal Capital Commission was a combination of two of the winning designs and lacked the clarity and structured form of the Griffin Plan. (Source: NAA: M4071, 48, 1913, p 68)

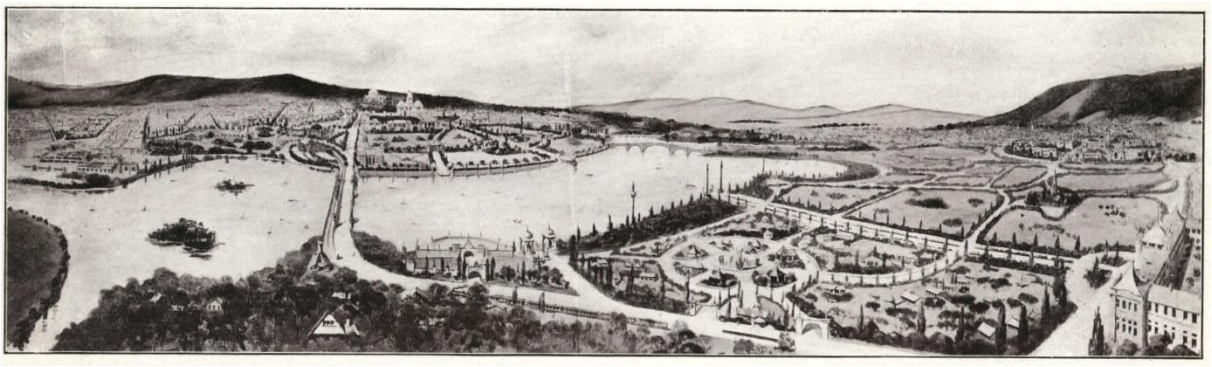

Figure 2.3 An artist's impression of the city's layout according to the Departmental Plan shown in Figure 2.2. (Source: NAA: M4071, 48, 1913, p 70)

2.3.4 Creating the National Capital

The development of Canberra over the past century has been the responsibility of a succession of government agencies—these include:

- Federal Capital Advisory Committee from 1921–1924 and the Federal Capital Commission (FCC) from 1925–1930, which achieved initial development;
- National Capital Planning and Development Committee from 1938–1957;
- National Capital Development Commission (NCDC) and the National Capital Planning Committee from 1958–1989;
- National Capital Planning Authority (NCPA) from 1989–1997; and
- National Capital Authority (NCA) from 1997–present day.

These various authority bodies have been responsible for major development in central Canberra. For example, among the major achievements of the NCDC was the appointment of (Sir) William Holford, a British town planner associated with the University College, London, who was invited to Canberra by the Prime Minister, Robert Menzies.[21] One outcome of his appointment was the realisation of Lake Burley Griffin.

After construction of Old Parliament House and the East and West Blocks, the next permanent building constructed in the Parliamentary Zone, was the Administrative Building (now John Gorton Building). It was opened in 1956 to the north east of Old Parliament House. Major earthworks were undertaken in the early 1960s which included the removal of Cork Hill, a small hill between the Parliament House and Molonglo River which was impeding the view.[22] The completion of the lake in 1964 was a major achievement which changed the central area. The landscaped setting for the National Library of Australia was completed in 1968, as were the central pools and fountains on the land axis and opposite the Treasury Building. The works for these water bodies were implemented in the 1930s, yet the final completed form was not realised until 1969. All were fitted with ornamental fountains in the form of water jets.[23]

Later development within the Parliamentary Zone included the High Court of Australia (1980), the National Gallery of Australia (1982) (both described further below), Australian Parliament House (1988), Reconciliation Place Federation Mall (2001), Commonwealth Place (2002) on the lake's edge and land axis, and most recently the National Portrait Gallery (2008).

2.4 Historic Development of the Precinct

2.4.1 High Court of Australia

Early Locations

The High Court of Australia was created by the Constitution at Federation in 1901 but did not come into operation until 1903. Its jurisdiction is all cases that arise under the Constitution and, as the highest court of appeal in Australia, it hears cases appealed from federal and state courts. Until 1975 (and into the 1980s for some state matters), some appeals could be taken higher to the Privy Council in England, but in 1976 that role was passed to the High Court. The Federal Court of Australia was created at the same time to take over some of the growing federal jurisdictional work.

Until 1980 the High Court was itinerant, with no dedicated Commonwealth-owned court accommodation. In part this was because the High Court had adopted a practice of hearing cases in each capital city at least once a year, where there was sufficient business to warrant it. This practice is still followed. From 1903, it used part of the Criminal Court House at Darlinghurst in Sydney as its 'home base', and courtrooms and chambers there were leased to the Commonwealth in 1923. These courtrooms were for the exclusive use of the state whenever 'not in actual use for sittings of the High Court', and this proved to be a continuing source of aggravation over the years.

For its sittings in Melbourne, the High Court occupied part of the Supreme Court building, until a new building was built and leased to the Commonwealth in 1928.[24] This became its main base of operations until it moved to Sydney in 1973. The High Court has been based in Canberra since the opening of the High Court building in 1980.

The High Court in Canberra

The High Court's formal move to Canberra was a long process. The 'Courts of Justice' appeared in the documentation accompanying Walter Burley Griffin's 1911 original design for the new national capital (refer to Figure 2.4). This was in diagrams or functional charts explaining the planning of the government group of buildings south of the proposed lake. It reflected his hierarchical conception of planning following functions. However, the courts do not actually appear on his sketches of the precinct.[25]

Indeed, a High Court disappears as a named building from plans of the central area of Canberra until the 1950s when it was resurrected in the Holford-inspired NCDC plans of 1958–1960.[26] Here it appears as a group of buildings echoing (though not necessarily symmetrical with) the National Library to the west, flanking the central Parliamentary group on the southern shore of the lake. This arrangement was repeated in Holford's 1961 studies.[27] Holford also proposed the placement of a large carpark underneath a monumental and elevated National Place located in Parkes Place, and this idea later influenced the designs for the High Court and National Gallery buildings. The National Place concept was abandoned in about 1975, during the construction of the Court and Gallery, following the decision made in 1974 to place Parliament House on Capital Hill.

The concept in the late 1960s was for a relatively small building to satisfy the limited operational needs of the High Court. However this soon developed into a much larger building which reflected the constitutional status of the High Court, more than its actual work needs.[28]

In 1968 Attorney-General NH Bowen announced the Government's decision to transfer the 'principal seat of the High Court' to Canberra, to be located in the northeastern sector of the Parliamentary Triangle, now referred to as the National Triangle, opposite the National Library (which was completed in that year). The Chief Justice Sir Garfield Barwick (Chief Justice 1964–1981) was, from the time of

his appointment, an influential and key supporter of the need for a new High Court building in Canberra.

Barwick had strong views about the dignity of the High Court and the importance of the new buildings as a symbol of its importance. Continuing consultation between Barwick and the NCDC canvassed ideas such as co-locating the High Court with the ACT Courts and the Industrial Arbitration Commission (rejected on Barwick's opposition) and associating the High Court in a zone with some other Commonwealth institution (Barwick viewed the National Gallery as acceptable, on the understanding that the High Court would remain a standalone building distinctly taller than the Gallery).[29] Sight lines were discussed to ensure that the proposed building would be seen as a separate entity from any adjacent building. This became a guiding rule for the designers of the two buildings, and for the design brief for the Precinct development.

Finally, in 1970, it was announced that the High Court would be located on a site between the Administrative Building (now the John Gorton Building) and the lake, and that a feasibility study would begin.

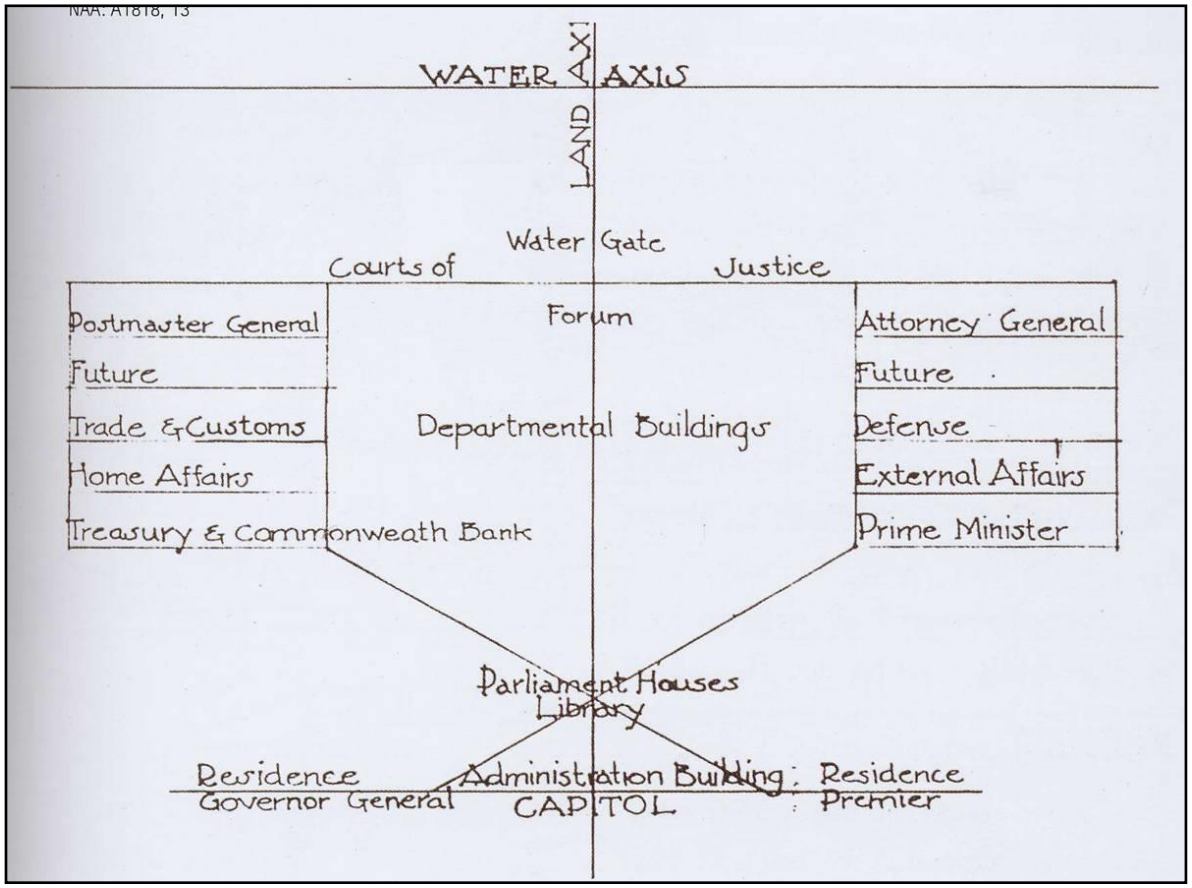

Figure 2.4 Griffin's 1911 diagram of the Government Group to be located south of the lake. (Source: NAA, A1818, 13, reproduced in Reid 2002, p 67)

2.4.2 National Gallery of Art

Early Visions for a Gallery

The idea of creating national art galleries arose in the nineteenth century, with national galleries being established, for example, in South Africa in 1871 and Canada in 1880. Several of the Australian colonies also took up the idea, with galleries built in Melbourne in 1861, Hobart in 1862, Sydney in 1874, Adelaide in 1879, and Perth and Brisbane by 1895.[30]

When the colonies combined in a federated Commonwealth of Australia in 1901, the idea of a national art gallery developed, primarily at first envisaged as a portrait gallery to commemorate the 'great white men' of Australia, the fathers of Federation. Early Prime Ministers Alfred Deakin and Andrew Fisher, urged on by the artist Tom Roberts, supported the idea. In 1911 the Fisher Government provided funding for art acquisitions, limited to portraiture, and established a committee to oversee the process, the Historic Memorials Committee. This committee still exists (as the National Memorials Committee) and is the oldest cultural committee in the Commonwealth sphere.

The Committee was made up of the Prime Minister of the day, the Vice-President of the Executive Council, President of the Senate, Speaker of the House of Representatives, and the two leaders of the opposition in the Senate and House of Representatives. In 1912 an Art Advisory Board was created to advise the Committee, and in subsequent years it was this Board that kept the idea of a national art gallery alive. From 1914, the acquisitions made on the advice of the Board gradually included other, non-portraiture items.[31]

From the first planning of Canberra as the national capital in 1911 by Walter Burley Griffin, the intention was always to have a dedicated gallery in the city, but it was in a long queue of other construction priorities. The art works acquired were therefore displayed in Parliament House in Canberra after its completion in 1927, in other Commonwealth buildings and in Australian Government missions overseas. War paintings were not included in this collection but rather were commissioned or collected by the Australian War Memorial.[32]

The Art Advisory Board was persistent in its efforts to get funding for a gallery building. Budget proposals submitted to government in 1924 and 1929 were not successful, the latter not surprisingly on the eve of the Great Depression. Regrouping in 1936, the Board again started seeking funding for a gallery, but this time the growing costs of the public service move to Canberra and the defence build-up to World War II precluded any government action.[33]

After World War II, the climate was much more conducive to supporting the arts. A Senate Select Committee appointed in 1955 to report on the development of Canberra recommended a series of cultural institutions be developed in the capital, including a national art gallery. The NCDC, established in 1954, proceeded with the planning for the rejuvenated capital and by 1958 proposed altering Griffin's original idea of placing galleries and other institutions on the north side of the lake, and instead placing them on Capital Hill. However, planning and construction was still slow.[34] It was not until May 1965 that Cabinet finally agreed to establish a national art gallery, and a National Art Gallery Committee of Inquiry was set up with Sir Daryl Lindsay as Chairman.

The Committee of Inquiry was to report on the scope and organisation of a new gallery, and it reported to Prime Minister Harold Holt in March 1966.[35] Among its recommendations were that the gallery should be named 'The Australian National Gallery', and that sculpture should be displayed both inside and in a garden or park setting, or in an inner open courtyard.

The Committee of Inquiry's Report was endorsed by Government, but it was not until 1968 that the Interim Council for the gallery was established. In 1969, James Mollison was appointed to the Prime Minister's Department to develop the National Collection, and the position of Director of the Gallery was advertised. Mollison was appointed as Acting Director in 1971.[36] However, the siting and design of the National Gallery still had a complicated path to follow.

A Location for the Gallery

In 1912 a design was chosen for Canberra prepared by Walter Burley Griffin. His initial and subsequent designs reflected his concept of the ordered structure of a democracy, creating a

Parliamentary Triangle with a Capitol Building (being a 'people's place' rather than part of the legislature) crowning Capital Hill at the apex, a parliament house a little farther down the triangle or pyramid of civic structure, then a group of government buildings flanking the land axis and the judiciary immediately south of the proposed lake, symbolically located between the executive, legislature and bureaucracy, and the people. The civic and community functions formed the base of the triangle to the north of the lake, being the foundation of the democratic structure reflected in the planning. Here were to be located public gardens, a stadium, theatre and opera house, galleries for graphic and plastic arts, and museums for national history and archaeology.[37]

Griffin's structured geometry and City Beautiful concepts were substantially abandoned by the NCDC in the 1950s. William Holford was engaged to report on Canberra Planning in 1957, and his view, reflecting thinking by those in the NCDC, was that the Griffin Plan was outdated given the rapidly expanded use of the motor car and new visions of how to locate monumental buildings in a less formally structured landscape. Holford's report located Parliament House on the southern lake shore, embracing a large monumental plaza between widely separated wings, and placed the national institutions on Camp Hill. The NCDC endorsed this plan, leading to the initial design for the Gallery in 1968 on the saddle between Camp Hill and Capital Hill. Then, in 1968, the Cabinet rejected the lakeside location for Parliament House, favouring a Camp Hill or Capital Hill location. The House of Representatives and the Senate had opposing views about a Camp Hill versus Capital Hill site, and a stalemate lasted five years until Parliament, in a joint sitting in 1974, decided on Capital Hill.[38]

In response to the 1968 decision, the NCDC issued a new plan for the Parliamentary Zone in 1969, with a Camp Hill location for Parliament House (refer to Figure 2.5). This plan, by Roger Johnson, moved the national institutions to the lakeside position, flanking a vast monumental plaza, the 'National Place'. The model was still anti-Griffin, with dispersed freestanding buildings linked by roads and pedestrian routes. The National Library had already been built, opening in 1968, designed to flank the now relocated lakeside Parliament House. The Library was to be balanced by placing it on the eastern side of the land axis of the High Court (intended for this general site from 1960 onwards) and the National Gallery. The Gallery site was officially relocated to the northeastern corner of the Parliamentary Zone in 1970.[39]

The visual axis now linking the National Library with the High Court and National Gallery was therefore a consequence of earlier planning decisions, in which the buildings at opposite ends of the axis would not actually be seen, one from the other. The visual link was created only when the lakeside parliament house was abandoned, and Roger Johnson's National Place took its place. The Holford/NCDC liking of asymmetry meant that the new Court and Gallery buildings did not have to be echoes of the Library in form or location. Hence the entrance axes of the Library and Gallery do not line up, although the Gallery entrance location and bridge to the High Court Forecourt address the general east–west axis in accordance with the Design Brief. The alignment of the lakeside balustrade of the Bridge and the retaining wall west of the High Court prototype area are aligned intentionally with the lakeside colonnade of the National Library.[40] The east–west axis has been given greater emphasis by the construction of Reconciliation Place, with its promenade that encompasses the entrance axes of both the Library and the Gallery.

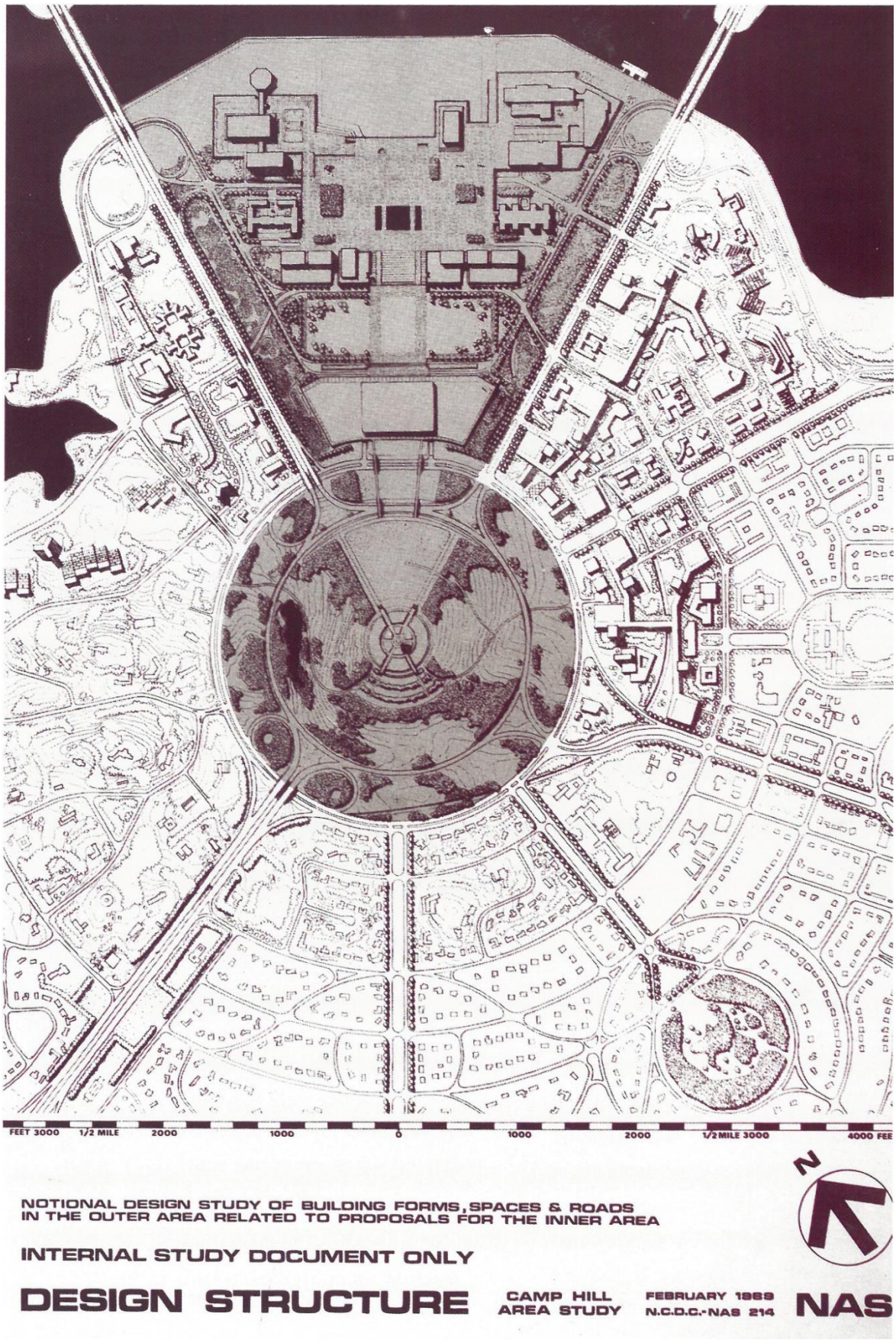

Figure 2.5 1969 plan of the Parliamentary Zone with Parliament House on Camp Hill. (Source: National Capital Authority in Reid, P 2002, *Canberra Following Griffin*, p 291)

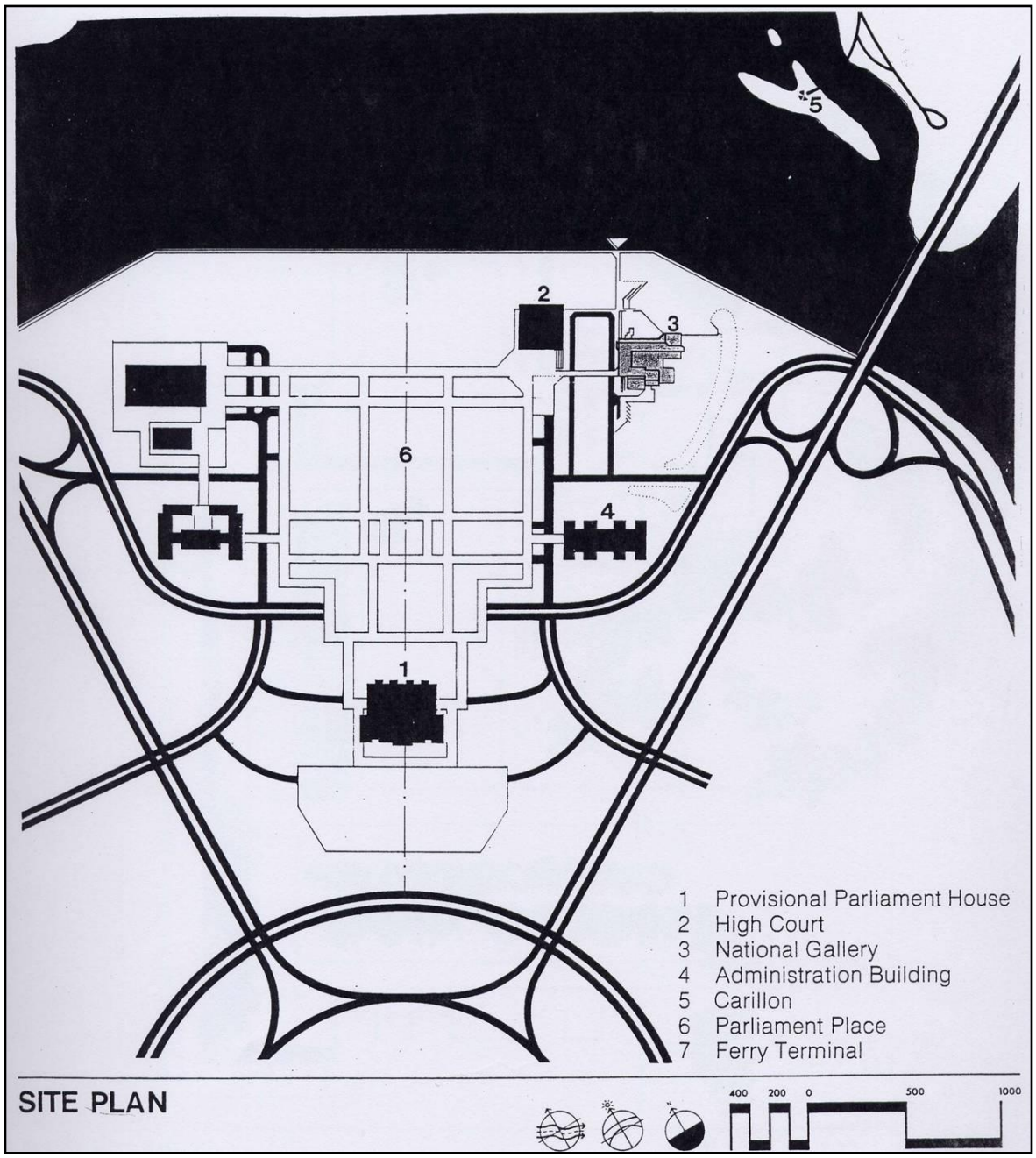

Figure 2.6 Site plan for the Gallery, 1971, showing proposals for the Parliamentary Triangle. (Source: NCDC and others, 1971)

2.4.3 Design and Construction of the High Court and National Gallery Buildings

The High Court

Feasibility Study

Following the 1970 decision to start planning a High Court building for the lakeside site, architect Daryl Jackson was retained by the NCDC to prepare a feasibility study of the siting and accommodation requirements of the new building as the basis for a design competition.[41]

Chief Justice Barwick played a central role in the briefing and design of the new building. As his biographer David Marr has somewhat sharply noted, Barwick wanted, '…to have a court shorn of petty matters, housed in a building which would manifest to all the power of the institution and the man at its head.'[42] Marr expanded on Barwick's aspirations for the building:

> *Uppermost in Barwick's mind was his ambition to have the building as a symbolic challenge to parliament… He wanted his building to dominate parliament and the buildings around it, and wanted this symbolic dominance to be clear to the public, which, he said, must see the court as somewhere to turn for protection from the 'tyranny' of parliament.*[43]

Barwick himself recollects discussing the site with Sir John Overall, then head of the NCDC. Originally there was to be nothing built between the High Court and Kings Avenue Bridge, but when the placement of the National Gallery in that area was suggested, Barwick agreed:

> *I said that would be alright provided it was lower than the Court—it must be very low and there is a clear break between the two buildings. So I agreed the gallery could go there.*[44]

The physical manifestation of these objectives underpinned the development of Jackson's feasibility study and the subsequent design competition requirements.

A Prominent Setting

Also underpinning Jackson's study and the competition were the current planning concepts of a huge Parliament Place (later known as National Place, and generally referred to as that in this report), stretching across the land axis on the northern edge of the Parliamentary Zone. The National Place was to have carparking beneath it that would serve the public needs of the High Court and Gallery, and there would be limited vehicle access to the zone—King Edward Terrace was not part of this plan. The study also assumed that Parliament House would be located on Camp Hill.[45] The proposed level of National Place at RL 1855[46] was to be the level of the ceremonial entrance for the High Court, 'leading up to a main floor at an equivalent level to that of the National Library',[47] that is RL 1858.

Paul Reid, author of *Canberra following Griffin: design history of Australia's national capital,* has suggested that this setting of levels originated in Chief Justice Barwick's insistence that, for reasons of dignity, the level of the High Court should be equal to that of the already completed National Library, which had in turn determined the level of the proposed National Place, and was to then dictate the level of the National Gallery.[48] Given these levels, the suggested High Court podium on the lake side, at National Place level, could be deleted as this would increase the perception of the height and prominence of the High Court as seen from that direction.[49]

Physical separation of the High Court building and the Gallery was to be sufficient to allow views of the Carillon from the front of the Camp Hill Parliament House site.[50] A one-way road system to service the High Court and Gallery was seen as a preferred way of accessing the buildings. Above all, the freestanding nature of the building, and the retention of clear views to and from it, were stressed in the study.

Design Competition

In March 1972, the NCDC, on the basis of the feasibility study, recommended the site for the High Court, and was instructed to proceed with the design competition. A committee of assessors was appointed to judge the entries, comprising Sir John Overall (Chairman of the National Capital Planning Committee), Sir Garfield Barwick (Chief Justice), Edward Farmer (NSW Government Architect), Professor Peter Karmel (Vice Chancellor of the ANU and Chairman of the Universities Commission) and Daryl Jackson (architect).

The competition was advertised in May 1972. The design competition conditions specified that the building 'should impart a sense of strength and security' and that it:

> *… should register as a prominent and distinct structure not-withstanding its close proximity to the National Gallery… Nevertheless the High Court will need to show design compatibility with the National Gallery.*[51]

It was intended that the High Court development dominate that part of the Triangle in terms of scale, height and monumentality so that it addressed the Parliament as well as being visible from the northern side of the lake. The finish of the building was to be white or off-white, and to have a design that was compatible with the National Gallery building 'which is to be white in-situ concrete with bush hammered texture'.

Sir John Overall recalled that deciding on the design was to prove 'a hell of a problem', as the decision had been made to move Parliament House back from the lakeside, leaving the High Court facing the National Library across a vast open space. Yet it had to relate both to a more distant parliament and to the already decided National Gallery design. The changes also meant that the proposed underground parking under National Place was not to proceed. 'All this was like playing chess without the King,' said Overall.[52]

At the first stage of the competition, 158 designs were submitted, with six finalists invited to develop their original plans for the second stage. A design by Christopher Kringas of Edwards Madigan Torzillo and Partners, designers of the National Gallery, was announced as the successful entry in October 1973. Colin Madigan took over the architect's role when Kringas died just before construction commenced in 1975, and saw the construction process through to the opening by Queen Elizabeth II in 1980.

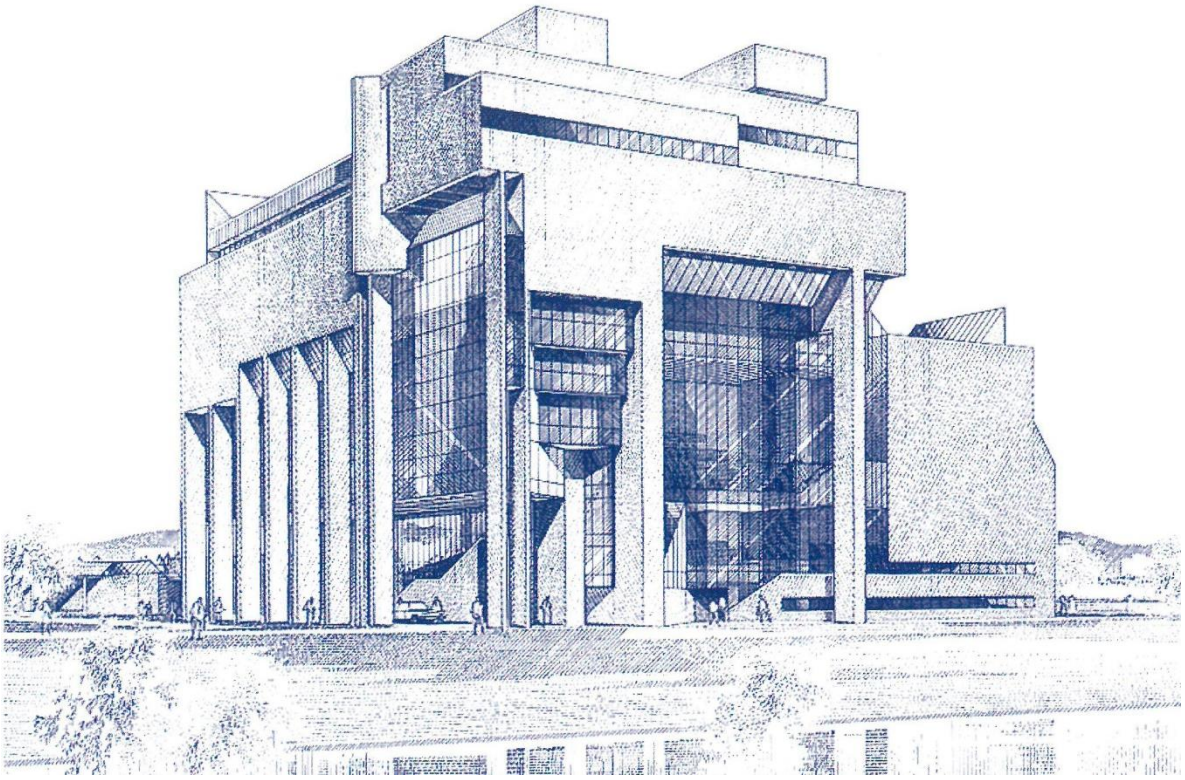

Figure 2.7 Architectural sketch perspective of the High Court, 1973. (Source: NCA in Reid, P 2002, *Canberra Following Griffin*, p 295)

Figure 2.8 The National Gallery and High Court buildings under construction, 1978. (Source: National Archives of Australia, A6180, 17/11/78/9)

Figure 2.9 The completed High Court building, n.d. (Source: Canberra House website <www.canberrahouse.com>)

The National Gallery

The initial location for the Gallery on Capital Hill was confirmed by the Commonwealth Government in 1967 when it agreed that the planning and design of the Gallery could proceed.[53] In 1968 a limited

design competition was held for concepts for the Gallery and this was won by the Sydney architectural firm, Edwards Madigan Torzillo, with Colin Madigan as the design architect.

A National Gallery plan was completed by the architects in August 1968 for the Capital Hill site. When the location for the Gallery was changed to the lakeside site later that year, and approved by Cabinet in May 1970,[54] a major redesign of the building was necessary to suit the new site. However, the underpinning design and construction concepts were retained.[55]

The architects and the NCDC together with its advisers worked through the design issues for the new Gallery, and presented the final design brief in a Design Report in 1971.[56] Elements of the design report included:

- a stress on the link between the northern foyer, the garden and the lake beyond;
- a stress on the link between the Gallery, the National Library (completed in 1968), the High Court (not yet designed), and the proposed ceremonial plaza (National Place);
- while no detailed landscape plans were available, views from the Gallery were stressed, a woodland character for the site was favoured, and the southern services area was to be screened by plantings; and
- '... on entering the formal approach zone a deliberate sparseness helps to emphasise the visual impact of the Gallery and the High Court, their entrance podium and the lake beyond.'

A final sketch design for the National Gallery was completed and approved in 1971. In the Design Report which accompanied the final sketch design, Madigan wrote:

> *The Australian National Gallery will be located in a context of National Institutions for some of which purposeful architecture is not specific to function, but rather subordinated to the totality of the whole of Canberra. Thus the administration of the Commonwealth Government can be carried out in many forms and styles of building without affecting its efficiency. The National Gallery, however, is an event in its own right. The gallery's architecture must of necessity assume a positive role. The building in its own right now needs to make a positive contribution to the appreciation of art form and recapture the total experience provided formerly by the Palace and the Cathedral.*[57]

The National Gallery, he wrote further, must be '…uninhibited by architectural tradition'. By way of a general comment on the form of the Gallery, Madigan stated in the report that 'the external form of the Gallery is a functional expression of the internal arrangement...'[58]

Madigan saw the combination of the High Court and National Gallery as a design approach which:

> *… reacted strongly against the asphyxiating order of conformity and responded to the halcyon optimistic spirit of the early 70s … In short the buildings hold a demanding asymmetrical balance, in some ways matching, in other ways threatening the illusionary safer symmetry.*[59]

The proposed road system to serve the National Gallery and High Court was based on plans including the proposed vast ceremonial plaza on the land axis. While some bus parking was provided to the south of the National Gallery, carparking was to be underground.

The height of the main level of the National Gallery, like that of the High Court, was established by that of the vast ceremonial plaza (the 'National Place') which was proposed to be located on the land axis of the Parliamentary Triangle. The National Place was abandoned by 1975, and replaced as a design element by much more constrained plaza proposals over the following two and a half decades, culminating in the construction of Commonwealth Place and Reconciliation Place in 2001–02. The

abandonment of the National Place left the High Court and National Gallery with high-level entries without a clear landscape linkage to adjacent areas and buildings. The Reconciliation Place east–west pathway axis, as designed, encompasses both entry axes (which do not align), but the Place pathway is not to the final designed width, and does not resolve the relationship between the Library and National Gallery entrances. The Reconciliation Place pathway which rises to the High Court Forecourt does not relate to the Gallery axis, and the avenue of tree plantings bordering the pathway will block out the view of the axis from the Gallery entrance and High Court forecourt if allowed to grow to maturity. Completion or marking of the Reconciliation Place east–west pathway or promenade (at least as far as the High Court Forecourt) would reinforce the east–west axial relationships, even if the level change from the Forecourt to Reconciliation Place remains problematic. The planting of trees along this promenade needs to be informed by the several axes that are involved, and the less formal woodland landscape character as it approaches the Forecourt.

Jennifer Taylor, architectural historian and academic, highlighted the importance of the personal philosophical underpinnings of Madigan's design. The 'tetrahedral geometric' unit applied to the National Gallery:

> *… was seen by him to contain the potential for a basic order that allowed for freedom and vitality with its infinitely extendable three-dimensional system. For Madigan this was not simply a controlling device, but a metaphysical discipline to relate the organisation of the building in the Platonic sense to a universal pattern. It formed the fundamental system for the development of the design.*

Taylor goes on:

> *Also personal in concept is the variety in experience that the [Gallery] building provides. It is a complex building designed about the visitor's route of protectively enclosed spaces, punctuated in places by dramatic relief points of sudden release. Here glass walls reveal precipitous drops and expansive views in antithesis to the solid enclosures of the exhibition rooms. Similar contrasting experiences are provided by the extensive sculpture gardens that stretch to the lakeside. These gardens have an organisation not unlike that of the internal galleries. They are planned around a viewing path that leads from a broad walkway through a series of external 'rooms', each of differing but related spatial quality and character.*[60]

Madigan points out that 'if you think this building was designed from the inside out, you are right!' and that 'it was our desire and willful intention that people and staff would first recall and enjoy the experience of the building rather than the look of it and we would achieve this through imagination and purposeful planning…'[61]

A triangular grid geometry was applied to the National Gallery and then extended out into the Sculpture Garden, where the placement of paths, earth berms and sculpture echoes the geometry that is reflected in all aspects of the planning of the place, and most noticeable in the 'triagrid' floor and ceiling system.[62]

Reaction to the National Gallery design around the time of its completion was, and probably remains, quite varied. The appreciation of the design within the architecture and landscape professions is demonstrated by a number of illustrated articles in journals at the time of the opening. However, the design was, as expected, 'challenging' to the public and other observers. At the opening in 1982 Prime Minister Malcolm Fraser said:

> *Some may judge that from certain angles it is not the most beautiful building in the world, but when the trees already planted around it grow the lines of concrete will soften.*[63]

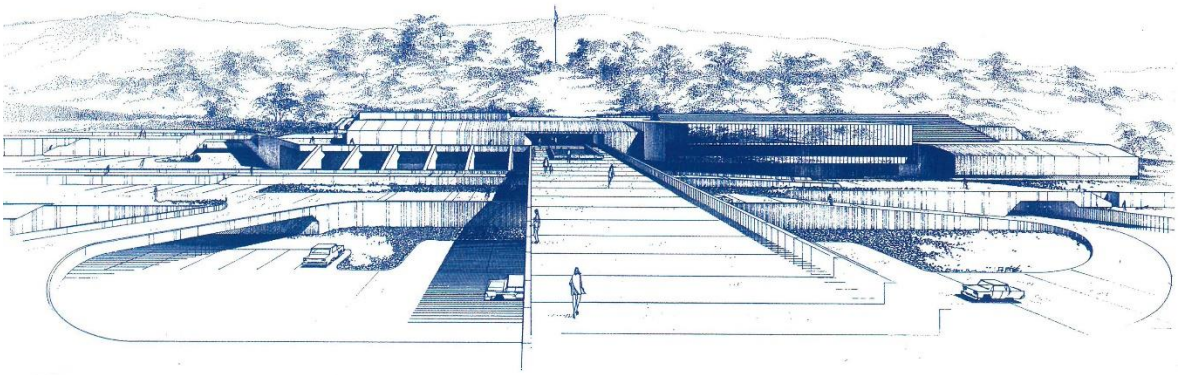

Figure 2.10 Architectural sketch of the winning competition entry for the National Gallery when the proposed site was behind Camp Hill, 1973. (Source: NCA in Reid, P 2002, *Canberra Following Griffin*, p 295)

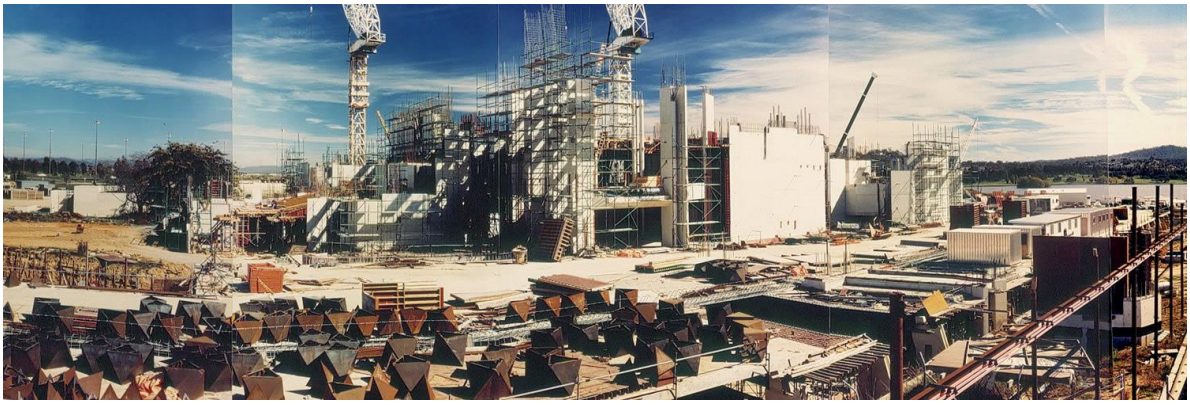

Figure 2.11 The National Gallery of Australia under construction, c1978. (Source: National Gallery of Australia website <https://nga.gov.au/aboutus/building/history.cfm>)

Figure 2.12 The completed National Gallery of Australia building, n.d. (Source: Canberra House website <www.canberrahouse.com>)

2.4.4 Landscape Design and Construction

Landscape Design Origins

Parliamentary Zone

The landscape is a central and dominant element in the overall composition of Canberra. It is a direct result of Walter Burley Griffin's conscious integration of the city into the landform and landscape of the Molonglo River valley, and the responses of later planners and designers to the rural context of

Australia's capital city. Both the National Gallery and the High Court and their settings form a significant landscape component of the Parliamentary Zone. Together they represent a design response to the proposed grand National Place plaza, a concept abandoned by 1975, and the less formal design ethic permeating the National Capital Development Commission planning in the post-Holford period.

Sir William Holford's report recommended a strong formal landscape ethic for the southern side of the lake around his proposed Parliament House site, but with more informal use of native species and exotics elsewhere in the landscape. The northern shore of the lake had been planted as an informal Eucalyptus forest with the intention of contrasting with the formality of the Holford scheme on the central southern shore. The central area of the Triangle was envisaged as having a formal landscape design utilising a deciduous treed canopy. With the abandonment of the lakeside Parliament House location in 1974, the opportunity was taken by the NCDC to '... move away from [a] strictly geometric arrangement of planting except for the main axes of the city and to employ informal groupings of plants.'[64]

The Sculpture Garden

As the designer for both the High Court and the National Gallery, Edwards Madigan Torzillo and Briggs (EMTB) engaged Bruce Mackenzie, landscape architect, to develop landscape proposals for the National Gallery including a sculpture garden which would encircle the proposed building. The concept for a sculpture garden had been suggested by the National Gallery Committee of Inquiry in 1966,[65] and again by James Johnson Sweeney (in his capacity as adviser to the NCDC) who reinforced this idea in 1968. Colin Madigan and Richard Clough, NCDC landscape architect, visited several overseas galleries in that year, some of which were suggested by Sweeney and contained sculpture gardens. Richard Clough had previously considered sites for a sculpture garden in Canberra, possibly located in Commonwealth Park, where works had already been sited, or in Kings Park.

More sculptures were acquired by the Gallery during the lull in construction of the building of some 18 months in 1975–1976 to allow a more sustained effort on the High Court site. The time delay was such that Bruce Mackenzie determined to withdraw as the consultant landscape architect; as a result, Harry Howard and Associates were engaged, as Harry Howard was well known to the EMTB office. Having worked in the office of EMTB for many years, he understood Madigan's particular approach to architecture.

Bruce Mackenzie's proposal was of an organic nature and not necessarily aligned with the integrated architectonic approach of the EMTB team, but the Mackenzie proposal included the concept of a sculpture garden extending around the Gallery building and for the use of earth mounding to define the Sculpture Garden to the east and northwest (refer to Figure 2.13). Mackenzie willingly handed over to Harry Howard all drawings associated with the work for the Gallery.

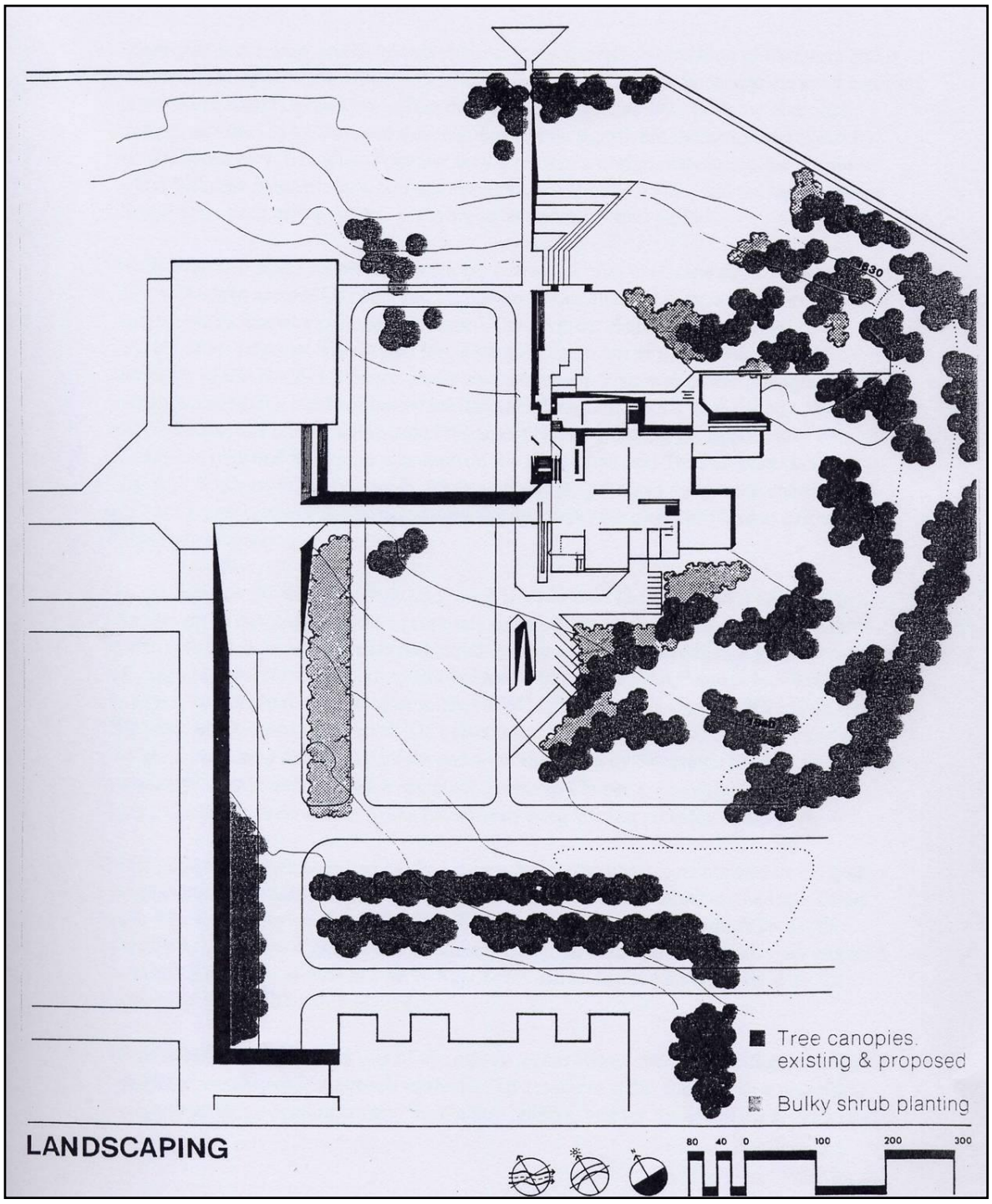

Figure 2.13 Bruce Mackenzie's proposed landscape plan for the Gallery, 1971. (Source: National Capital Development Commission and others, 1971)

Landscape Design Process

Landscape Plantings

Roger Vidler, landscape architect and team member of EMTB, worked closely with Colin Madigan to develop the site plans for both the High Court and the National Gallery following the death in 1975 of the main project architect for the High Court, Chris Kringas. The Architectural Brief (April 1978) issued by the NCDC contained suggestions for an informal parkland character for the area around both buildings (the Precinct in this HMP), with groups of trees, generally deciduous, set in open grassland. Species of both an evergreen and deciduous nature were specified to provide an essential element

of light and shade, colour, texture and contrast. This was respected in the case of the High Court development (as the Stage 1 works), especially on the lake side, but a greater use of native species was introduced to the south, and predominated in the planting around the National Gallery and Address Court (refer to Figure 3.1 for location of elements within the Precinct), a deliberate departure from the brief. The Sculpture Garden also became a native garden. This departure was later endorsed by the NCDC. The symbolic use of Australian native species was reinforced by the planting of a *Eucalyptus mannifera (ssp. maculosa)* outside the building by Queen Elizabeth II during the High Court opening ceremony.

Connection Between the Institutions

The landscape design had to deal with the complex relationships of the two buildings with their surroundings. The High Court was consciously orientated towards the southwest to face the proposed Parliament House (sited on Capital Hill by the decision taken by government in 1974). The Gallery location was consciously orientated to the northeast to face the relatively new Lake Burley Griffin, and the High Court and Gallery were linked in an east–west direction by way of a pedestrian bridge extending from the Gallery entrance to the High Court Forecourt. The Forecourt in turn was to have connected with Roger Johnson's National Place to the west. The location of underground parking beneath National Place promised a separation of pedestrian and vehicular functions, and removed the need for surface parking near the buildings. These latter design considerations held true until the abandonment of the National Place concept in 1975, after construction had begun.

The design brief for the landscape stated that:

> *… the High Court and Gallery group become a single precinct in visual terms with the High Court the dominating feature. Views of the buildings were to be stronger than the landscape, without the plantings appearing thin, tentative and inconsequential.*[66]

As a result, the High Court building was to be taller than the National Gallery and open to views from all sides. The need for a more spatially open landscape character in the western half of the Precinct was suggested by the NCDC, taking into account Sir Garfield Barwick's injunctions to maintain the prominence of the Court building from across the lake. The landscape approach intensified to the east as a result of the requirements of the Sculpture Garden.

Geometry of the Landscape

The design form of the hard landscape elements of the High Court and National Gallery were part of the architectural design process. Colin Madigan, with Roger Vidler, proposed extending the geometry underpinning the design of the buildings out into the garden spaces. The abandonment of the National Place and the moving of the Parliament House site to Capital Hill posed problems for the High Court site, where the entry and Forecourt level five metres above ground level had been locked in.

The Ceremonial Ramp provided an approach to the Forecourt and main entrance from King Edward Terrace. The angle between the Ceremonial Ramp and the western extension of the Forecourt was filled with a sloping earth bank, oriented at 45° to the building, reflecting the Court's geometric grid and reinforcing the recognition of the physical and symbolic relationship between Parliament and the High Court, as expected and determined by Barwick.[67]

The 'Prototype Area' was seen as a gateway to the garden to the west and north of the High Court. A working prototype of 'Cascade Waterfall'—the low-lying fountain designed by architect and sculptor Robert Woodward for the Ceremonial Ramp—was built in the Prototype Area, and was intended to be a permanent garden feature. It has since been removed and the site paved over.[68] The prototype of the High Court building in the area has also been altered considerably.

The Sculpture Garden

Planning for the landscape and the Sculpture Garden commenced in 1978, based on a design brief issued by the NCDC. This brief specified poplars and willows along the lake's edge, with a mixture of exotic and native between the lake and King Edward Terrace.[69] The design for the garden was adopted by the NCDC in 1979 and the construction completed by 1982.

The design adopted for the Sculpture Garden by the design team reflected the triangular geometric framework established for the Gallery as a whole, but the stepping of the southern side of the Gallery building created problems. Colin Madigan credits James Mollison (the inaugural Gallery Director) with triggering the idea of offsetting a second triangle to clear the building—one side of the new triangle establishing the key alignment of 'The Avenue', with its views towards the Carillon built on Aspen Island in 1970, and establishing the main geometry of the sculpture platforms[70] (refer to Figure 2.14). The landscape of the Sculpture Garden further reflected the concept of the building in that the geometry established not only vistas and a structure for the placement of sculpture at cardinal points on the triangular grid,[71] but also replicated the spiral movement of circulation within the Gallery building. Each 'room' in the garden was arranged to accommodate one of the specific sculptural works that James Mollison had been purchasing since 1968. The potential for extending the garden over time within a consistent framework by adding new triangles to the ground plan was a concept in the design, but no extensions have been made following this pattern.[72]

Circulation

The starting point of the circulation pattern through the Sculpture Garden (after sequentially circulating through the High Court landscape) was the Winter Garden immediately adjacent to the wall of the Gallery (refer to Figures 2.15–2.16).[73] The main paved pathway, 'The Avenue', then led northeast towards the lake and Carillon. The spatial definition of the garden was provided by two earth berms to the northwest and southeast which helped to shelter, screen and attenuate sound from the adjacent road system. The circulation circuit, like the interior of the Gallery, negotiated the series of sculpture 'rooms' in a broad spiral with particular rest points to gain views out and beyond. Integrated into the circuit was an amphitheatre, kiosk and a café, as well as three water bodies designed by the EMTB team and Robert Woodward (including a water link between the Summer and Autumn Gardens). Cost constraints imposed during the final phase of the project meant that some of these intended facilities were not fully realised in the final implementation of the Gallery's construction.[74]

Conceptually the 'rooms' were formed into rectilinear shapes based on the proportion of the Golden Mean (1:1.618) and constructed as raised platforms linked by connecting ramps. The rooms revolved around a central water body known as the Marsh Pond, each room containing a sculpture or group of related sculptures. However, neither Mollison nor Madigan saw the sculptures on display as being necessarily permanent—the garden was a display space and new sculptures could replace older ones.[75] Though some artworks, such as the Calder and Meadmore sculptures, have been moved to different locations and a couple of new ones added, this flexibility has rarely been utilised, and relatively little change in the original displayed sculptures has occurred.

The original Sculpture Garden design included a café, a kiosk near the amphitheatre, and two guard houses (one near the amphitheatre and one overlooking the Marsh Pond). However the café was subsequently relocated to occupy the guard house near the Marsh Pond and this was later converted for use as a restaurant, and the guardhouse near the amphitheatre (originally the kiosk site) was used for storage.[76]

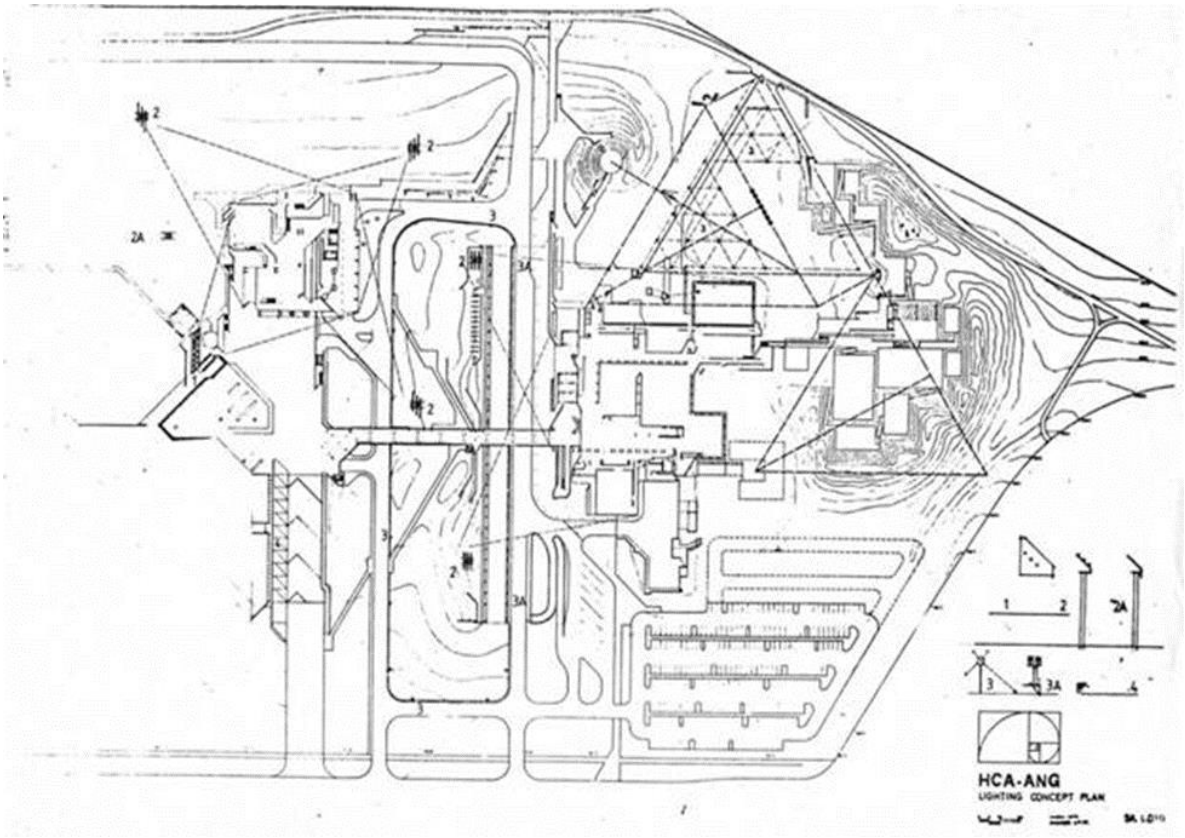

Figure 2.14 The geometry of the Precinct and plan of the Sculpture Garden, showing the setout of triangles which determined the staging, layout of paths, position of sculptures and location of the amphitheatre. (Source: Vidler and Buchanan 2003, High Court and National Gallery Precinct Landscape Design Process)

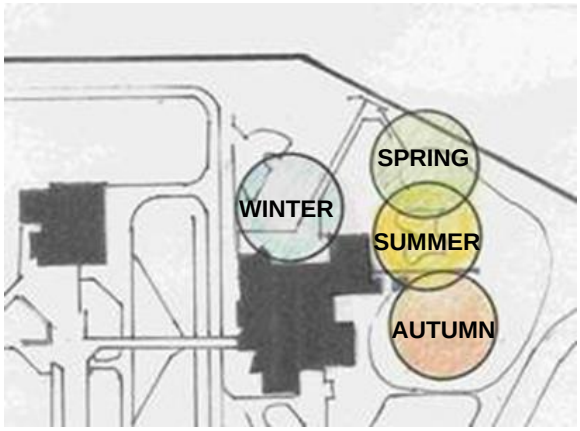

Figure 2.15 Diagram showing the location of the Winter, Spring, Summer and Autumn Gardens in the Sculpture Garden. (Source: Vidler and Buchanan 2003, High Court and National Gallery Precinct Landscape Design Process)

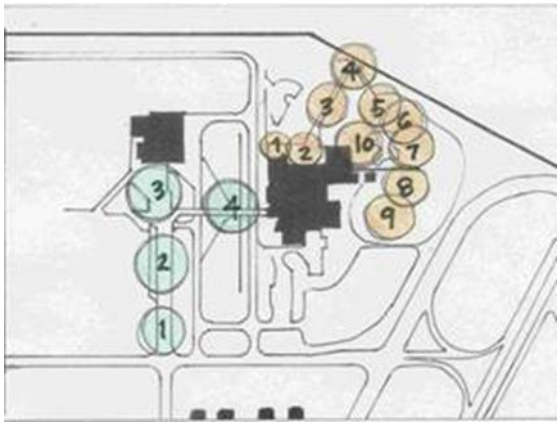

Figure 2.16 Diagram showing the designed sequence of spaces to the HCA and in the Sculpture Garden. (Source: Vidler and Buchanan 2003, High Court and National Gallery Precinct Landscape Design Process)

Challenges and Changes to the Design

At the time of the original design development, the intention was for primary visitor carparking to the National Gallery and the High Court to be:

- beneath the proposed National Place, with pedestrian access at grade across the High Court Forecourt and bridge to the Gallery;
- in a two-storey underground carpark beneath the Address Court; and

- another beneath the Ceremonial Ramp.

This left the space around the Court and Gallery buildings free for gardens and landscaping. The presence of this open landscape surrounding provided a setting to the institutions, which was integral to the original design concept for both buildings.

However, major implications for the design process were shaped by the abandonment of both the lakeside location of Parliament House and the National Place concept. The design of both the National Gallery and High Court, and the construction of the Gallery, commenced before the decision was made to move Parliament House from the lakeside to Capital Hill in 1974 (see timeline at Section 2.2). The decision to abandon Roger Johnson's plan for National Place, which coincided with the commencement of construction of the High Court in 1975, was a result of the decision to move the location of the new Parliament House.

These decisions had a major consequence for the design of the Precinct, as the carparking originally intended to be housed beneath National Place had to be accommodated within the Precinct, and the design logic for the now set entry levels of both buildings was removed.

Design development of the Precinct landscape commenced in 1975, and involved the consideration of the impact of the removal of National Place on the ceremonial entrance to the High Court—and this was not resolved until 1977.[77] The High Court Forecourt was extended westward to increase the area of paving and improve the balance of the visual setting, with wing walls and banks to act as wind spoilers in the Prototype Area. The 'Cascade Waterfall' was added to the western side of the Ceremonial Ramp, and the grassed ramp to the southwest was designed to link the Forecourt to the lower levels to the west. These features reflected the internal design geometry of the High Court building.[78]

The redesign of the road system in 1978 had additional implications for the Precinct design. King Edward Terrace, which had been proposed to lead into the underground carpark beneath National Place at about the point the Ceremonial Ramp now reaches the road, was moved north of its then location immediately in front of the John Gorton Building (former Administration building) to its current alignment (refer to Figures 2.6 and 2.13), linking it to Kings Avenue and changing it from a feeder road to an arterial route. The creation of a lakeside road (Parkes Place) linking through the Address Court loop to King Edward Terrace led to the abandonment of the one-way road system through the site. The decision was also made to place a surface carpark in the southeastern corner of the Precinct, in part because the Gallery's underground carpark was cut back from two to one level.

The concept of the wrap-around sculpture garden, which had come initially from Bruce Mackenzie's design, was abandoned, although a few pieces of sculpture have since been located around the building, such as the bronze Pears (by artist George Baldessin). The original southern surface carpark (now removed for the Australian Garden development) was planted with native species to extend the woodland theme as a landscape setting around the National Gallery.

Other decisions both before and after completion of the National Gallery impacted on the realisation of the initial landscape concept for the Sculpture Garden. The non-completion of the Autumn Garden is the most dramatic of these. Others include the amphitheatre and kiosk near the Winter Garden (due to budget limitations), and a series of decisions about the implementation and management of the plantings. The use of small sized plant stock as part of the landscape contract was implemented in order that the plants fully adapt to the new site. James Mollison was frustrated at the lack of initial height of the plants and arranged for a few more advanced Eucalypts to be planted separately. These more mature plantings did not adapt as well as the smaller stock, a problem possibly exacerbated by

poor ground preparation; as a result, the trees became unstable creating maintenance problems. A limited maintenance budget also led to problems managing and maintaining the understorey planting, and much of it was removed or simplified over time, weakening the seasonal garden concept.[79]

The major design intent for the Sculpture Garden, however, was realised within very few years of its planting. The replacement planting program instituted to maintain the structure and form of the garden as it matured was deemed by Harry Howard to have worked well.[80] However, Howard felt that the pruning and replanting to retain sight lines and replace individual failed or aged plants, and the planting regime to retain the seasonal garden distinctions, had not kept up with the changing demands of the maturing garden.

Some of the modifications to the garden were made to better suit horticultural maintenance activity and use of the area by pedestrians, with species being selected on the basis of functionality, more so than adherence to the original design concept. Other modifications have occurred such as utilising more robust species within the seasonal theme components of the garden.

The Address Court was seen by the designers as part of the National Gallery 'curtilage'—the landscape setting—in terms of the possibility of siting artworks in the area, as a less formal part of the larger concept of the Sculpture Garden encircling the Gallery complex. Despite the barrier created by the underground carpark perimeter, a direct link from the lower National Gallery entrance to the Address Court was retained below the bridge to the High Court. This concept, however, was beyond the budget of the project and not implemented.

Detailed planning only extended to the Autumn Garden on the eastern side of the building where the earth berm landscaping to establish the platforms was completed, and one piece of art was subsequently installed. The plantings and more detailed land forming and paving works were not carried out due to budgetary constraints. Tree planting was subsequently carried out to carry the woodland character around the building.

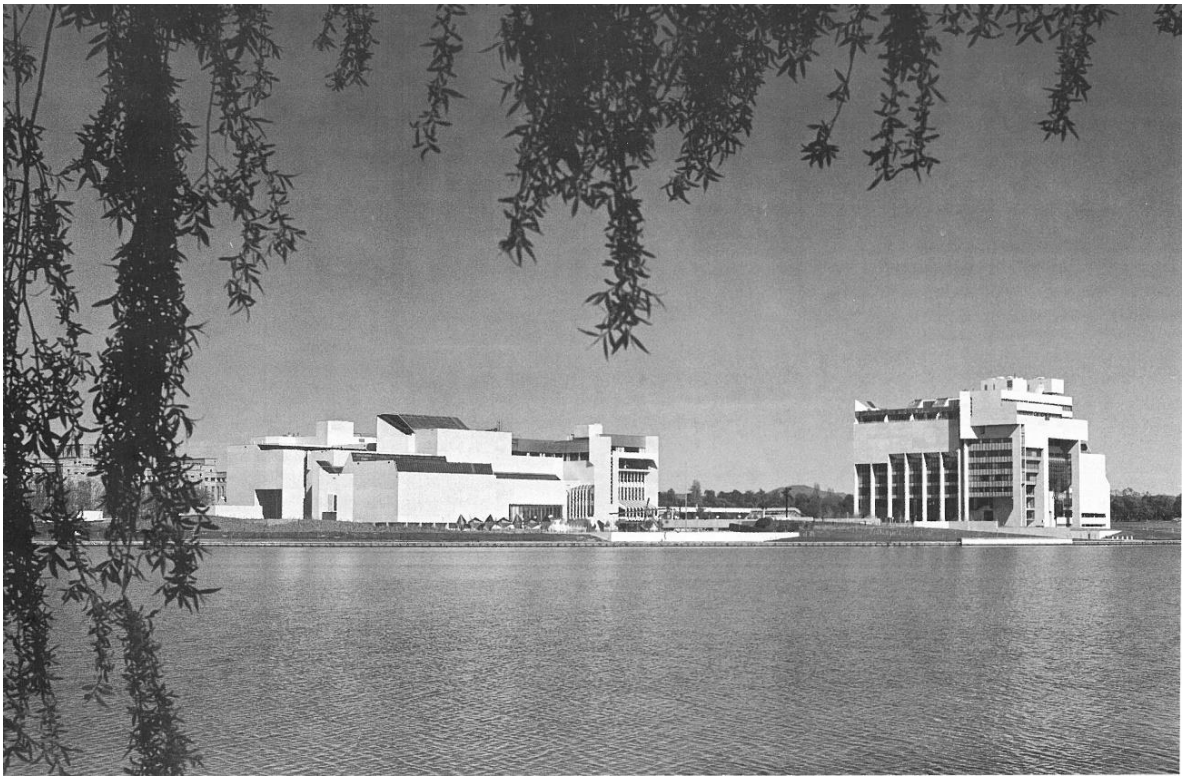

Figure 2.17 View to the National Gallery and the High Court from across Lake Burley Griffin, n.d. (Source: David Moore, in Taylor, J 1990, *Australian Architecture since 1960*, RAIA, p 98)

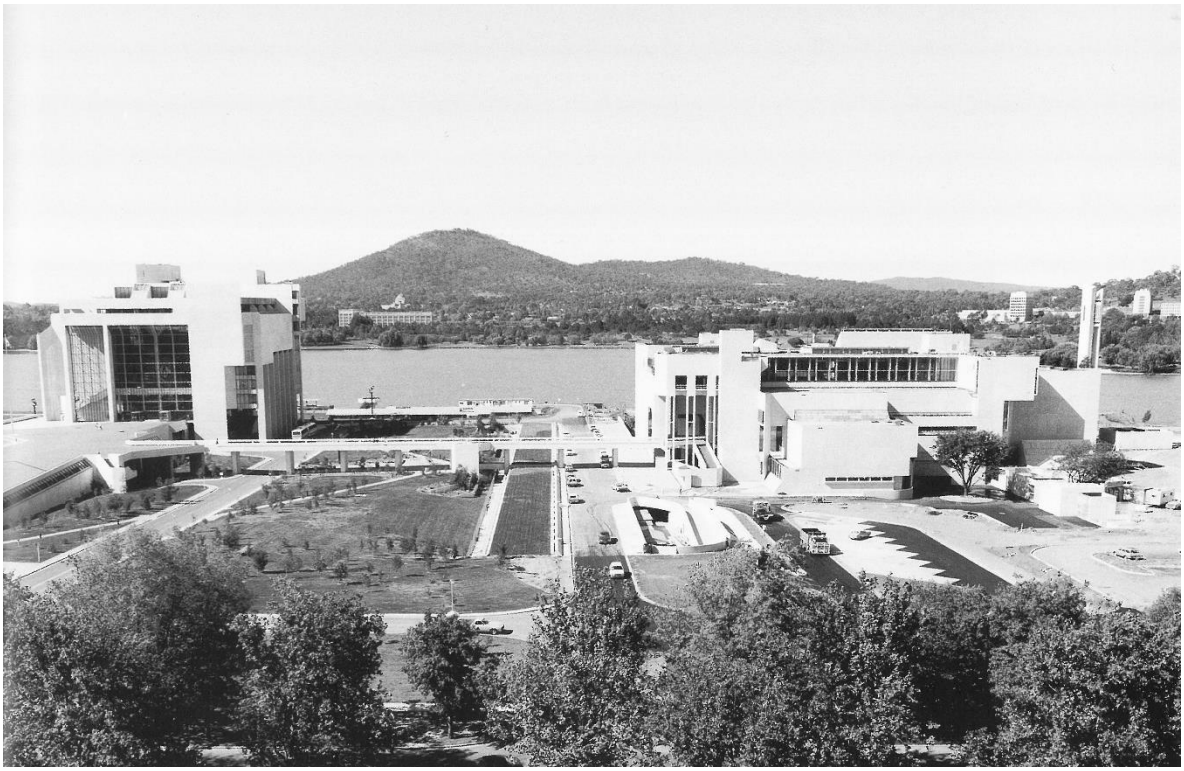

Figure 2.18 The High Court and National Gallery and early landscaping following the buildings' completion, c1980s. (Source: National Capital Authority in Reid, P 2002, *Canberra Following Griffin*, p 297)

Figure 2.19 Postcard of the High Court and National Gallery, n.d. (Source: <https://www.delcampe.net/en_GB/collectables/postcards/australia-canberra-act/155-australia-act-australian-high-court-of-justice-and-national-gallery-368623041.html>)

2.5 Changes to the Precinct

2.5.1 Introduction

In the period since the opening of the institutions, there have been a number of developments and new construction undertaken in the Precinct.

Changes were made in the mid-1990s to the area fronting onto King Edward Terrace to improve the address of both the High Court and National Gallery, following a report by Clouston.[81] The changes involved:

- removing the carpark at the base of the Ceremonial Ramp, and creating a new carpark to the east of the ramp;
- planting of eucalypts as avenue trees on King Edward Terrace and the replacement of exotic species adjacent to the High Court Forecourt;
- installing bollards at the base of the High Court ramp to address security concerns; and
- new major institutional signage, paving and flagpoles.

The small café on the terrace south of the Marsh Pond was converted to a restaurant with tent accommodation on the terrace and blocking pedestrian movement around the Marsh Pond. The tent marquee structure is visually intrusive in the landscape.

A sculptural work by Neil Dawson was hung between the Gallery and High Court buildings over the Address Court but was later damaged by storm activity and the remnants removed in 1998. A new work by Dawson, *Diamonds*, was installed in 2002.

The air-conditioning plant building in the Address Court was modified and extended in the mid-1990s. Also in the 1990s, large rocks and logs were placed throughout the garden but these were removed following objections by Harry Howard (though the design team had no formal monitoring or advisory role after 1983). A Maintenance Manual was prepared in June 1982 for the City Parks Department, and another set of specifications for the maintenance of the garden was developed for the NCA by Geoff Butler in 1995[82] in an attempt to regain some of the recognised character of the original planting design. These guides appear to have been partially implemented, but not to have become core management guides for the garden.

The major exhibition gallery wing, designed by Andrew Andersons, was added to the National Gallery in 1997, under Betty Churcher's directorship of the Gallery, when the Gallery was at a peak of high visitation. Located on the south corner of the Gallery, it partly encroaches on the area intended for the Autumn Garden component of the Sculpture Garden. As part of the extension, a courtyard is created in which the *Fern Garden* sculpture by Fiona Hall was installed. Gravel paths and additional plantings were also associated with the extension.

The International Flag Display was constructed on Parkes Place, parallel to the lakeshore, and opened in 1999. The display involves a paved area, flagpoles, signage and lighting, and is intended to acknowledge the international presence in Australia's national capital. Only part of the display is within the Precinct.

Another major development was the creation of Reconciliation Place, implemented by the NCA and opened in 2002. Commissioned from a national design competition, it was designed by a team comprising Simon Kringas, Sharon Payne, Alan Vogt, Amy Leenders, Agi Calka and Cath Elliot. This development involved a grassed mound and plantings, paving and sculptural 'slivers'. Only some of

the paving and two slivers are within the Precinct, but other slivers are foreshadowed as part of the planned installation. Reconciliation Place is a symbol of the Commonwealth Government's commitment to the ongoing reconciliation process between Indigenous and other Australians.

2.5.2 Changes Since 2006

The major development changes to the Precinct since the 2006 Management Plan was prepared include the construction of the National Portrait Gallery and the extensions to the National Gallery of Australia.

These changes, described in further detail below, have altered the original design and landscape of the Precinct.

National Portrait Gallery

The idea of a purpose-built National Portrait Gallery was investigated as early as 2001. From the early 1990s, a portrait gallery was located in rooms within Old Parliament House and was managed by the National Library of Australia. Following the increased interest in and growth of the collection, the Australian Government committed funding in 2004 for a new dedicated building.

The National Portrait Gallery was designed by Johnson Pilton Walker Pty Ltd (JPW), announced in 2005 as the winner of an international design competition for the new building. The building, located in the southwest of the Precinct, was constructed between 2006 and 2008 and features materials sourced throughout Australia.[83]

The Gallery was designed so that the external form responds to its site by using the building's geometry to connect with key vistas and alignments around the Precinct. A series of five bays, each more than 70 metres long, are arranged perpendicular to the land axis referring to Walter Burley Griffin's early concepts for the National Capital.[84]

Colin Madigan was supportive of the National Portrait Gallery, noting that it had managed to respect the key principles of the masterplan his team had created about 40 years earlier. [85]

Figure 2.20 Aerial view of the High Court showing the National Portrait Gallery in the initial stages of construction. (Source: Julian Robinson, 17 March 2007 <Flickr.com>)

Extensions to the National Gallery

On 13 December 2006, the Australian Government announced it would provide funding to enhance and extend the National Gallery. The extension, known as Stage 1, was designed by architect Andrew Andersons of PTW Architects (responsible for the extension in 1997). The extension was officially opened on 30 September 2010 by Governor-General Ms Quentin Bryce AM, and opened to the public the next day.[86]

The extension comprised a new entrance and foyer, shop, function and event space (Gandel Hall), café and Indigenous art galleries, as well as support areas, loading docks and associated landscape works and carpark. The construction of the extension resulted in the demolition of the service courtyard and early prototype structure for the National Gallery, positioned to the south of the original building.

McGregor Coxall, landscape architects, were commissioned to design the landscaping associated with the extension, with the new 'Australian Garden' at the south of the site, which includes a Skyspace sculpture *Within Without* by American artist James Turrell (refer to Figure 2.22).

Figure 2.21 Aerial view of the National Gallery extension under construction. (Source: Wade Johnson, 2 June 2009, Wikimedia Commons)

Figure 2.22 View to the National Gallery extension including the Skyspace sculpture in the Australian Garden. (Source: John Gollings, 2013, Architecture AU website <http://architectureau.com/articles/extending-the-nga/>)

Additional Changes

Other changes which have occurred within the Precinct and its immediate vicinity include the removal of the High Court Jetty and changes to carparking, including the removal of the main southern carpark as part of the Stage 1 extensions and the Australian Garden, the construction of the underground National Gallery carpark, and development of the above ground staff carpark to the east of the Gallery (in the location of the incomplete Autumn Garden of the Sculpture Garden). Paid parking was introduced to the Parliamentary Zone in 2014 which influenced parking within the Precinct.

Immediately adjacent to the Precinct, the Bowen Place Crossing was completed in 2014 following a design competition held by the NCA. Lahznimmo Architects, with landscape architects Spackman Mossop Michaels, redeveloped the landscape to provide safe passage for pedestrians and cyclists under Kings Avenue Bridge. The 300m-long path passes beneath the existing road at Bowen Place, connecting Kings Avenue to the lake foreshore path. Roger Pegrum notes that:

> *The design anticipates the possible expansion of the adjacent National Gallery of Australia with hopes for "meaningful connection" to the wonderful sculpture garden by Harry Howard and Associates and James Mollison.*[87]

Bowen Crossing has since won numerous National and ACT awards for architecture, landscape architecture, urban design and planning.

2.6 Comparative Analysis

2.6.1 Introduction

In conjunction with an understanding of the historic development of the Precinct, a comparative analysis against similar places assists in informing the assessment of heritage values. It provides a

contextual understanding of the site, and whether it is rare or representative in the context of cultural arts centres and court precincts in capital cities around Australia.

The comparative examples are heritage listed places, and have been analysed in terms of their architectural style, landscape setting, and cultural significance of complexes and institutions.

A comparison of other examples of Late Twentieth-Century Brutalist architectural style also provides context for the High Court and National Gallery buildings.

2.6.2 Cultural Centres, Court Precincts and Gardens

Queensland Cultural Centre, Brisbane, QLD

The Queensland Cultural Centre, located in the South Bank precinct of Brisbane, is an extensive low-rise complex comprising cultural institutions and associated ancillary facilities. It consists of the Queensland Performing Arts Centre (QPAC), the Queensland Museum, the State Library of Queensland (SLQ), the Queensland Art Gallery (QAG) and the Queensland Gallery of Modern Art (GOMA); it is surrounded by subtropical gardens and is open to the public, with several cafés, restaurants, bookshops and public facilities located throughout.

The Queensland Cultural Centre is included in the Queensland Heritage Register for its historic, rarity, characteristic, aesthetic, creative and technical, social and associative values. The listing covers only the 1980s buildings, with the remodelled State Library of Queensland building and the more recent Gallery of Modern Art excluded. The listing notes the Cultural Centre is of outstanding importance in demonstrating the cultural and social development of Queensland in the late twentieth century.

The original part of the centre was designed by Brisbane architect Robin Gibson OAM and opened in 1985. It is an exceptional example of the Late Twentieth-Century International Style of architecture, and illustrates the centre's function as the state's principal cultural complex. It is a large cohesive complex of buildings and spaces unified by its cubic forms, structural detailing and fine quality finishes, fixtures and furnishings, and features off-white sandblasted concrete throughout the complex. In its integration of building and landscape, the Cultural Centre demonstrates the evolution of landscape design in Queensland.[88]

In 2010 Robin Gibson and Partners won the 25-year award for enduring architecture by the Australian Institute of Architects (AIA) (QLD).

Figure 2.23 Queensland Cultural Centre cultural forecourt from Victoria Bridge. (Source: Queensland Heritage Register, 2015)

Figure 2.24 Queensland Cultural Centre QPAC Playhouse building. (Source: Queensland Heritage Register, 2015)

Supreme Court Buildings and Gardens, Old Court House, Stirling Gardens, WA

The 'Supreme Court Buildings and Gardens, Old Court House, Stirling Gardens' is listed on the WA State Heritage Register (SHR) and classified by the National Trust (WA). It comprises the Supreme

Court building, and the Supreme Court Gardens and Stirling Gardens (mature gardens with a diverse collection of trees, shrubs and large areas of lawn bordered by banks of shrubs and flower beds). The place forms an integral component of the area known as the Government Precinct.

The Supreme Court Building was designed by John Harry Grainger, Chief Architect with the Public Works Department of Western Australia, and constructed in 1903 in the Federation Academic Classical style. It was a major technical design achievement on a difficult site on the edge of the river in the early 1900s. The building features a dignified setting, largely concealed by dense gardens. The Supreme Court Gardens was designed by the State Gardens Board between 1923 and 1953. The tall perimeter planting of the Supreme Court Gardens and the rich tree canopy of Stirling Gardens contribute to and are integral with the streetscape of Riverside Drive, and form an integral part of the avenue of Moreton Bay figs which line and enclose Barrack Street between the Esplanade and Riverside Drive.

The Supreme Court Gardens (particularly the curving row of tall palms which follows the corner of Barrack Street and Riverside Drive) and Stirling Gardens (since its inception as the public garden in Stirling Square in 1845) are landmarks recognisable from extensive areas of the Perth foreshore, Perth Water and the South Perth foreshore. The place is important to the community as an attractive place to visit and as a setting for organised public events.

The Supreme Court Gardens and Stirling Gardens contain a range of plants which are rare in Perth and have the potential to yield scientific information and propagative material; Stirling Gardens has been in continuous use as a garden since its proclamation as the public garden in Stirling Square in June 1845, the first public garden in Western Australia, and served as the first public botanic garden in the state from 1884–5.[89]

Figure 2.25 Front façade of the Supreme Court building. (Source: Heritage Council of Western Australia, Nigel Rarp, 2010)

Figure 2.26 Supreme Court Gardens showing the Court Building through the trees. (Source: Heritage Council of Western Australia, Nigel Rarp, 2010)

Perth Cultural Centre, WA

The Perth Cultural Centre contains a number of cultural institutions including the Art Gallery of Western Australia, Western Australian Museum, State Library of Western Australia, State Records Office, State Theatre Centre and Perth Institute of Contemporary Arts (PICA). The site has been redeveloped since 2004, and provides a contemporary space for events, entertainment, music, food and festivals, surrounded by the institutions.

While the centre itself is not heritage listed, individual elements have heritage values and are included on the WA SHR:

- The Art Gallery of Western Australia Complex, comprising the Main Gallery Building (a Late Twentieth-Century Brutalist style concrete building from 1979), Centenary Galleries (a Federation Second Empire style building), Art Gallery Administration Building (see below) and a paved concourse containing sculptures and water features. The place is highly valued for its function as a cultural institution housing an important art collection—it is an integral part of the Perth Cultural Centre and contributes to the community's sense of place.[90]
- The Art Gallery and Museum Buildings, comprising the Jubilee Building, the Government Geologist's Building and the Art Gallery—all Federation Romanesque style buildings constructed between 1897 and 1908. The internal courtyard spatial arrangements have historic significance as a reflection of the evolution and adaptation of the site, though the present landscape treatments are of little importance and many individual items are intrusive.[91]
- The Art Gallery Administration Building, the former Police Quarters, constructed in 1897 in the Federation Romanesque style with late twentieth-century additions.[92]
- The PICA and Arts House, the former Perth Central School, which was constructed from the late 1890s and is a good example of the Federation Free Classical style of architecture.[93]

Figure 2.27 View to the entrance of the Western Australia Museum, one of the institutions that makes up the Perth Cultural Centre. (Source: Articles Web—Perth Cultural Centre: the World's Leading Learning and Cultural Centre <http://www.articlesweb.org/culture/perth-cultural-centre-the-worlds-leading-learning-and-cultural-centre>)

Figure 2.28 View across the Perth Cultural Centre of the State Library of Western Australia. (Source: Metropolitan Redevelopment Authority website <http://www.mra.wa.gov.au>)

Victorian Arts Centre, St Kilda, Victoria

The Victorian Arts Centre is a bush-hammered concrete building topped by a 162m space-frame spire. The plans for the spire were completed using Computer Assisted Design (CAD) and it is believed to be the first structure designed with CAD in Australia. It is listed on the Victorian Heritage Database for its architectural, aesthetic, historical and social values, with the following statement of significance:

> *The Victorian Arts Centre is of architectural significance as a major work by noted Australian architect, Roy Grounds, who, together with his former partners Robin Boyd and Frederick Romberg, was one of the most influential architects of his generation, pioneering modernist design. Together with the gallery, the Arts Centre occupied much of his time from the 1960s to 1980s. Grounds' significance as an architect was confirmed when he was awarded the RAIA Gold Medal in 1968 and was knighted the same year.*

Construction on the gallery component of the centre commenced in 1962 and finished in 1971. Construction of the Theatres building started in 1973. Works for the Concert Hall began in 1976, and the Hall was opened in 1982. The Theatres building was officially opened in 1984.

The Victorian Arts Centre is of historical significance as one of the largest public works projects in Victoria's history. This ambitious project, undertaken over a period of almost twenty five years, encompassed complex planning, design, documentation and construction phases. The Centre has associations with prominent individuals in Victoria's cultural history, including George Fairfax and John Truscott. The Arts Centre is of historical significance as a major cultural institution and as the primary focus for the arts in Victoria. Once constructed, the complex, with its distinctive spire, provided Melbourne with an important visual image.

The Arts Centre is of social significance for the unusual level of public interest and support it afforded. A large number of Victorians were involved with the planning and financing of the complex and a number of major and minor corporate and individual sponsors were involved.[94]

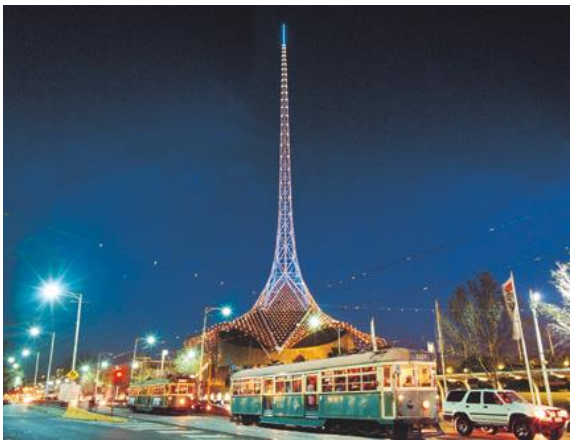

Figure 2.29 Victorian Arts Centre spire and St Kilda Road. (Source: Creative Victoria, 2002 <http://archive.creative.vic.gov.au /Arts_in_Victoria/Features/Feature_Stories/ Melbourne_Cultural_Precinct>)

Figure 2.30 Entrance to the Victorian Arts Centre showing the Brutalist architecture of the building and the base of the spire. (Source: Victorian Heritage Database, n.d., <http://vhd.heritagecouncil.vic.gov.au/places/1067>)

Art Gallery of NSW, The Domain Precinct, Sydney, NSW

The Royal Botanic Gardens and Domain is included on the NSW State Heritage Register (SHR), and the Art Gallery of NSW has recognised heritage values through inclusion on the Sydney Local Environmental Plan (LEP).

The Royal Botanic Gardens and Domain is one of the earliest surviving colonial botanic gardens in the world, and one of the oldest, richest and most extensive early public cultural landscapes in Australia with a substantially intact area and major precincts that are nationally rare from a historic, scientific, aesthetic and social perspective, and which continue to fulfil diverse use expectations by remaining freely accessible and in high demand from a broad community spectrum. Additionally, the Domain is of historical and aesthetic value on a national level for its ability to demonstrate its dual role as the prime example of a pleasure ground attached to Government House and as a leading example of a public park developed from the mid-nineteenth century (as an early designated landscape for public use [1831], the site was at the forefront of international concerns for the integration of public parks within city planning and development).[95]

The Gallery is significant as the first purpose-built art gallery structure completed in New South Wales. It has social significance as the repository of the largest public art collection in the state and as the continuation of the earlier New South Wales Academy of Art, which dated from 1871. The building is significant as a design of the Government Architect WL Vernon, and was constructed to complete the 1880s building begun by the prominent nineteenth-century Sydney architect John Horbury Hunt. It has social and aesthetic significance as a grand civic monument in the Beaux-Arts tradition common to Sydney cultural institutions at the time, and for its association with many prominent nineteenth and

twentieth-century businessmen and politicians, as well as artists and art lovers. The building has aesthetic significance as the finest, most intact, and indeed the only purpose-built public art gallery building in the city. It has significance for the strong contribution it makes to the character of the Domain.[96]

Figure 2.31 View to the Art Gallery of NSW entrance from the Royal Botanic Gardens. (Source: Art Gallery of NSW <https://www.artgallery.nsw.gov.au/visit-us/>)

Figure 2.32 Royal Botanic Gardens and the Domain. (Source: GML Heritage, 2012 <http://www.gml.com.au/project/royal-botanic-garden-domain-sydney/>)

Adelaide Park Lands and City Layout, SA

The Adelaide Park Lands and City Layout is included on the NHL (Place ID 105758), with the following statement of significance:

> *The Adelaide Park Lands and City Layout is a significant example of early colonial planning which has retained key elements of its historical layout for over 170 years. The 1837 Adelaide Plan attributed to Colonel William Light and the establishment of Adelaide marks a significant turning point in the settlement of Australia. Prior to this, settlement had been in the form of penal colonies or military outposts where the chief labour supply was convicts. The Adelaide Plan was the basis for attracting free settlers, offering certainty of land tenure and a high degree of amenity. Being formally laid out prior to settlement, with a grid pattern and wide streets and town squares, the Plan reflected new town planning conventions and contemporary ideas about the provision of common or reserved land for its aesthetic qualities, public health and recreation. The Plan endures today in the form of the Adelaide Park Lands and City Layout. The key elements of the Plan remain substantially intact, including the layout of the two major city areas, separated by the meandering Torrens River, the encircling Park Lands, the six town squares, the gardens and the grid pattern of major and minor roads. The Park Lands, in particular, are significant for the longevity of protection and conservation and have high social value to South Australians who regard them as fundamental to the character and ambience of the city of Adelaide.*
>
> *The national significance of the Adelaide Park Lands and City Layout lies in its design excellence. The Adelaide Plan is regarded as a masterwork of urban design, a grand example of colonial urban planning. The city grid and defining park lands were laid over the shallow river valley with its gentle undulations, described by Light as the Adelaide Plains. The city layout is designed to take full advantage of the topography, an important innovation for the time. The streets were sited and planned to maximise views and vistas through the city and Park Lands and from some locations to the Adelaide Hills. A hierarchy of road widths with a wide dimension to principal routes and terraces and alternating narrow and wide streets in the east-west direction were featured on the historic plan. Features within the Park Lands area included a hospital, Government House, a school, barracks, a store house, a market and a botanic garden and roads. The tree planting designed and implemented since the 1850s and the living plant collection of the Park Lands, particularly within the Adelaide Botanic Gardens are outstanding features. The encircling Park Lands provide for health and*

recreation for the inhabitants while setting the city limits and preventing speculative land sales on the perimeter.

The emphasis on public health, amenity and aesthetic qualities through civic design and provision of public spaces were to have an influence on the Garden City Movement, one of the most significant urban planning initiatives of the twentieth century. Ebenezer Howard, the founder of the Garden City Movement cites the Adelaide Plan as an exemplar in his Garden Cities of Tomorrow.
Even before this influence, however, the Adelaide Plan was used as a model for the founding of many towns in Australia and New Zealand. It is regarded by historians and town planners as a major achievement in nineteenth century town planning.[97]

Figure 2.33 View of the Adelaide Park Lands. (Source: Department of Agriculture, Water and Environment Heritage)

Figure 2.34 View across the Adelaide Park Lands to the city. (Source: Department of Agriculture, Water and Environment)

2.6.3 Brutalist Architecture

The architectural style known as Brutalism or New Brutalism was developed in the 1950s, part of the much broader and longer-lived architectural phenomenon called the Modern Movement. The word derives from the French 'beton brut' referring to the use of off-form concrete.[98]

The idealised qualities of Brutalism developed over time and focused on the honest presentation of structure, materials, services and form, and it sought (to continue) a timeless architecture that was above and beyond style and fashion.[99] The approach to form favoured an honest expression of functional spaces and their interrelationships and, for example, this might be at the expense of symmetry. Brutalism sought to manifest the moral imperative which was perceived to be a, if not the, fundamental part of modern architecture.

The fundamental aim of Brutalism at all times has been to find a structural, spatial, organizational and material concept that is "necessary" in [a] metaphysical sense to some particular building, and then express it with complete honesty in a form that will be a unique and memorable image.[100]

Brutalism has been described, in theory at least, as an ethic rather than an aesthetic.[101] However, it has also been argued that in practice it never quite 'broke out of the aesthetic frame of reference'.[102]

The early key practitioners and theorists were the British architects Alison and Peter Smithson. They were strongly influenced by the work of two of the giants of the Modern movement, Mies van der Rohe and Le Corbusier. The first recognised Brutalist building was the Hunstanton Secondary School in Norfolk, England, designed by the Smithsons and dating from 1949–1954.

Brutalist architecture in Australia was derived from these overseas developments in the 1950s and 1960s. At first it influenced house designs such as those now regarded as Late Twentieth-Century Sydney Regional style, sometimes called the Sydney School. Through the 1960s and 1970s, there

were many examples of Brutalist architecture constructed in most states and the ACT, and a number of architectural firms were prominent.

> *Australia has only a handful of quality examples – Robin Gibson's Queensland Art gallery being the finest, Ken Woolley's Fisher Library (and State Office Block, now demolished), Col Madigan's High Court in Canberra; Andrew Andersons' first addition to the Art Gallery of NSW; the old CAE at Kuring-gai; and Bidura Children's Court in Glebe.*[103]

Key examples in Canberra (in addition to the High Court and National Gallery) include the Canberra School of Music and the Cameron Offices in Belconnen, described in more detail below. In addition, the Warringah Shire Civic Centre in NSW was designed by the same architectural team as the High Court and National Gallery and has similarities in its design and influences.

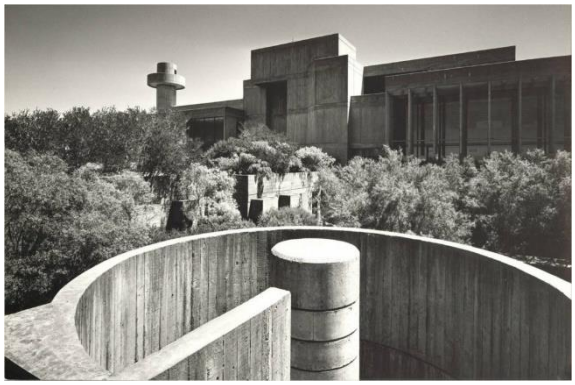

Figure 2.35 Brutalist architecture of the former Kuring-gai College of Advanced Education (KCAE) in Lindfield. The site is now being developed for a new school. (Source: <http://www.bvn.com.au/projects/uts-lindfield/>)

Figure 2.36 Bidura Children's Court in Glebe, Sydney, designed by the NSW Government Architect's Office led by JW (Ian) Thomson, was completed in 1983. It was listed for demolition in 2017. (Source: <http://brutalism.online/>)

Canberra School of Music, Acton, Canberra

The 'Canberra School of Music' is included in the CHL (Place ID: 105636) with the following summary statement of significance:

> *The Canberra School of Music, constructed in 1976 is a building of architectural significance designed in the Late Twentieth-Century Brutalist style with strong sculptural forms. A strong assertive cubist architectural arrangement and massing effect is achieved by expressing the stairs, changes of level and the internal functions. The internal planning arrangements are also significant influencing the architectural presence of the building. The building solves its functional and siting problems with skill taking into account the internal acoustic requirements and the external noise levels, and using limited glazing. A sculpture by Norma Redpath, adjacent to the entry, compliments the sculptural forms of the building.*
>
> *The Canberra School of Music is associated with the prominent Australian architects Daryl Jackson and Evan Walker who designed it for the National Capital Development Commission (NCDC). Daryl Jackson was awarded the Royal Australian Institute of Architects Gold Medal in 1987.*
>
> *… The building is of particular social importance in Canberra providing the Llewellyn Hall, a concert hall of 1,500 seats, which is the city's principal concert venue for visiting and local performers, organizations and entrepreneurs. The Canberra School of Music is used and valued by several associated local and national musical community groups and organizations.*
>
> *The Canberra School of Music is associated with the development of the arts and, in particular, a School of Music, in the national capital. It is part of the Australian National University Institute of the Arts along with the Canberra School of Art and the Australian Centre for Arts and Technology.*[104]

Figure 2.37 Exterior view of the Canberra School of Music at the ANU. (Source: ANU School of Music <https://music.anu.edu.au/news/new-consultations-school-music>)

Figure 2.38 Interior view of the Canberra School of Music at the ANU. (Source: DJAS Architects <http://www.djas.com.au/projects/anu-canberra-school-of-music-llewellyn-hall/>)

Cameron Offices, Belconnen, ACT

Part of the large Cameron Offices complex (Wings 3, 4, 5 and Bridge), designed by renowned international architect John Andrews, is listed on the CHL (Place ID: 105410) for its rarity, characteristic, creative and technical achievement, and associative values. The Cameron Offices are listed on the AIA Register of Significant Twentieth-Century Architecture (R101), and the International Union of Architects (UIA) World Register of Significant Twentieth-Century Australian Architecture.

The Cameron Offices was the first building constructed in the new town centre of Belconnen, and was Australia's largest office complex development at that time. Constructed to a brief by the NCDC to accommodate 4000 government employees, the design addressed the need for a sense of individual identity within a huge structure and resulted in a cohesive urban design and flexible building.[105]

The complex was one of the earliest and is a significant example of the Late Twentieth-Century International Style and Late Twentieth-Century Brutalist Style in Canberra, and its low-rise rectangular form with intervening courtyards established a new design philosophy which was adopted by Canberra's later planners. Elements specific to the style include its precast post-tensioned concrete, cubiform rectangular forms, structural frame expressed, large sheets of glass and Corbusian ribbon windows.[106]

The remaining wings of the building complex were demolished in 2007–2008, and Wings 4 and 5 have been converted to use as student accommodation.

Figure 2.39 Cameron Offices, Belconnen 1976. (Source: David Moore, in Taylor, J 1990, Australian Architecture since 1960, RAIA)

Figure 2.40 Cameron Offices, Belconnen. (Source: <http://www.architecture.org.au/news/archive-2012/322-cameron-offices-belconnen-by-john-andrews>)

Warringah Shire Civic Centre and Administration Offices, Dee Why, NSW

The Warringah Shire Civic Centre and Administration Offices was designed by Colin Madigan and Christopher Kringas, and has a direct relevance to their subsequent work on the High Court and National Gallery.

Jennifer Taylor describes:

> *The building was designed in conjunction with the development of the National Gallery, and completed in 1973. The centre adjoins Madigan's earlier Library and together they form the first two elements of a proposed cultural and administrative complex. The site is a steep embankment with approaches from both the shopping centre below and the civic plaza on the plateau. It is a dominant building of reinforced concrete construction. The 12.8m high concrete piers that support the projecting upper level give the building an overwhelming appearance from below, that hints at the monumentality of the High Court Public Hall that was to follow.*[107]

While the Civic Centre is not included in the NSW SHR, the Dee Why Public Library is included in the Warringah LEP 2011 (Item I50), as is the Civic Centre Landscaping (Item I137). The landscaping is an early design of the prominent Australian landscape architect, Bruce Mackenzie, and represents his then innovative ideas of preserving and using a site's natural landscape and flora. The site is an important landscape of its time and is of high social significance at a local level to the surrounding community, as an area of native bushland. It provides a native bushland setting for the Dee Why Public Library, a rare example of a Late Twentieth-Century Brutalist style public building.[108]

A statement of significance for the Warringah Council Civic Centre, prepared by Docomomo, notes that the precinct is a place of historic and aesthetic significance as a highly regarded and important example of contemporary architectural and landscape design. The architectural design is an example of Late Twentieth-Century Brutalist style demonstrating a development of the modern movement away from the constrictions of modular structural systems to a more flexible form of architecture. The building in many respects served as a testing ground for the National Gallery and High Court in Canberra for such considerations as bush-hammered concrete textures, complex concrete forms related to structure, circulation routes and mechanical systems. The landscape design used mostly local native plant material and is an example of the Australian Native Landscape design style that reflected aesthetic appreciation for native bushland and was highly influential for several decades following the mid-1960s; it can be seen as symptomatic of wider social concerns and changing social attitudes to the Australian environment.[109]

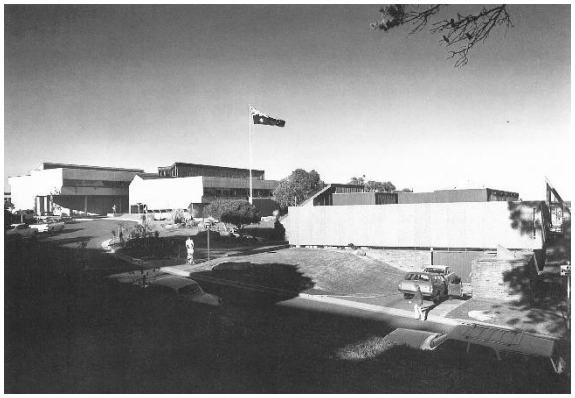

Figure 2.41 Warringah Shire Civic Centre and Dee Why Library, c1973. The Civic Centre was designed by the same architectural team as the High Court and National Gallery. (Source: Max Dupain, in Taylor, J 1990, Australian Architecture since 1960, RAIA, p 97)

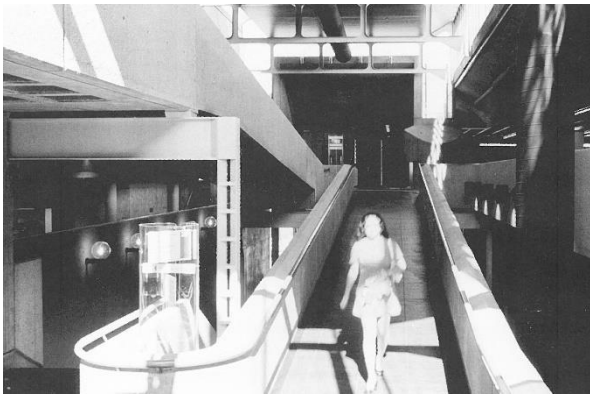

Figure 2.42 Interior view of Warringah Shire Civic Centre, 1973, shows a pedestrian ramp, which is similar in design to the High Court and National Gallery. (Source: Max Dupain, in Taylor, J 1990, Australian Architecture since 1960, RAIA, p 97)

2.6.4 Comparative Analysis Conclusion

The Precinct was designed to provide an important arts and civic function, and is a significant example of contemporary architectural and landscape design.

The location of the High Court and National Gallery, with the Precinct's designed landscape on the edge of Lake Burley Griffin and within the National Triangle, demonstrates its importance within Canberra's central designed and symbolic landscape. The High Court and National Gallery were planned together as an integrated complex of buildings and landscape spaces, and the consideration of the setting was an important aspect of the original design intent.

The High Court was intentionally designed to be the most prominent element of the Precinct—taller and more visible than the National Gallery. Its immediate landscape setting is secondary to the building. While the National Gallery is a strong architectural element, the immediate landscape, primarily the Sculpture Garden, was designed to be integral with the building.

Individually, the buildings are important examples of Late Twentieth-Century Brutalist style of architecture in Australia. Jennifer Taylor described the High Court and National Gallery as the 'most forthright examples of Australian civic architecture of their decade'.

The similarities of the Precinct, with the examples provided in the comparative analysis above, demonstrate that the architecture of both the High Court and National Gallery and the landscape of the Sculpture Garden are characteristic of the architectural and landscape style of the time (late 1970s). A notable example, most similar to the Precinct, is Warringah Shire Civic Centre. This is the work of the same architectural team, including Col Madigan, Christopher Kringas and Bruce Mackenzie. The Civic Centre is an example of Late Twentieth-Century Brutalist Architecture in an integrated designed landscape setting, designed for civic use. The architectural forms, predominant use of concrete, and successful implementation of the Australian native landscape, is very similar to the Precinct.

The landscape setting and monumentality of two brutalist buildings in the Precinct are more formal than any of the comparative examples, demonstrating a grandeur that is in keeping with the NCDC ideals for the National Triangle and Parliamentary Zone.

The Precinct is rare; a place that has a unique civic function integral with the design development of the National Triangle and the National Capital by the NCDC under Commonwealth direction, and that continues today.

In summary, the buildings are representative of the Late Twentieth-Century Brutalist style of architecture in Australia and the landscape, primarily the Sculpture Garden which connects directly with the architectural geometry of the National Gallery's equilateral triangular design, is also representative of landscape architecture of the period.

2.7 Historic Themes

2.7.1 Australian Historic Themes Relevant to the Precinct

The Commonwealth has developed a framework of 'Australian Historic Themes'[110] to assist with identifying, assessing, interpreting and managing heritage places and their values. The Australian Historic Themes were developed and identified by the former Australian Heritage Commission and provide a context for assessing heritage values. The nine national themes are linked to human activities in their environmental context. Themes link places to the stories and processes which formed them, rather than to the physical 'type' of place represented. Themes can assist in the understanding of heritage values and comparative analysis, and also in the development of interpretive stories and messages.

The Australian Historic Themes are grouped together by an overriding historic theme, which is further divided into more specific themes and sub-themes. Historic Theme Groups relating to the Precinct are listed in Table 2.2 below.

Table 2.2 Australian Historic Themes Relating to the Precinct.

Number	Australian Historic Themes	Sub-theme
3	Developing local, regional and national economies	Constructing capital city economies
4	Building settlements, towns and cities	Planning urban settlements Creating capital cities Developing institutions Remembering significant phases in the development of settlements, towns and cities
7	Governing	Developing institutions of self-government and democracy Administering Australia
8	Developing Australia's cultural life	Organising recreation Developing public parks and gardens Pursuing excellence in the arts and sciences Creating visual arts Designing and building fine buildings

2.7.2 Precinct: Historic Association

In summary, the Precinct strongly demonstrates an important place in the development of Australia's cultural history—it embodies the development of cultural and arts institutions in the National Triangle, the significant phases of developing Canberra as a national capital, the provision of a landscape setting for civic use, designing fine buildings and democratic privilege to access the High Court and public buildings.

2.8 Endnotes

1 Drawn predominantly from the Parliamentary Zone—Arts & Civic Campus, High Court of Australia and National Gallery of Australia Precinct Management Plan, prepared by Dr Michael Pearson, Craig Burton and Duncan Marshall for the NCA, March 2006.

2 Wright, WD 1923, *Canberra*, John Andrew & Co, Sydney, p 58.

3 Flood, J 1990, *The Riches of Ancient Australia*, Queensland University Press, University of Queensland, p 297.

4 CAB Consulting Pty Ltd, Context Pty Ltd, University of NSW and Rowell A, *Parliament House Vista Area Heritage Management Plan, Volume 1*, prepared for the National Capital Authority, 2010, p 41.

5 CAB Consulting Pty Ltd, Context Pty Ltd, University of NSW and Rowell A, *Parliament House Vista Area Heritage Management Plan, Volume 1*, prepared for the National Capital Authority, 2010, p 47.

6 Gillespie, L 1984, *Aborigines of the Canberra Region*, L Gillespie, Campbell, ACT, p 29.

7 Marshall, D, Butler, G, Context Pty Ltd, Firth, D and Ross, M, Parkes Place and the National Rose Garden Heritage Management Plan, Volume 1, prepared for the National Capital Authority, 2011, p 48.

8 Griffin, WB 1955 [1912], 'Original Report', reprinted with corrections in 'Parliament of the Commonwealth of Australia, Senate, Report from the Select Committee appointed to inquire into and report upon the development of Canberra, September 1955, Appendix B', cited in Marshall, D, Butler, G, Context Pty Ltd, Firth, D and Ross, M, Parkes Place and the National Rose Garden Heritage Management Plan, Volume 1, prepared for the National Capital Authority, 2011, p 52.

9 Griffin, WB 1913, 'The Federal Capital: Report Explanatory of the Preliminary General Plan', Canberra, Department of Home Affairs, October 1913, p 3, cited in Marshall, D, Butler, G, Context Pty Ltd, Firth, D and Ross, M, Parkes Place and the National Rose Garden Heritage Management Plan, Volume 1, prepared for the National Capital Authority, 2011, p 52.

10 While Walter Burley Griffin has prime attention for the design of Canberra, his wife Marion Mahony, an architect of considerable standing in her own right, was very strongly involved in the design for Canberra and accompanied Griffin to Australia to implement the design. Marion Mahony's exceptional watercolours on linen were probably a key part of the design's success. The collaborative roles of Marion and Walter are discussed in several recent publications including *The Griffins in Australia and India* edited by Jeff Turnbull and Peter Navaretti.

11 Taylor, K 2005, 'Living with heritage: Canberra, city in the landscape. Can it remain a city "not like any other"?' in *Historic Environment*, Australia ICOMOS, Vol 19, No. 1, p 37.

12 Fischer, KF 1984, *Canberra: Myths and Models, Institute of Asian Affairs*, Hamburg, Figures 10 and 11, pp 18–19.

13 CAB Consulting Pty Ltd, Context Pty Ltd, University of NSW and Rowell A, *Parliament House Vista Area Heritage Management Plan, Volume 1*, prepared for the National Capital Authority, 2010, p 53.

14 CAB Consulting Pty Ltd, Context Pty Ltd, University of NSW and Rowell A, *Parliament House Vista Area Heritage Management Plan, Volume 1*, prepared for the National Capital Authority, 2010, p 53.

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3.0 Understanding the Place—Landscape Context

3.1 Introduction

This section provides a description and analysis of the landscape of the Precinct and its key areas to understand the context of the site. The discussion includes original and new landscape design elements and examines the vistas to analyse the entire setting as a designed landscape.

This report does not provide a detailed physical description of the architectural design of the institutions, which is included in their individual management plans.

The key landscape features and elements of the site, discussed in this section, are shown in the Precinct site plan at Figure 3.1.

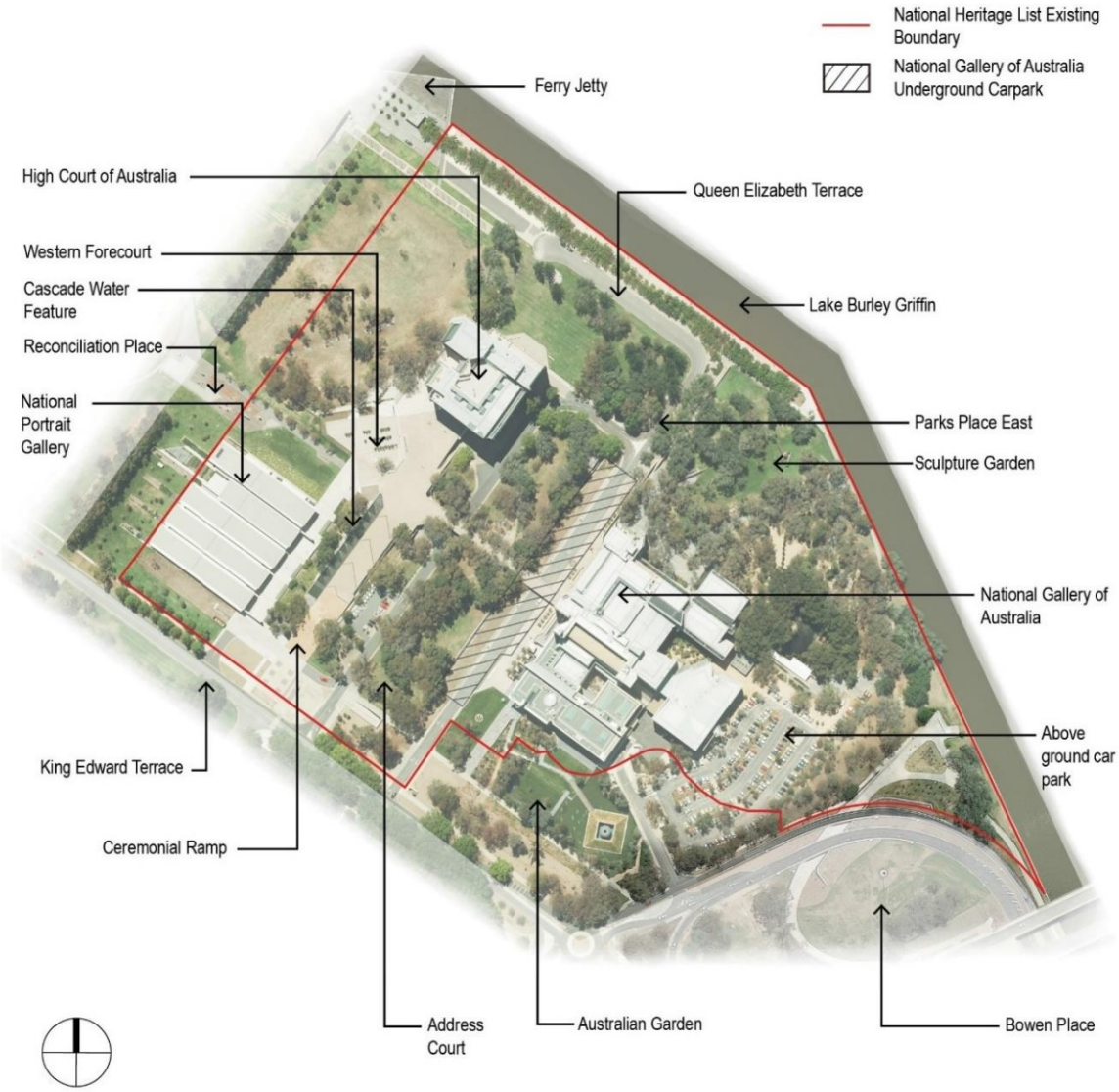

Figure 3.1 Precinct site plan, showing key features of the site (not to scale). The red line shows the NHL existing boundary. (Source: Phillips Marler, 2017)

3.2 Site Description

3.2.1 Overview

The Arts and Civic Campus in the National Triangle is the setting for three major institutions—the High Court of Australia, National Portrait Gallery and National Gallery of Australia.

The landscape surrounding the three major institutions is complex and varied in topography and form and continues to evolve over time. The 2006 Management Plan describes the landform in detail: 'The landform has been created by the manipulation of levels from the original gentle steps to integrate with the architectural concepts and expression by means of ramps, mounding, terraces and retaining structure'.

[1]

The High Court and National Gallery are aligned by their architectural design and prominent visual relationship with Lake Burley Griffin and create a strong presence on the northeastern flank of the Parliamentary Zone. The National Portrait Gallery sits outside this envelope with its setting defined by a large paved courtyard and grand ramp to King Edward Terrace. The ramp is adjacent to the Ceremonial Ramp to the High Court, creating some design symmetry across the entry to these institutions.

Essentially, the parkland of native and exotic trees, which was originally conceived as the landscape envelope for the High Court and National Gallery, remains. The scattered trees and grass to the north, east and west of the High Court remain a strong contrast to the architecture and are clearly integrated.

The iconic views from Aspen Island and the northern shore of Lake Burley Griffin prominently feature the High Court and National Gallery as building and landscape landmarks. The view looking south reveals closely planted parkland with the three institutions visibly creating a defining image of the Canberra landscape.

3.2.2 The Precinct—A Landscape Setting

The Precinct comprises a landscape which is a setting for the institutions. The landscape is evolving and the strong functional requirements of each institution has meant that some parts of the landscape are changing more rapidly than others. For example, the National Gallery is a major public institution attracting a wide audience, and is evolving to accommodate new art collections and increased visitation (and the required amenities). The High Court has less need to expand its building or landscape to suit its operational needs, and so new works in the landscape have been minimal and are mostly repair and conservation work.

The arrival to the High Court, National Gallery and National Portrait Gallery (by car or as a pedestrian) is via King Edward Terrace and the circuit road to access the carparks. The main entries to all institutions are to the south and the landscape, whilst visible in the Address Court, is secondary to the strong architectural elements of buildings, ramps and entry courtyards.

The landscape address to the northeast and west is where the experience of the original parkland landscape, Queen Elizabeth Terrace and beyond to Lake Burley Griffin, defines the key elements of the setting and the distinct spatial relationships between all three buildings within a larger landscape.

The National Gallery landscape has undergone substantial change and expansion since 2006 with greater complexity of gardens to explore. The Sculpture Garden is the major landscape area to the north with open access and pedestrian entries from the original carpark and the foreshore shared path (Figure 3.4). Since 2006, expansion and change has been to the east and south of the National

Gallery with the installation of an above ground staff carpark in 2010 on the site of the originally designed Autumn Garden. Prior to the carpark being installed, the site was woodland.

To the east, where the original planted berm separates the National Gallery from Bowen Place, a temporary storage and bulk materials area has been set up with a gravel path link to the new eastern carpark.

The landscape of the former southern carpark has been transformed in keeping with the National Gallery building extensions, with the Australian Garden and James Turrell's Skyspace sculptural installation *Within Without*. The boundaries of the Sculpture Garden include a garden bed with native trees to the east adjacent to Marsh Pond, with a path to the restaurant and café building with a marquee extension. This edge is forming a transformed boundary to King Edward Terrace with more trees and views into the Australian Garden.

The landscape of the High Court is the most authentic to the original design, with the Ceremonial Ramp and the Prototype Area to the west. New conservation works, including paving replacement and tree planting, have been carried out in the Western Forecourt.

The Address Court landscape between the High Court and the National Gallery retains its character as predominantly scattered trees and grass (Figure 3.2). The site was originally designed as a distinct connecting space between the two buildings with the pedestrian bridge essentially linking the main upper level entries of the High Court and National Gallery. The pedestrian bridge remains an inspiring landscape experience expressing the strength of connection between the two buildings. The ground level of the Address Court still provides a connecting landscape, but its condition seems to be reflected in the lack of use as a gathering space.

In contrast, the National Portrait Gallery, with its post-modern architecture and highly formal landscape to the west (Figure 3.12), is on the fringe of the originally designed parkland surrounding the core institutions of the National Gallery and High Court. The setting of the National Portrait Gallery more strongly relates to King Edward Terrace and Reconciliation Place with its alignment east–west and distant relationship to the Lakeside Promenade and Lake Burley Griffin (Figure 3.13), rather than having a strong architecturally designed connection with the Gallery and High Court Precinct. The National Portrait Gallery has been designed to be complementary in its architectural character and low scale, so as not to dominate the Precinct landscape. The ramp entry sits side by side with the High Court Ceremonial Ramp entry (Figures 3.4–3.5). The western boundary of the Precinct is formed by Reconciliation Place with a later avenue planting of *Eucalyptus mannifera* creating a formal boundary (Figure 3.28).

Figure 3.2 Address Court, view northeast. (Source: Phillips Marler, 2017)

Figure 3.3 *Virginia*, 1970–1973, by Clement Meadmore, Sculpture Garden, NGA, view southwest. (Source: Phillips Marler, 2017)

Figure 3.4 National Portrait Gallery and ramp, view northeast. (Source: Phillips Marler, 2017)

Figure 3.5 Ceremonial Ramp and High Court, view northeast. (Source: Phillips Marler, 2017)

3.2.3 Incremental Changes to the Original Landscape

The original High Court and National Gallery landscape was a parkland with a mix of native and exotic trees. This remains as a clear design treatment on the perimeters of the Precinct to the north, east and west; and represents the original design although native trees are beginning to fail and require replanting.

Changes since 2006 are generally to the Western Forecourt where paving and planting have been altered, but original materials and tree species have been replaced to match existing (Figure 3.7). The High Court Prototype Building has no surrounding garden. The adjacent parkland of trees and grass provides a generalised setting, but there is little evidence of a designed setting for the building and a subsequent lack of use and public purpose.

The Sculpture Garden remains an important expression of landscape with a distinct, intentional relationship to the gallery building as originally constructed. Current National Gallery maintenance regimes have restored the network of pathways and cleared vegetation, and the whole garden retains its timeless beauty and robust vision as a grand yet intimate landscape design (Figures 3.8 and 3.9).

The Address Court has experienced little change since the time of the original design, with the upper level pedestrian bridge remaining a dramatic element of connection between the High Court and National Gallery, with the tree canopies close to the bridge (Figure 3.11). The ground level of trees and grass remains as the original landscape (Figure 3.10), with small concrete shed structures still used for services. A pathway links access to the two carparks of the institutions.

Figure 3.6 High Court and Cascade Waterfall water feature designed by Robert Woodward, view northeast. (Source: Phillips Marler, 2017)

Figure 3.7 High Court, southern elevation. (Source: Phillips Marler, 2017)

Figure 3.8 *Ik ook*, 1971–1972, Mark di Suvero, northeast view along The Avenue, National Gallery. (Source: Phillips Marler, 2017)

Figure 3.9 *Diamonds*, 2002, Neil Dawson, National Gallery, northwest elevation. (Source: Phillips Marler, 2017)

Figure 3.10 Address Court, view east. (Source: Phillips Marler, 2017)

Figure 3.11 Pedestrian Bridge, view northwest. (Source: Phillips Marler, 2017)

Figure 3.12 National Portrait Gallery gardens, northwest elevation. (Source: Phillips Marler, 2017)

Figure 3.13 National Portrait Gallery, northeast elevation. (Source: Phillips Marler, 2017)

3.3 Key Landscape Areas of the Precinct

The distinct landscape areas of the Precinct, described in more detail below, include:

- High Court Entry Court and Ceremonial Ramp;
- High Court landscape to the northwest;
- High Court Western Forecourt;
- National Gallery Sculpture Garden;
- National Gallery Australian Garden;
- Address Court;
- King Edward Terrace, north boundary landscape; and
- Queen Elizabeth Terrace and shared path.

3.3.1 High Court of Australia

The High Court landscape remains largely intact from the original design with few alterations since it was originally constructed. The parkland surrounding the building to the north and west remain as the originally planted woodland, with the 'planting design limited to parkland, limited woodland and open lawn forms'.[2]

The High Court landscape is essentially constructed at two levels—the lower level of parkland leading to Queen Elizabeth Terrace, and the upper level Forecourt and Ceremonial Ramp. These dramatic level changes remain highly legible and true to the original design. The large wall and covered walkway to the High Court carpark and spiral steps from the ramp to the carpark level remain as grand expressions of the sculptural use of concrete with a range of finishes. Recently installed

stainless steel and glass balustrades to reduce the impact of fall heights from the ramp to the carpark levels below reflect current safety concerns.

The parkland landscape to the north and west is made up of parkland areas of lawn and individual tree plantings. Exotic trees dominate in the north and native trees to the west.[3] The plantings were originally intended to be a secondary part to the view with the High Court dominant, and this aesthetic is retained although larger exotic tree canopies in summer restrict views.

The Western Forecourt upgrades are the most recent to the Ceremonial Ramp (Figure 3.14). Recently refurbished with new paving and semi-mature *Casuarina cunninghamiana* plantings, the work replaces the courtyard (known as Parkes Place East on the Harry Howard and Associates drawings), removes some steps, and upgrades failed paving. The area has newly laid concrete paving to match the existing. Steps have been removed to integrate the Western Forecourt better with the new National Portrait Gallery landscape adjacent. A low concrete retaining wall with the naming sign for the High Court is installed, and tapered down at one end. The original concrete retaining wall continues to form a strong edge between the Western Forecourt and Reconciliation Place.

Original tiled steps lead to the Prototype Area, which is an original remnant of the construction of the High Court, created to test sandblasting techniques (Figure 3.15). The glass enclosure at the ground level has been removed due to increased vandalism and its poor condition. The building, with its large open pergola structure, concrete beams and textured surfaces, remains unused with its potential for change and adaptive re-use unresolved.

The landscape setting of the Prototype consists of pavement and a worn turf surround which meets the surrounding turf and trees of the parkland. An original gravel path leads alongside the High Court and then filters out into the parkland. Park furniture is from the original suite of furniture located around the Precinct; however, in this location the furniture appears disused and in poor condition.

The Cascade Waterfall water feature, by artist Robert Woodward, flows alongside the Ceremonial Ramp to the High Court. Recently repaired, the artwork is constructed of imperial black speckled granite, and contains water jets at the forecourt level to gently pump captured rainwater down a tessellated surface of cascading rapids and tranquil pools to resemble an alpine stream.[4]

Figure 3.14 Western Forecourt, High Court, view west. (Source: Phillips Marler, 2017)

Figure 3.15 Prototype, High Court, view south. The enclosed glass area (original on the right-hand side) has been removed. (Source: Phillips Marler, 2017)

3.3.2 National Gallery of Australia

Sculpture Garden

The National Gallery landscape is a more complex landscape of designed gardens, parkland and ancillary elements including carparking entrances, new building extensions and changed carparking conditions. The complex topographical shift between the carpark and the surrounding landscape on the western side to the at-grade intimate access to the Sculpture Garden on the northeast of the carpark is a strong reminder of the earlier design and centrepiece of the National Gallery landscape, with original sculptures still occupying the spaces created for them.

The Sculpture Garden retains the garden 'rooms' and original geometry described by Roger Vidler and Barbara Buchanan in their Landscape Design Process in September 2003. Sculpture originally placed is still retained with iconic settings such as the Meadmore sculpture *Virginia* in the Winter Garden (Figure 3.3), *On the beach again* by Robert Stackhouse (Figure 3.19) and the Fog Garden installation by Fujiko Nakaya in the Marsh Pond, which is operated daily for limited hours and still delights visitors with its ephemeral quality.

The landscape materials remain as originally designed with large format slate paving at the interface of the National Gallery and courtyard with the Rodin sculptures, along The Avenue (Figure 3.17) and at the restaurant entry. A large lawn area in the Winter Garden leads to the shared path entry, retaining the open and inviting edge to the garden on the northern boundary. Gravel paths remain in the main garden areas and paths between buildings extenuate the informality of the gardens, as originally intended. The various water bodies, such as the reflection pool close to the National Gallery and the Marsh Pond, are retained as part of the original design (Figures 3.18 and 3.19).

Original timber and stainless steel furniture designed by Roger Vidler in 1980 is retained and has been painted brown. The condition of the Sculpture Garden and the elements within are to a high standard.

Figure 3.16 Steps to the Spring Garden from the Foreshore walkway, view southeast. (Source: Phillips Marler, 2017)

Figure 3.17 *Penelope*, 1912, Emile-Antoine Bourdelle, The Avenue, Sculpture Garden, National Gallery. (Source: Phillips Marler, 2017)

Figure 3.18 *Floating Figure*, 1927 (cast 1979), Gaston Lachaise, Sculpture Garden, National Gallery. (Source: Phillips Marler, 2017)

Figure 3.19 *On the beach again*, 1984, Robert Stackhouse, Summer Garden Marsh Pond, Sculpture Garden, NGA. (Source: Phillips Marler, 2017)

Figure 3.20 View toward the Sculpture Garden, with the berm that separates the Precinct and Bowen Place. (Source: Phillips Marler, 2017)

Figure 3.21 National Gallery eastern carpark and the southern edge of the Sculpture Garden where a temporary storage and bulk materials area exists, view north. (Source: Phillips Marler, 2017)

The Australian Garden

The Australian Garden is located adjacent to the new entry to the National Gallery. Entry is via a small opening and ramp from the southern entry court of the National Gallery (Figure 3.20). The garden is characterised by ponds and water features and has a more rectangular pool at the western entry and a more naturalised pond with wetland plants forming an edge to the southern boundary. The centrepiece of the garden is a lawn area with steps that serves as an informal amphitheatre. Large landscaped beds with native planting form the garden perimeter. Slate paving, which resembles the Sculpture Garden paving, is used in the gathering areas and pathways (Figure 3.23). This paving integrates with paving located adjacent to the Gandel Hall, accessed by large glazed doors and used for functions.

The Australian Garden frames the setting for *Within Without*, a large and complex installation created in 2010 by James Turrell (Figure 3.24). This major intervention into the Australian Garden reflects the changing curatorial requirements of the National Gallery. Installation sculptures such as this create mini landscapes and contrast strongly with the traditional object-based sculpture in the Sculpture Garden. *Within Without* is large in form and presence and dominates the garden. Consisting of paths and large rendered walls, the viewer is invited into a stupa structure to sit and contemplate via the opening to the sky above.

The Australian Garden with its transformed boundary to the south provides a renewed edge experience to King Edward Terrace.

Figure 3.22 Entry ramp to the Australian Garden, view southeast. (Source: Phillips Marler, 2017)

Figure 3.23 Slate paved path and grassed steps at the Australian Garden. (Source: Phillips Marler, 2017)

Figure 3.24 *Within Without*, 2010, James Turrell, Australian Garden, view southeast. (Source: Phillips Marler, 2017)

3.3.3 National Portrait Gallery

The National Portrait Gallery is located southwest of the High Court with entry via a long ramp parallel to the High Court Ceremonial Ramp, with plantings and the Cascade Waterfall water feature separating the two. This dual entry arrangement creates high visibility to both buildings. The landscape setting of the National Portrait Gallery consists of a reflection pool and fountain to the south (Figure 3.25) and a formal garden of hedge planting and lawns on the west (Figure 3.27). The gardens are not accessible from the ground floor and can only be viewed from the first floor. The northern elevation landscape consists of a large bed of sedges (*Juncus usitatus*) close to the walls of the National Portrait Gallery (Figure 3.26). This is a strong landscape gesture which, despite being a departure from the parkland landscape beyond, strongly defines the elevation of the building and forms a backdrop to the 'sliver' sculptures and installations in Reconciliation Place.

Figure 3.25 National Portrait Gallery, southwest elevation and King Edward Terrace, view southeast. (Source: Phillips Marler, 2017)

Figure 3.26 High Court (southwest elevation) viewed from the northeastern side of National Portrait Gallery, bed of *Juncus usitatus* in the foreground. (Source: Phillips Marler, 2017)

Figure 3.27 Raised planter beds behind the National Portrait Gallery, northwest elevation. (Source: Phillips Marler, 2017)

Figure 3.28 Back of the National Portrait Gallery and Reconciliation Place, view southwest. (Source: Phillips Marler, 2017)

3.3.4 Address Court

The Address Court between the High Court and the National Gallery is predominantly a landscape of scattered trees and grass (Figure 3.29), with the pedestrian bridge centrally located, linking the main upper level entries of the High Court and National Gallery. The experience from the Address Court bridge is majestic, with tree canopies close to the balustrade and framed views across the Precinct.

The experience of walking between the two institutions remains close to the original design intent, although the entry to the National Gallery at this level is now secondary with the main entry to the galleries to the south on the ground floor.

The ground level experience of the Address Court is less majestic and difficult to navigate, use and occupy (Figures 3.30–3.32). The original design was retained to frame the High Court and retain the 'isolation and dignity' of the High Court.[5] The space created by the columns below the pedestrian bridge provides a covered walkway at ground level from the National Gallery to the High Court carpark (Figure 3.31). There is no pedestrian priority for crossing the road at the entry to the High Court carpark but a line marked pedestrian crossing connects the path to the National Gallery. On the eastern side of the Address Court, the large openings to the National Gallery underground carpark create a barrier for ease of movement across the site (Figure 3.33). Seating and bins from the original design edge the path and are in poor condition. The foundation stone remains located on the eastern edge of the path.

Figure 3.29 High Court Ceremonial Ramp, above ground carpark and Address Court, view northeast from King Edward Terrace. (Source: Phillips Marler, 2017)

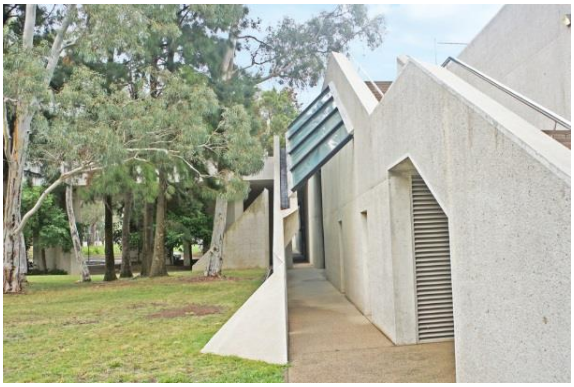

Figure 3.30 Building slots leading to the High Court carpark, Address Court, view southwest. (Source: Phillips Marler, 2017)

Figure 3.31 Space beneath pedestrian bridge, Address Court, view southeast. (Source: Phillips Marler, 2017)

Figure 3.32 Concrete pathway cutting diagonally through the southern end of the Address Court, view southwest. (Source: Phillips Marler, 2017)

Figure 3.33 Northern end of the Address Court, showing the National Gallery underground carpark, elevated pedestrian bridge and building slots leading to the High Court carpark, view southwest. (Source: Phillips Marler, 2017)

3.3.5 Roads, Paths and Parking

Roads and Carparking

Carparking to all the institutions is accessed via the one-way road (Parkes Place East) around the Address Court, with the entrance via the westernmost road off King Edward Terrace.

The original carparking to all institutions is undercover but accessible at ground level. The High Court carpark is accessible via the original concrete corridor with glazed roof, which edges and is under the Ceremonial Ramp but is effectively at ground level with the surrounding landscape. The High Court carpark is accessed from the one-way road and also provides access to the new large underground carpark for the National Portrait Gallery.

The National Gallery carpark is part of the original design, but the above ground entry at the southern end is new with internal stair access to the National Gallery entry. The original pedestrian entry at the northern end is effectively at ground level with the Sculpture Garden entry—an important link which allows day and night access to the Sculpture Garden.

Bus drop off to the High Court and National Gallery is in extended parallel parking bays close to key entrances. Parkes Place East extends to the lakeside and becomes a wider shared zone with single lane access between Parkes Place and Queen Elizabeth Terrace (Figures 3.34–3.35) (originally part of Parkes Place and renamed in 2012).

In 2010, as part of the Stage 1 works to the National Gallery, an open-air carpark for staff was constructed to the east of the building (Figure 3.36). The carpark pavement is bitumen with planted drainage swales, extensive native tree planting and larger specimens retained from the former

woodland landscape. A small metered on-ground carpark is located adjacent to the Address Court and the Ceremonial Ramp (Figure 3.37).

Figure 3.34 Precinct Loop Road, Parkes Place East, connecting to Queen Elizabeth Terrace, view north. (Source: Phillips Marler, 2017)

Figure 3.35 Queen Elizabeth Terrace, view southeast. (Source: Phillips Marler, 2017)

Figure 3.36 Staff carpark on southeast side of the National Gallery, view northeast. (Source: Phillips Marler, 2017)

Figure 3.37 High Court on-ground carpark, view northeast. (Source: Phillips Marler, 2017)

Pedestrian Pathways

The Precinct has a mixture of pedestrian paths and shared paths but there is no continuous loop connection. There is a lack of physical connection between various areas of the Precinct. The High Court landscape has no pedestrian paths linking to the lakeside or directly across the Address Court (Figure 3.38). Changes of level created by the opening to the National Gallery underground carpark on the eastern edge of the Address Court limits the opportunity to create linking paths across the Precinct (Figure 3.40).

The shared paths along the waterfront at Queen Elizabeth Terrace form the key east–west connection along the northern boundary of the Precinct (Figure 3.41), and shared paths along King Edward Terrace form the key east–west connection at the south of the Precinct. Original designed pathways through the Sculpture Garden are integral to the design and connect to the lakeside shared path and the main carpark, but no additional paths have been created since 2006 (Figure 3.39).

Figure 3.38 Lack of pedestrian paths connecting the High Court to the lakeside, view northeast. (Source: Phillips Marler, 2017)

Figure 3.39 Original pathways designed through the Sculpture Garden, slate paving meets gravel, view north. (Source: Phillips Marler, 2017)

Figure 3.40 Lack of physical connection across the Address Court between the High Court and National Portrait Gallery and National Gallery, view northeast. (Source: Phillips Marler, 2017)

Figure 3.41 Shared path along the waterfront of Lake Burley Griffin, view southeast. (Source: Phillips Marler, 2017)

3.4 Other Landscape Features

3.4.1 Signage

Overview

Existing signs within the Precinct include naming signs, directional signs and interpretive signs. The predominant signage is naming signs, some of which are original and others more recent.

The signage across the three institutions is generally in good condition and maintained, but is inconsistent across the Precinct. The lack of conformity between the sign types demonstrates that there is no overall approach to the design of signage across the Precinct, and typically each institution has carried out designs in keeping with the individual institution and not as a reflection of the whole Precinct and its setting.

Naming Signage

An original naming sign for the High Court is located on King Edward Terrace, and comprises a concrete plinth with a stainless steel sign and etched lettering (Figure 3.42). Additional naming signs for the High Court are located at the Western Forecourt, comprising stainless steel lettering fixed to the low concrete wall (Figure 3.43); and at the north elevation, comprising polished black granite on a horizontal plinth with inlaid lettering (Figure 3.44).

An original naming sign for the National Gallery is located on King Edward Terrace, and comprises a concrete plinth with a stainless steel sign and etched lettering (Figure 3.45). In addition, a new large naming sign was installed along King Edward Terrace in 2007, constructed of a polished black granite base with stainless steel pinned lettering (Figure 3.46).

The National Portrait Gallery naming sign comprises stainless steel lettering on a high level cantilevered concrete panel extending out from the southwest corner of the building, facing King Edward Terrace (Figure 3.47).

Directional Signage

Directional signage in the Precinct comprises low steel triangular posts, painted red with Parliamentary Zone location maps (Figure 3.48). The maps are faded and graphics are no longer legible.

Two of these signs are located on the lakeside shared path and at Reconciliation Place.

Interpretive Signage

Interpretive signage in the Precinct is currently limited to Parliamentary Zone signs, comprising red blade panels (Figure 3.49) which are used throughout the Parliamentary Zone for information and interpretation purposes.

Two of these signs are within the Precinct, including at Queen Elizabeth Terrace and Parkes Place East. The signs have the function of interpretation as well as directional signage.

Figure 3.42 Original High Court naming sign along King Edward Terrace, south elevation, view north. (Source: Phillips Marler, 2017)

Figure 3.43 High Court sign, southern elevation, low concrete wall with steel lettering, view north. (Source: Phillips Marler, 2017)

Figure 3.44 Sign at northeast elevation of the High Court—concrete structure with polished granite panel and inlaid lettering and a line of up-lighting in a concrete strip in front of sign, view southwest. (Source: Phillips Marler, 2017)

Figure 3.45 Original National Gallery naming sign along King Edward Terrace, southwest elevation, view northeast. (Source: Phillips Marler, 2017)

Figure 3.46 National Gallery sign installed in 2007 along King Edward Terrace, view northwest. (Source: Phillips Marler, 2017)

Figure 3.47 National Portrait Gallery sign, southwest elevation, stainless steel lettering on high level, cantilevered panel, view northeast. (Source: Phillips Marler, 2017)

Figure 3.48 Directional signage along waterfront shared path, low steel triangle painted red with parliamentary maps, northeastern elevation. (Source: Phillips Marler, 2017)

Figure 3.49 Red Blade interpretive and directional signage, Address Court, southwest elevation. (Source: Phillips Marler, 2017)

3.4.2 Lighting

Overview

Lighting in the Precinct has been continuously installed since the original design, and incrementally added to over time without an overall lighting plan. There is a range of light fittings of various designs, styles and quality of light located throughout the Precinct.

Some original lighting remains, such as in Parkes Place East and the lakeside lighting along Queen Elizabeth Terrace. Other original lighting is being upgraded including to the north and west of the High Court. At the National Portrait Gallery and the Sculpture Garden, lighting has generally been installed in association with lighting façades or as part of CCTV and security upgrades. All the lighting fixtures and fittings throughout the Precinct are generally well maintained.

High Court

Original lighting consisted of large grey posts with an array of fittings for lighting the building's angles and elevations (Figure 3.50). In 2017, the lighting was replaced with a narrower-designed post with LED fittings (Figure 3.51). More posts were identified as being required for LED lighting to deliver the same lux level as the original lighting.

National Gallery

Lighting in the Sculpture Garden was not intended in the original design, as stated: 'a fundamental decision was made by Mollison not to light the sculptures in the garden at night'[6] allowing the sculptures to be experienced in all levels of natural light.

Bollard lighting is located alongside The Avenue in the Sculpture Garden with a grated steel top for a soft lighting of the pathway (Figure 3.52). Pole lighting has also been introduced with CCTV requirements operated by sensors, and is located close to The Avenue path. The post has a swan neck top with a CCTV camera fixed to it and spot lights fixed to the rest of the post (Figure 3.53).

The above ground staff carpark is lit by post lighting with a double luminaire (Figure 3.54).

National Portrait Gallery

The entry ramp from King Edward Terrace is edged on the eastern side by a line of dark grey posts with a double luminaire. Some of the posts have cameras fixed to the top (Figure 3.55).

The Address Court

Located on a straight line at regular intervals along the National Gallery side of the Address Court is the original lighting of white rectangular posts with three part glazed and part black painted steel luminaires (Figure 3.56).

Located in the northern area of the Address Court is an original post with several floodlights lighting the National Gallery. The fitting is the same as the original High Court fitting (Figure 3.57).

Spot lighting is fixed under the pedestrian bridge, lighting the path and area beneath (Figure 3.58).

Queen Elizabeth Terrace

Light green metal posts fixed into a concrete base holding a glazed and steel luminaire are located in a single line at regular intervals along the concrete lake edge (Figure 3.59). The posts are iconic structures along the lakeside and part of the night-time experience of the southern shore of Lake Burley Griffin.

International Flag Display

The flags are lit from recessed ground lighting at consistent spacings (Figure 3.60).

King Edward Terrace Pedestrian Path

Located on the southern edge of the Precinct from the Address Court to the eastern boundary of the National Gallery are black bollard lights with luminaires facing and directed down to the path (Figure 3.61).

Figure 3.50 Original light pole and fittings to the north of the High Court. (Source: Phillips Marler, 2017)

Figure 3.51 Newly installed light pole to the north of the High Court. (Source: Phillips Marler, 2017)

Figure 3.52 Bollard lighting along The Avenue in the Sculpture Garden at the National Gallery. (Source: Phillips Marler, 2017)

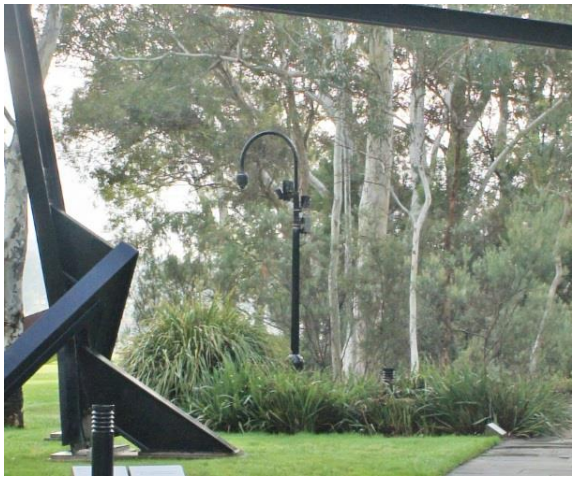

Figure 3.53 Pole lighting with integrated CCTV on a swan neck in the Sculpture Garden. (Source: Phillips Marler, 2017)

Figure 3.54 The above ground carpark is lit by post lighting with a double luminaire. (Source: Phillips Marler, 2017)

Figure 3.55 CCTV camera and lighting pole adjacent to the National Portrait Gallery. (Source: Phillips Marler, 2017)

Figure 3.56 Original lighting of rectangular posts with three luminaires along the Address Court, adjacent to the National Gallery. (Source: Phillips Marler, 2017)

Figure 3.57 An original light post in the Address Court with several floodlights. Note the same fitting as the original High Court fitting. (Source: Phillips Marler, 2017)

Figure 3.58 Spot lighting is fixed under the pedestrian bridge across the Address Court. (Source: Phillips Marler, 2017)

Figure 3.59 Lighting positioned in a line at regular intervals along the concrete lake edge. (Source: Phillips Marler, 2017)

Figure 3.60 Recessed lighting beneath the poles of the International Flag Display. (Source: Phillips Marler, 2017)

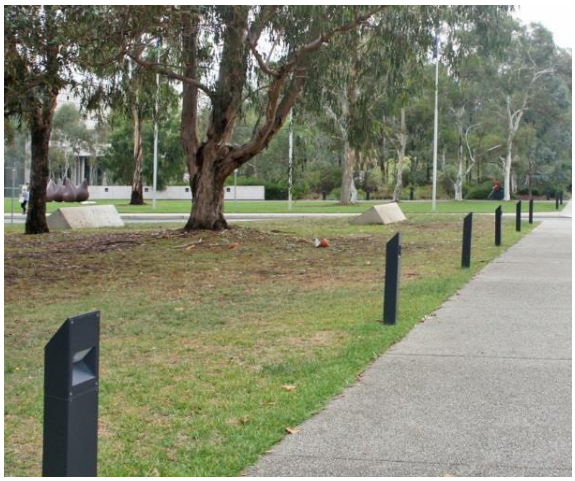

Figure 3.61 Bollard lighting along the King Edward Terrace pedestrian path. (Source: Phillips Marler, 2017)

3.4.3 International Flag Display

The International Flag Display is positioned to the north of Queen Elizabeth Terrace in two staggered rows (Figure 3.62), with half on each side of the Land Axis. The flagpoles are installed in paving, with recessed up-lighting and a plaque. The NCA has indicated that more flags are likely to be installed to represent countries missing in the current display. The setting for the flagpoles also includes concrete blocks as vehicle barriers, distribution boxes for lighting and a stainless steel outdoor element for storing chairs.

Figure 3.62 International Flag Display and High Court beyond, view south. (Source: Phillips Marler, 2017)

3.4.4 Lakeside Promenade

The path along the shore of Lake Burley Griffin is concrete paved, with concrete planter boxes and rows of *Pyrus species*.

The original ferry wharf structure in front of the High Court was removed, and new large triangular timber decks with scattered timber benches (Figure 3.63) have been built, extending out from the end of Commonwealth Place. The structures are not conceived as jetties, but rather as viewing platforms to appreciate the wide vistas of Lake Burley Griffin.

Figure 3.63 Eastern timber deck, view east. (Source: Phillips Marler, 2017)

3.5 Views Analysis

3.5.1 Major Vistas

Vistas to the Precinct from Aspen Island

The views to the Precinct from the southern foreshore of Aspen Island are in a south/southwest direction demonstrating the intense tree planting that surrounds the High Court and National Gallery (Figure 3.64).

This angle tends to accentuate the striking presence of trees along the foreshore. The difference in topography between the two buildings is evident, and the physical height difference between the two buildings means the National Gallery is less visible than the High Court.

Figure 3.64 View west from Aspen Island. (Source: Phillips Marler, 2017)

Vistas to the Precinct from the Northern Shore of Lake Burley Griffin

Views from the western end of Kings Park from close to the Menzies Walk at Blundells Cottage show the High Court and National Gallery masked by dense vegetation. The National Gallery is less visible than the High Court with the deciduous and native vegetation clearly differentiated at this distance (Figure 3.65).

As noted in the 2006 Management Plan, views of the lake have been reduced by planting along the Lakeside Promenade since 1982, particularly adjacent to the High Court. Views have also been reduced by the growth of plants in the Precinct, in some cases obscuring views intended to have been kept open by pruning.[7]

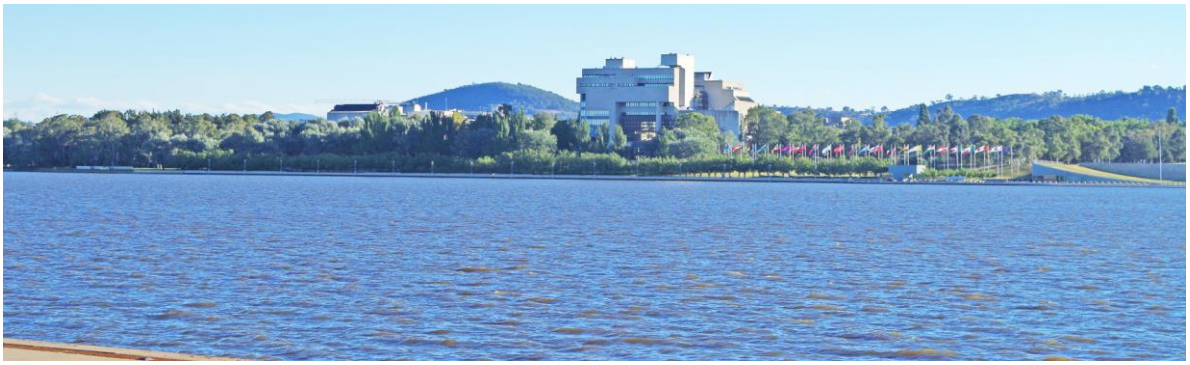

Figure 3.65 View southwest from Rond Terrace. (Source: GML, 2017)

Figure 3.66 View south from Commonwealth Park. (Source: GML, 2017)

3.5.2 Views within Precinct

Major Vistas from Lake Burley Griffin

Major vistas to the north, east and west from the Precinct across Lake Burley Griffin to Aspen Island, Mount Ainslie and Kings Parks are achieved from the viewing platform at Queen Elizabeth Terrace (Figure 3.67) and the Winter Garden lawn in the Sculpture Garden (Figure 3.68). Views towards the National Library from the Precinct that were characterised in the 2006 Management Plan are now closed in due to the maturing tree canopy and denser planting on the western boundary with Reconciliation Place. However, glimpses of the National Library remain visible from the pedestrian bridge over the Address Court (Figure 3.69).

Figure 3.67 View southeast to the shared path along the waterfront of Lake Burley Griffin, Queen Elizabeth Terrace and the High Court beyond. (Source: Phillips Marler, 2017)

Figure 3.68 View northeast from within the Sculpture Gallery, National Gallery. (Source: Phillips Marler, 2017)

Figure 3.69 View west toward the National Library from the pedestrian bridge. (Source: Phillips Marler, 2017)

Views from King Edward Terrace

From King Edward Terrace, views towards the entries of all three buildings and the surrounding landscape and Address Court are afforded from various locations including the intersection with the southern section of Parkes Place East (Figure 3.70). These views from King Edward Terrace create legibility to the arrival to the three buildings, contrasting strongly with the views south from the lake

and Aspen Island which speak to the abstract and symbolic qualities of the three institutions in the Lake Burley Griffin landscape.

Figure 3.70 View northeast from King Edward Terrace to the Precinct. (Source: Phillips Marler, 2017)

Figure 3.71 View northeast, toward the new entrance to National Gallery. (Source: Phillips Marler, 2017)

Figure 3.72 View west along footpath at the south of the Precinct, adjacent to King Edward Terrace. (Source: Phillips Marler, 2017)

Views within the Precinct

Views within the Precinct, such as looking east or west, reflect the strong connections between institutions such as the pedestrian bridge (Figure 3.73) or, conversely, across the Address Court which emphasises the separation between institutions.

Figure 3.73 View across pedestrian bridge towards the National Gallery second level entrance. (Source: Phillips Marler, 2017)

Views from the Precinct towards the Lake

The experience of viewing the lake from Queen Elizabeth Terrace and the High Court has been greatly obscured by the close plantings of the *Pyrus* species in large raised concrete beds which have formed a substantial green barrier in summer (Figure 3.74). The autumn colour of the pear trees is a strong presence along the lake foreshore. The shared path has the effect of raising canopy heights which further contributes to masking views and creating enclosure.

Figure 3.74 High Court northeastern lawn; *Pyrus* species in raised beds restricts views out to Lake Burley Griffin. (Source: Phillips Marler, 2017)

Figure 3.75 View east from the timber deck, Lake Burley Griffin and The Carillon. (Source: Phillips Marler, 2017)

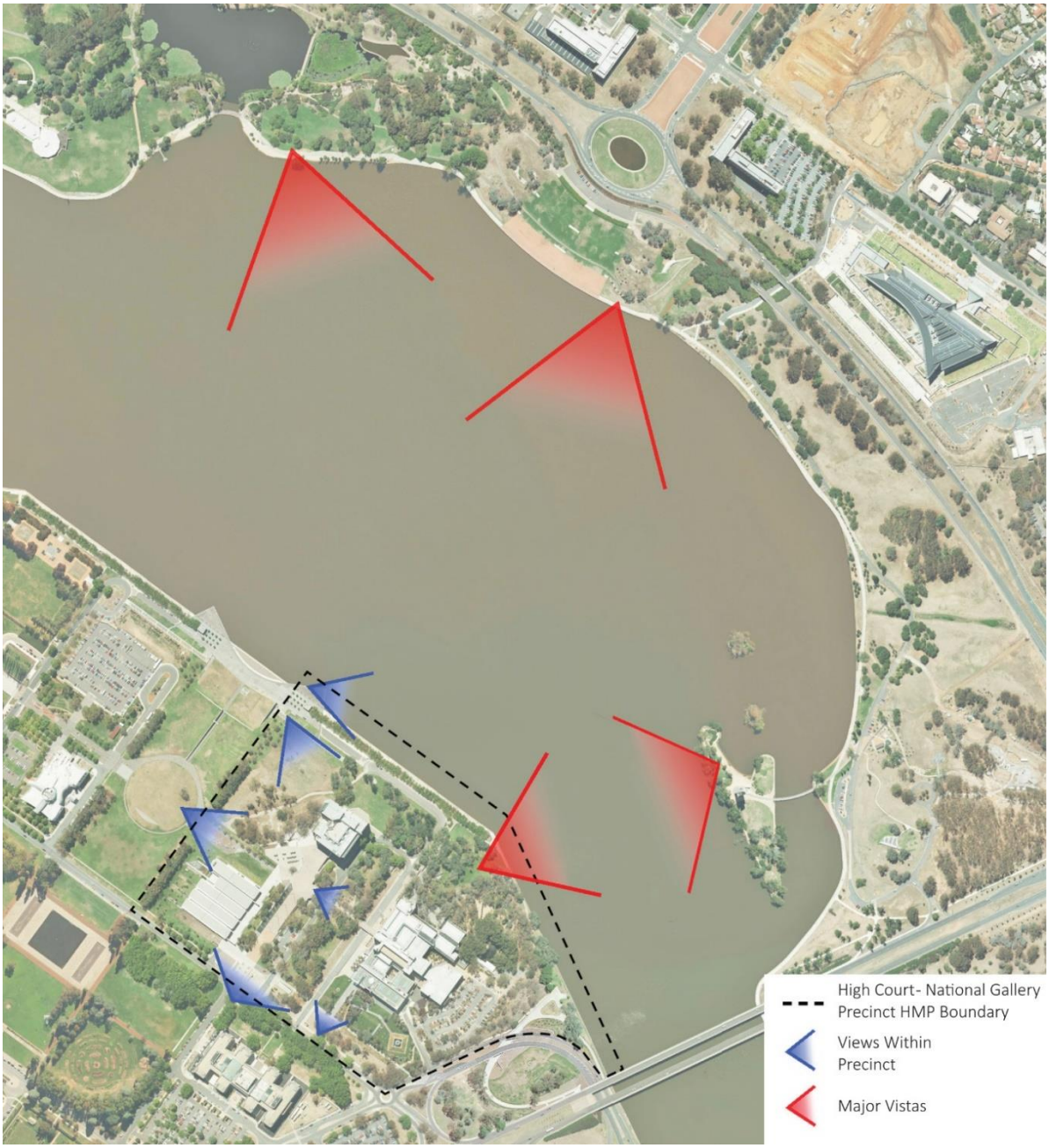

Figure 3.76 Map of key views to and from the Precinct. (Source: Phillips Marler, 2017)

3.6 Endnotes

1 2006 Management Plan, p 5.
2 2006 Management Plan, p 18.
3 2006 Management Plan, p 18.
4 High Court of Australia, High Court Building Artworks, viewed 11 May 2017 <http://www.hcourt.gov.au/artworks/high-court-building-artworks/cascade-waterfall>.
5 2006 Management Plan, p 19.
6 Vidler, R and Buchanan, B 2003, High Court and National Gallery Precinct Landscape Design Process, p 37.
7 2006 Management Plan p 24.

4.0 Assessment of Heritage Values

4.1 Assessment of the Precinct

4.1.1 Methodology for Assessing Heritage Values

Following the EPBC Act and Regulations, Commonwealth agencies have a responsibility to identify, assess and monitor listed and possible National and Commonwealth Heritage values of places they own or manage. The management of National and Commonwealth Heritage places also should respect all heritage values of the place. The 'High Court–National Gallery Precinct' has National and Commonwealth Heritage values as identified in the National and Commonwealth Heritage listings for this site in 2007 and 2004. Heritage values evolve and change over time and this assessment provides a timely opportunity, particularly in light of the changes to the site since 2006, to confirm the official heritage values and identify any potential updates to the values for appropriate management purposes. The listed National and Commonwealth Heritage values for the two existing heritage listings for the 'High Court–National Gallery Precinct' have been included in this section and reviewed to ensure a comprehensive understanding of the site's significance.

National and Commonwealth Heritage values have a specific meaning under the EPBC Act—Section 324D and 341D—and these are the values that the Australian Heritage Council (AHC) have identified, and the Minister has officially listed for a place. Any suggested changes or additional values identified through this revised assessment are not classified as National or Commonwealth Heritage values under the EPBC Act. To be included as official National and Commonwealth Heritage values they must be formally nominated and assessed by the AHC, approved by the Minister and officially listed on the National Heritage List (NHL) or Commonwealth Heritage List (CHL) (Section 324N and Section 341N). As such, any statutory obligations under the EPBC Act related to National and Commonwealth Heritage values apply to the values as identified in the official listing. The listed National and Commonwealth Heritage values against each criterion are set out side by side in this section, with commentary and a suggested updated values statement beneath.

Assessments of heritage value identify whether a place has heritage significance, establish what the heritage values are and why the place (or an element of a place) is considered important and valuable to the community. Heritage values are embodied in the attributes such as the location, function, form and fabric of a place. Intangible values and associations may also be significant, including the setting of an element and its relationship to other items, the records associated with the place, as well as the response that the place evokes in the community and its social values—all attributes need to be considered when assessing a place.

The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance 2013 (the Burra Charter) and its Guidelines for Assessment of Cultural Significance recommend that significance be assessed in categories such as aesthetic, historic, technical, scientific and social significance.

Identifying the many layers of value of heritage—its sites, places, elements—and assessing their relative values through this report provides the knowledge base needed for the framing and implementation of the heritage management and conservation policies discussed in Section 6.0.

4.2 Commonwealth and National Heritage Criteria

4.2.1 Environment Protection and Biodiversity Conservation Act 1999 (Cwlth)

The 2004 amendments to the EPBC Act established the CHL and NHL. The CHL is for those places owned or controlled by the Commonwealth that have been assessed as having significant heritage

value against the Commonwealth Heritage criteria established under that Act. The NHL is for places which have been assessed as of outstanding heritage value to the nation against the National Heritage criteria in the Act. NHL places do not have to be owned by the Commonwealth.

Section 528 of the EPBC Act defines the heritage value of a place as including the place's natural and cultural environment, having aesthetic, historic, scientific or social significance, or other significance, for current and future generations of Australians. The EPBC Act therefore covers all forms of cultural significance (Indigenous and non-Indigenous) and natural heritage significance.

Section 10.01A and Section 10.03A of the EPBC Regulations define the nine National and Commonwealth Heritage criteria for evaluating, identifying and assessing the Commonwealth or National Heritage values of a place. Note that the only difference between them is the threshold for National Heritage value which is at an outstanding level of significance.

The threshold for inclusion on the CHL or NHL is that the place meets one or more of the criteria for 'significant' or 'outstanding' heritage values.

4.3 Listed Heritage Values and Revised Assessment

4.3.1 Heritage Value Statements

The following tables outline the existing listed NHL and CHL heritage value statements against each criterion. The existing statements determine that the Precinct meets the threshold for inclusion in the NHL for criteria (a), (d), (e), (f) and (g) and inclusion in the CHL for criteria (a), (b), (d), (e), (f), (g) and (h).

A commentary on the existing listed heritage values has been provided in the tables beneath each listed statement against the criteria, and a suggested revised assessment against the criteria is included, accompanied by the attributes of the Precinct that are relevant to the criterion. In this context, 'attributes' means those aspects of the place that most strongly embody that heritage value.

As noted in Section 4.1.1, National and Commonwealth Heritage values have a specific meaning under the EPBC Act and any suggested changes or additional values identified through this revised assessment do not formally alter the listed heritage values under the EPBC Act. Rather, they provide an up-to-date understanding of the heritage significance of the site to inform ongoing management, while continuing to recognise the status of the listed National and Commonwealth Heritage values. To update the statutory National and Commonwealth Heritage values of the site, a formal revision of the NHL or CHL citations would need to occur (refer to Policy 1.2).

Table 4.1 Statement of Heritage Value against Criterion (a)—Processes.

Criterion (a) Processes—the place has significant heritage value because of the place's importance in the course, or pattern, of Australia's natural or cultural history	
NHL (a) values	CHL (a) values
The High Court - National Gallery Precinct (the Precinct) demonstrates the development of the Parliamentary Zone as the home for national institutions during a period in Australian cultural history when a search for national identity was stimulated by rapidly evolving political and social environment. The values of the Precinct are predominantly expressed in the major features of the High Court, its Forecourt, Ceremonial Ramp and Cascade, as well as the relationship between the High Court and the National Gallery, and the Sculpture Garden with its water features.	*The creation of the Gallery along with the Sculpture garden represents the culmination of a long-held desire that the Commonwealth should play a substantial role in the collection and presentation of art, especially Australian art for and to the nation. The High Court reflects the early concept in the Walter Burley Griffin plan for Canberra, for Australia's highest judicial system to be in the Parliamentary Zone yet separate from Parliament. Along with the National*

Criterion (a) Processes—the place has significant heritage value because of the place's importance in the course, or pattern, of Australia's natural or cultural history	
The High Court is the highest court in Australia. It forms an essential element in the balance of power among the executive, houses of parliament and the courts. The building is not only the site for landmark legal cases and the focus and pinnacle of the justice system in Australia, its siting and setting reinforce the Court's constitutional importance and power, as well as its relationship to, but independence from the other arms of democratic government. Its design was influenced by its first presiding Chief Justice, Sir Garfield Barwick. *The High Court Building has outstanding associative Indigenous heritage value because it is the place where the Mabo and Wik judgements were made. Sir Anthony Mason was Chief Justice for the Mabo case and Sir Gerald Brennan was Chief Justice for the Wik Case. The judgements recognised Indigenous common law rights to land and provided the basis for the recognition of native title.* *The creation of the National Gallery and the Sculpture Garden demonstrated growing confidence in a sense of nationhood reflected through a role for the national government and capital in the creating and presenting of major collections important to the nation.*	*Library, the Gallery and High Court contribute to the later phase in the development of the Parliamentary* *Zone, as the home for national institutions. The precinct reflects the nation's vision at the time; one of optimism, vitality and creativity linked to nation building and egalitarianism.* *Attributes* *The values are expressed in the quality of the precinct and particularly in the location and aspect of the High Court, which is separate from, but visually addresses, Parliament House.*

Commentary:

The National Heritage statement predominantly discusses the High Court; the building and its historical importance. It does not contextualise the High Court and other structures in the Precinct or as a place in the National Triangle. It only briefly mentions the National Gallery and Sculpture Garden.

There is limited mention of the history or the physical presence of the connecting landscape between the buildings or the spaces around the significant buildings to the Precinct.

The CHL statement describes the values of the Precinct well. However, the attributes are not clearly defined.

Suggested Revision:

The Precinct is a designed landscape of historic and national importance to the course and pattern of Australia. The planning and development of the National Triangle and of this Precinct are historically connected with the Griffin Plan and the Commonwealth's reinvigoration of creating and expanding Canberra as Australia's National Capital.

The NCDC's development of the Parliamentary Zone, and National Triangle, as the home for national institutions, including the National Gallery and High Court, reflects the implementation of the Commonwealth vision for the National Capital from the 1960s through to the early 1980s, which was one of optimism, vitality and creativity linked to nation building and egalitarianism. This is demonstrated through the relationship between the national institutions and their connection with the landscape, particularly the National Gallery to the Sculpture Garden, which is historically important.

The Precinct is historically important in the broader context of Canberra's development of the Parliamentary Zone, including the axial link to and from the National Library which is strong and integral to the connection of the Arts and Civic Campus in the National Triangle.

The landscape of the Precinct is integral with the architectural development of these individual buildings, including the High Court, the National Gallery and, more recently, the National Portrait Gallery.

The creation of the Sculpture Garden for the National Gallery represents the culmination of a long-held desire of the Commonwealth's substantial role in the collection and presentation of art, including Australian art for and to the nation. The High Court reflects the early Griffin Plan for Canberra—for Australia's highest judicial system to be in the 'Parliamentary Zone', yet separate from Parliament.

The Precinct is important for providing a civic function of public space, and a landscape setting to the individual buildings demonstrating a distinct difference in the hierarchy and purpose of each of the buildings. The formality of the High Court is demonstrated by the Ceremonial Ramp, Forecourt and the Cascade Waterfall water feature, all of which are elevated and dominant in the landscape setting, in contrast with the intimate, human scale of spaces throughout the Sculpture Garden created through the groupings of trees and the experience of the Marsh Pond and Fog Sculpture. The landscape setting uses mostly local native plant material and is an example of the Australian Native

Criterion (a) Processes—the place has significant heritage value because of the place's importance in the course, or pattern, of Australia's natural or cultural history
Landscape design style that reflects aesthetic appreciation for native bushland, which became highly influential for decades following the mid-1960s, demonstrating changing social attitudes to the Australian environment. The Precinct is a significant place of outstanding significance to Australia that meets the threshold for inclusion in the NHL under criterion (a). Attributes: The core area of the Precinct that represents the original design intent for the landscape; including the High Court and surrounds, Ceremonial Ramp, Forecourt and Cascade Waterfall water feature, the National Gallery and surrounds, Sculpture Garden with its water features, landscape planning, plantings, relationship to the National Gallery and the lake, and the central Address Court.

Table 4.2 Statement of Heritage Value against Criterion (b)—Rarity.

Criterion b) Rarity—the place has significant heritage value because of the place's possession of uncommon, rare or endangered aspects of Australia's natural or cultural history	
NHL (b) values	CHL (b) values
The place was not found to meet the threshold for inclusion in the NHL.	*The geometry of the expanding equilateral triangular design theme employed inside the Gallery and extending through the Sculpture Garden is a rare expression of multi-dimensional architectural geometry utilising the plastic capabilities of structural concrete. The high quality of the concrete work is rare in Australia.* *Attributes* *Features of the precinct that express the triangular design theme include the alignment of sculptures, alignment of paths, particularly 'the Avenue' of the Sculpture Garden, the bridge and terraces at the marsh pond, the triangular shape of columns in the address court, some paving details, triangular patterns in the water cascade on the ceremonial ramp and cascade feature of the marsh pond, and the triangular angles and patterns of features of the High Court prototype building and external features of the National Gallery and High Court.*
Commentary: Comparatively, the landscape is specifically designed for the development of the national institutions in the National Triangle and unique to Australia. The text included in the CHL statement is relevant to the Sculpture Garden, but does not expand into the broader Precinct or the landscape setting of the national institutions. The statement could be explained further through a comparative analysis of other landscape precincts and settings with cultural and legal institutions in Australia. The attributes section provides text that is relevant to the statement of values and is more than a list of elements intrinsic to the rarity values.	
Suggested Revision: The Precinct is an area of the National Triangle with a specifically designed landscape setting, an egalitarian place for the national institutions—the National Gallery and High Court—and is unique to Australia. It provides a landscape setting for the dual purpose of enhancing the monolithic form and function of the buildings and providing public recreational access to the landscape setting around the buildings in the spirit of democracy, fitting for the National Triangle. The designed landscape of the Sculpture Garden is rare and unlike any other civic landscape architecture in Australia at the time of its implementation. The Sculpture Garden continues to physically represent the original design intent for an identifiable Australian garden to display sculpture as part of the experience of visiting the Gallery. The multi-dimensional architectural geometry of the National Gallery extends through to the Sculpture Garden and this is a rare expression of architectural design intent carrying through to the landscape.	

Criterion b) Rarity—the place has significant heritage value because of the place's possession of uncommon, rare or endangered aspects of Australia's natural or cultural history
The Precinct, as a landscape setting to the High Court, the National Gallery and the Sculpture Garden, is a significant place of outstanding significance to Australia that meets the threshold for inclusion in the NHL under criterion (b). Attributes: The core area of the Precinct that represents the original design intent for the landscape; including the High Court and surrounds, Ceremonial Ramp, Forecourt and Cascade Waterfall water feature, the National Gallery and surrounds, Sculpture Garden with its water features, landscape planning, plantings, relationship to the National Gallery and the lake, and the central Address Court.

Table 4.3 Statement of Heritage Value against Criterion (c)—Potential for Information.

Criterion (c) Research Potential for Information—the place has significant heritage value because of the place's potential to yield information that will contribute to an understanding of Australia's natural or cultural history	
NHL (c) values	CHL (c) values
The place was not found to meet the threshold for inclusion in the NHL.	*The place was not found to meet the threshold for inclusion in the CHL.*
Commentary: The Precinct has been well documented and researched to date and is unlikely to yield new information that will contribute further to an understanding of Australia's cultural history.	
Suggested Revision: No revision required as the Precinct does not meet the threshold for inclusion in the NHL under criterion (c).	

Table 4.4 Statement of Heritage Value against Criterion (d)—Characteristic.

Criterion (d) Characteristic Values—the place has significant heritage value because of the place's importance in demonstrating the principal characteristics of: **i. a class of Australia's natural or cultural places; or** **ii. a class of Australia's natural or cultural environments.**	
NHL (d) values	CHL (d) values
The High Court - National Gallery Precinct is a rare example of an integrated design employing modernist building and landscape architecture on a scale and of a fineness of finish designed to project a sense of national importance. The precinct architecture is the work of the firm Edwards, Madigan Torzillo & Briggs. Colin Madigan designed the National Gallery and Christopher Kringas designed the High Court. *The High Court and National Gallery buildings are excellent examples of the Late Twentieth Century Brutalist style, demonstrating boldly composed shapes and massing.* *The landscape design by Harry Howard, predominantly reflects the Australian Native design style that developed in Australian in the late 1960s, inspired by a distinctively Australian landscape character.*	*The Precinct is a highly regarded expression of contemporary architectural and landscape design. The architectural design is an example of Late Twentieth-Century Brutalist style demonstrating a development of the modernist movement away from the constrictions of modular structural systems to a more flexible form of architecture. The landscape design using mostly local native plant material is an example of the Australian Native Landscape design style that developed in Australia in the 1960s, and is a fine example of the newfound idiom of landscape design being practised in Australia at the time, using carefully grouped, local species as informal native plantings against modern architectural elements.* *Attributes* *The attributes include the Late Twentieth-Century Brutalist style evident in the form, fabric and finish of the Gallery and the High Court, the High Court and National Gallery Prototype structures, the Ceremonial Ramp and Forecourt, plus all the structural elements such as retaining walls, foot bridges and colonnades. Additional features include all the designed plantings that demonstrate the Australian Native*

Criterion (d) Characteristic Values—the place has significant heritage value because of the place's importance in demonstrating the principal characteristics of: **i. a class of Australia's natural or cultural places; or** **ii. a class of Australia's natural or cultural environments.**	
	Landscape design. Attributes noted in the CHL Values Table for the Sculpture Garden (CHL No. 105630) and external *attributes noted in CHL Values Tables for the High Court (CHL No.105557) and the National Gallery of Australia (CHL No. 105558) are also included.*

Commentary:

The NHL statement explains that the Precinct demonstrates characteristics of a class or type of Australia's cultural places or environments.

The CHL statement predominantly discusses the Sculpture Garden; it does not expand into the broader landscape setting of the national institutions in the Precinct.

The assessment could be explained further, referencing a comparative analysis with other civic, cultural and legal institutions and designed landscapes in Australia. The attributes section of the CHL assessment is lengthy and provides more than a list of elements intrinsic to the characteristic values.

Suggested Revision:

The Precinct is a designed landscape, integrated with significant architecture on a scale and demonstrating exceptional qualities characteristic of the distinct design styles (Late Twentieth-Century Brutalist style and Australian Native Landscape design style) resulting in a strong sense of national importance. The characteristics of these styles are emphasised by the enduring integrity and exceptional quality of both institutions and the landscape design of the Precinct.

The form, fabric and finish of the National Gallery and the High Court, the Prototype area, the Ceremonial Ramp and Forecourt, plus all the structural elements such as retaining walls, foot bridges and colonnades are characteristic of Late Twentieth-Century Brutalist style.

The Sculpture Garden is the most distinctive landscape design by Harry Howard, reflecting the Australian Native Landscape design style that developed in Australia in the late 1960s. The landscape is distinctively Australian in character, demonstrated by the grouped and selected local species as informal native plantings that provide a setting for the monumental architecture and a uniting medium for the architectural elements of the Precinct. It is a significant example of the style developed in Australia in the 1960s, and practised by the Sydney School of designers, reflecting rising environmental awareness and use of native flora in public landscaping.

The Precinct demonstrates principal characteristics of outstanding significance to Australia that meet the threshold for inclusion in the NHL under criterion (d).

Attributes:

The core area of the Precinct that represents the original design intent for the landscape; including the High Court and surrounds, Ceremonial Ramp, Forecourt and Cascade Waterfall water feature, the National Gallery and surrounds, Sculpture Garden with its water features, landscape planning, plantings, relationship to the National Gallery and the lake, and the central Address Court.

Table 4.5 Statement of Heritage Value against Criterion (e)—Aesthetic.

Criterion (e) Aesthetic Characteristics—the place has significant heritage value because of the place's importance in exhibiting particular aesthetic characteristics valued by a community or cultural group	
NHL (e) values	CHL (e) values
The Precinct provides a significant array of aesthetic experiences derived from the patterns of the architectural masses, rough textures of the off-form concrete architectural elements, the vast spaces of the building foyers, the varied levels of the buildings, the varied internal spaces, the patterns of the external columns and tower elements, and, within the landscape surrounds, the vistas, the water features, terraces, sculptures and the intimate garden areas. *The High Court has aesthetic importance for its grand monumental presence, projecting and recessing concrete shapes, the awe-inspiring spacious qualities of the Public Hall and the contrasting but strongly expressed elevations.* *The High Court has a symbolic prominence in its physical separation from Parliament. It also has visual landmark prominence in the important landscape setting of the Parliamentary Zone particularly when viewed from across the lake.* *The Sculpture Garden is important for the great richness of features and visual beauty resulting from the combination of sculptures of high artistic merit and a highly creative garden design using predominantly local native species. In addition, the off-white colour of the concrete masses, enhanced by predominantly cool hues of the selected native vegetation and slate paving. The sharp forms and hard texture of concrete features, create a dynamic with the informal shapes and textures of the garden spaces, a quality that is particularly emphasised at the marsh pond where the flat planes of the concrete platform and footbridge appear to float over the surface of the marsh pond. The ephemeral aesthetic qualities of the water features, particularly the Fog Sculpture, and the beauty of the gardens and landscape areas are greatly enjoyed by the community.*	*As a unit of buildings, terraces, gardens, courts, paving, sculptures and water features, the Precinct successfully relates to Lake Burley Griffin, and addresses the Parliamentary Zone, giving a contemporary expression to W B Griffin's vision for a grand panorama of public buildings reflected on the waters of the lake. In particular, the Sculpture Garden includes access to the Lake and vistas of the Lake in its design.* *The Precinct has aesthetic importance with its monolithic off-white concrete structural mass of bold angular shapes of projecting and recessing off-form concrete shapes arranged on concrete terraces and emerging from a mass of native vegetation. It has a united profile and is a dominant feature on the lake edge of the Parliamentary Zone.* *The Precinct provides a significant array of aesthetic experiences derived from the patterns of the architectural masses, rough textures of the off-form concrete architectural elements, the vast spaces of the building entrances, the varied levels of the buildings and terraces and the intimate spaces of the garden. It has a contrast of sharp geometric forms of the buildings, the exterior structural features and paved areas, and the angled layout of most paths is offset by the soft informal massing of native plantings (mostly of local provenance). In addition, the off-white colour of the concrete masses, enhanced by predominantly cool hues of the selected native vegetation and slate paving, create a visually crisp and distinctive aesthetic quality. The ephemeral aesthetic qualities of the water features, particularly the Fog Sculpture, and the landscape areas are much valued by the community.* *Attributes* *All the elements that contribute to the aesthetic experience, plus the designed features mentioned above, including views of the Precinct from the lake, views outward from the Precinct as well as several minor vistas and views within the Precinct. Also, colour hues of vegetation and the relationships of vegetation forms and water forms with structural features. Attributes noted in the CHL Values Table for the Sculpture Garden (CHL 105630) and external attributes noted in CHL Values Tables for the High Court (CHL No.105557) and the National Gallery of Australia (CHL No. 105558) are also included.*
Commentary: An assessment of the community-held values was undertaken as part of this HMP update to understand the aesthetic aspects of the place that are valued by the community. The understanding of the community's views informed the reassessment of the heritage values for criterion (e). The NHL and CHL statements describe the values against this criterion well. The revised statement provides an updated version of the NHL statement to confirm the 2017 community-held values.	
Suggested Revision: The Precinct is a place of aesthetic significance as a highly regarded and important example of contemporary architectural and landscape design, valued by the community.	

Criterion (e) Aesthetic Characteristics—the place has significant heritage value because of the place's importance in exhibiting particular aesthetic characteristics valued by a community or cultural group
The Precinct provides a significant array of aesthetic experiences derived from the patterns of the architectural masses, rough textures of the off-form concrete architectural elements, the vast external spaces within a landscape setting in and around the architectural forms of the external columns and tower elements, with water features, terraces, sculptures and the intimate garden areas. The High Court and National Gallery have aesthetic importance in the Precinct for their monolithic off-white concrete structural mass of bold angular shapes of projecting and recessing off-form concrete shapes, arranged on concrete terraces and emerging from a mass of native vegetation concentrated around the National Gallery. The High Court and National Gallery are examples of the Late Twentieth-Century Brutalist style; while distinctly different in function, they share aesthetically architectural characteristics, including the bush-hammered concrete textures, complex concrete forms related to structure, circulation routes and mechanical systems, that contribute to the Precinct. The High Court has aesthetic importance for its grand monumental presence, projecting and recessing concrete shapes. It also has visual landmark prominence in the National Triangle when viewed from multiple locations and across the lake. The connection between the Sculpture Garden and the National Gallery is an aesthetic design feature, whereby the dominant off-white colour of the concrete masses of the building provides a backdrop and contrast to the informal shapes, textures and cool hues of the native vegetation and slate paving. The Sculpture Garden is an important component of the Precinct; it provides a highly regarded aesthetically pleasing recreational space, with access to lake views and the lake foreshore, that is valued by the community. The Sculpture Garden has complex aesthetic qualities of light, time and space, sound, form, textures, colour and birdlife; its spaces also display the sculptures in intimate settings, and provide vistas to the lake or within the garden. The water features, Marsh Pond and the effects of the Fog Sculpture, and the unfolding complex sequence of spaces make the Sculpture Garden an evocative place of serenity valued by visitors and the community. The Precinct exhibits aesthetic characteristics valued by the community at an outstanding level that meets the threshold for inclusion in the NHL under criterion (e). Attributes: The core area of the Precinct that represents the original design intent for the landscape; including the High Court and surrounds, Ceremonial Ramp, Forecourt and Cascade Waterfall water feature, the National Gallery and surrounds, Sculpture Garden with its water features, landscape planning, plantings, relationship to the National Gallery and the lake, and the central Address Court. In particular, the water features, soft varied textures of the landscape areas and the monolithic off-white concrete structural mass of bold angular shapes of the High Court and National Gallery.

Table 4.6 Statement of Heritage Value against Criterion (f)—Creative/Technical Achievement.

Criterion (f) Degree of Creative or Technical Achievement—the place has significant heritage value because of the place's importance in demonstrating a high degree of creative or technical achievement at a particular period.	
NHL (f) values	CHL (f) values
The High Court - National Gallery Precinct is important for its design achievement. The Precinct is an integrated complex of buildings, gardens, landscaping, water features and architectural elements which create a setting for the national art and sculpture collection as well as venue for important national functions. The complex is stylistically integrated in terms of architectural forms and finishes, and as an ensemble of freestanding buildings linked by a footbridge in a cohesive landscape setting. *The High Court of Australia is an imposing civic building which incorporates the significant design features of the ceremonial ramp, the forecourt, the courtrooms, the emblematic designs on fittings and the Public Hall. The highly prominent ceremonial ramp with its integral water cascade is a design feature that*	*The High Court and National Gallery Precinct is significant for its design achievement as a group of late twentieth century public buildings and landscape which were conceived by the same design team as a single entity, to create a venue for these important national civic institutions. The complex is stylistically integrated in terms of architectural forms and finishes, and as an ensemble of freestanding buildings in a cohesive landscape setting. The precinct occupies a 17 ha site in the northeast corner of the Parliamentary Zone and as a man-made landscape is a synthesis of design, aesthetic, social and environmental values with a clear Australian identity.* *As a unit of buildings, terraces, gardens, courts, paving, sculptures and water features, the Precinct successfully relates to Lake Burley Griffin, and addresses the Parliamentary Zone, giving a contemporary expression to W*

Criterion (f) Degree of Creative or Technical Achievement—the place has significant heritage value because of the place's importance in demonstrating a high degree of creative or technical achievement at a particular period.	
symbolically invites public access to the High Court and links to the National Gallery entrance. The high profile of the building in the precinct and Parliamentary Triangle is also an important design feature that emphasises the separation of the Judiciary from Parliament and the role of the High Court as the intermediary between the government and the people. *An innovative design feature of the Precinct is the extension of the underpinning triangular geometry of the spatial layout of the National Gallery projecting into the surrounding landscape, particularly in the Sculpture Garden and High Court Forecourt, expressed in path layout patterns, paving patterns, the angled siting of the Flugelman Sculpture and the water patterns of the High Court cascade. The triangular shape is further expressed in structural columns and beam patterns of the Gallery as in numerous small elements.* *A key design feature for the Sculpture Garden is the integration of the sculptures with the garden by the use of partially enclosed display spaces, long sight lines and water features. A further design feature is the subtle division of the garden into seasonal areas to reflect flowering in the spring and winter gardens, and a cool ambience with water in the summer garden. The Fiona Hall Fern Garden is an individual creative work.* *The Precinct is important for the artistry and craftsmanship of the water features of the marsh pond with its cascade and the adjacent Fujiko Nakaya Fog Sculpture, the reflecting pool with the Lachais Floating Figure, and High Court Ceremonial Ramp Cascade.* *The innovative design excellence arising from the high quality integrated concrete structures and spaces composition combined with the craft based approach to concrete construction, is expressed throughout the precinct with the exception of the 1997 Gallery wing.*	*B Griffin's vision for a grand panorama of public buildings reflected on the waters of the lake.* *An innovative design feature of the period was the triangular theme of the spatial layout of the Gallery extending through the Sculpture Garden that was influenced by the location of the Gallery in the triangular corner of the Parliamentary Zone. The triangular theme is reflected in the shapes and angles of the Gallery structure, the circulation through the Gallery and the Sculpture Garden and the layout of paths and some paved areas in the Precinct.* *The use of high quality structural concrete with quality detailing in formwork and finishing was at the cutting edge of concrete technology. The design excellence of the Precinct is acknowledged in the awards for design excellence achieved by each building, the landscaping and the structural engineering.* *Features of the Precinct of design and aesthetic importance are the pattern of functional columns and towers in the architectural elements, the sculptures of the national collection in a landscaped setting and the artistry and craftsmanship in the water features by Robert Woodward. There is a high degree of design and craftsmanship in the complementary internal and external furnishing and fittings of the Gallery and High Court.* *Attributes* *The High Court, its Forecourt and Ceremonial Ramp, the underground carpark, the prototype area of the High Court, the roof garden, the Address Court Footbridge and underground carpark between the High Court and the National Gallery, the National Gallery, the Sculpture Garden, the perimeter plantings and spaces near the land axis space, lake edge and roadsides as the curtilage and setting of the heritage complex. Attributes noted in the CHL Values Table for the Sculpture Garden (CHL No. 105630) and external attributes noted in CHL Values Tables for the High Court (CHL No.105557) and the National Gallery of Australia (CHL No. 105558) are included.*

Commentary:

The NHL and CHL statements provide an accurate evaluation against criterion (f).

Suggested Revision (with only minor editorial changes to the NHL text):

The Precinct is important for its design achievement. The Precinct is an integrated complex of buildings, gardens, landscaping, water features and architectural elements which create a setting for the national art and sculpture collection as well as a venue for important national functions. The complex is stylistically integrated in terms of architectural forms and finishes, and as an ensemble of freestanding buildings linked by a footbridge in a cohesive landscape setting.

The High Court is an imposing civic building which incorporates the significant design features of the Ceremonial Ramp, the Forecourt, the courtrooms, the emblematic designs on fittings and the Public Hall. The highly prominent Ceremonial Ramp with its integral Cascade Waterfall water feature is a design feature that symbolically invites public access to the High Court and links to the National Gallery entrance. The high profile of the building in the Precinct and National Triangle is an important design feature that emphasises the separation of the Judiciary from Parliament and the role of the High Court as the intermediary between the government and the people.

An innovative design feature of the Precinct is the extension of the underpinning triangular geometry of the spatial layout of the National Gallery projecting into the surrounding landscape, particularly in the Sculpture Garden and High

Criterion (f) Degree of Creative or Technical Achievement—the place has significant heritage value because of the place's importance in demonstrating a high degree of creative or technical achievement at a particular period.
Court Forecourt, expressed in path layout patterns, paving patterns, the angled siting of the Flugelman Sculpture and the water patterns of the Cascade Waterfall at the High Court Ceremonial Ramp. The triangular shape is further expressed in structural columns and beam patterns of the Gallery as in numerous small elements. A key design feature for the Sculpture Garden is the integration of the sculptures with the garden by the use of partially enclosed display spaces, long sight lines and water features. A further design feature is the subtle division of the garden into seasonal areas to reflect flowering in the spring and winter gardens, and a cool ambience with water in the summer garden. The Fiona Hall Fern Garden is an individual creative work. The Precinct is important for the artistry and craftsmanship of the water features of the Marsh Pond with its cascade and the adjacent Fujiko Nakaya Fog Sculpture, the reflecting pool with the Lachais Floating Figure, and the High Court Ceremonial Ramp Cascade Waterfall. The high-quality integrated composition of concrete structures and spaces combined with the craft based approach to concrete construction is expressed throughout the Precinct. The innovative design excellence is the creative vision and achievement of landscape architects Harry Howard, Barbara Buchanan, Richard Vidler in association with the principal client, landscape architect Richard Clough, from the NCDC, James Mollison, Director the Gallery and architects Col Madigan and Christopher Kringas of EMTB. The Precinct demonstrates a high degree of creative or technical achievement, at an outstanding level, in the development of the National Triangle from the 1960s–1980s and meets the threshold for inclusion in the NHL under criterion (f). Attributes: The core area of the Precinct that represents the original design intent for the landscape; including the High Court and surrounds, Ceremonial Ramp, Forecourt and Cascade Waterfall water feature, the National Gallery and surrounds, Sculpture Garden with its water features, landscape planning, plantings, relationship to the National Gallery and the lake, and the central Address Court.

Table 4.7 Statement of Heritage Value against Criterion (g)—Social Values.

Criterion (g) Social Values—the place has significant heritage value because of the place's strong or special association with a particular community or cultural group for social, cultural or spiritual reasons	
NHL (g) values	CHL (g) values
As the focus and the pinnacle of the justice system in Australia, the High Court has critical importance to each and every Australian.	*The High Court and public landscaped areas of the Precinct are much used and valued by the community. The Sculpture Garden is valued by the community as an outdoor art gallery and as a freely accessible public area used by visitors and local people for musical, theatrical and other cultural and social events. The heritage significance of the Precinct to Australian architects and landscape architects is demonstrated in a submission, prepared in 2001, of a statement of principles to protect heritage values, with numerous signatories from members of the professional organisations.* *Attributes* *The entire complex, particularly the public areas of the High Court, the Gallery, the Sculpture Garden and the precinct landscape.*
Commentary: An assessment of the community-held values was undertaken as part of this HMP update; providing an understanding of the values held in high regard by the community. The understanding of the community-held social values included in the 2017 survey has informed the revised assessment of the national heritage values for criterion (g).	
Suggested Revision: The Precinct, including the public landscaped areas, is valued by the local community and visitors to Canberra.	

Criterion (g) Social Values—the place has significant heritage value because of the place's strong or special association with a particular community or cultural group for social, cultural or spiritual reasons
The Precinct is valued by the community for its openness, as a place of passive recreation, for walking, as a meeting place, and as an accessible public space used by visitors and locals for musical, theatrical and other cultural and social events. The Sculpture Garden is valued by the community as an outdoor art gallery, with special associations with individual artworks, and for its relaxing ambience. The place has significant heritage value at an outstanding level for the local and visiting community to Canberra and has a highly successful and enduring designed landscape. It meets the threshold for inclusion in the NHL under criterion (g). Attributes: The core area of the Precinct that represents the original design intent for the landscape; including the High Court and surrounds, Ceremonial Ramp, Forecourt and Cascade Waterfall water feature, the National Gallery and surrounds, Sculpture Garden with its water features, landscape planning, plantings, relationship to the National Gallery and the lake, and the central Address Court.

Table 4.8 Statement of Heritage Value against Criterion (h)—Associative/Significant People.

Criterion (h) Significant People—the place has significant heritage value because of the place's special association with the life or works of a person, or group of persons, of importance in Australia's natural or cultural history	
NHL (h) values	CHL (h) values
The place was not found to meet the threshold for inclusion in the NHL.	*The Precinct is significant in representing the high point in the distinguished career of architect Colin Madigan, who was involved in the project over many years, and who was awarded the Gold Medal by the Royal Australian Institute of Architects in 1981. The National Gallery was designed by Colin Madigan and the High Court building designed by Christopher Kringas. As well, the precinct was a high point in the career of the landscape architect Harry Howard, awarded the Gold Medal by the Australian Institute of Landscape Architects in 1996.* *Attributes* *The precinct landscape designed by Harry Howard and Associates, the buildings and structures designed by Colin Madigan and Christopher Kringas.*
Commentary: The CHL statement for special associations is relevant at a Commonwealth level against criterion (h). There are numerous people who have played a significant part in the development of the Precinct; Gold Medal winning architects of the National Gallery and High Court, the designers of the landscape and water features, the NCDC and NCA. However, these associations are not considered notable at a National level or of outstanding significance to Australian cultural history.	
Suggested Revision: No revision required as the values statement is correct and valid for the CHL criterion, and the Precinct does not meet the NHL threshold under criterion (h) for special associations.	

Table 4.9 Statement of Heritage Value against Criterion (i)—Indigenous Tradition.

Criterion (i) Indigenous tradition—the place has significant heritage value because of the place's importance as part of Indigenous tradition.	
NHL (i) values	CHL (i) values

Criterion (i) Indigenous tradition—the place has significant heritage value because of the place's importance as part of Indigenous tradition.	
The place was not found to meet the threshold for inclusion in the NHL.	*The place was not found to meet the threshold for inclusion in the CHL.*
Commentary: The NHL and CHL statements are correct as there are no Indigenous traditions associated with the Precinct.	
Suggested Revision: No revision required as the Precinct does not meet the threshold inclusion in the NHL under criterion (i) for Indigenous tradition.	

4.3.2 Summary Statements of Significance

Table 4.10 National and Commonwealth Official Summary Statements of Significance.

Official Summary Statements of Significance	
NHL	CHL
The High Court - National Gallery Precinct is significant for its design achievement as a group of late twentieth century public buildings and landscape which were conceived as a single entity, to create a venue for these important national civic institutions. The complex is stylistically integrated in terms of architectural forms and finishes, and as an ensemble of freestanding buildings in a cohesive landscape setting with a clear Australian identity. The building contributes to the development of the Parliamentary Zone, as the home for national institutions. *As a unit of buildings, terraces, gardens, courts, paving, sculptures and water features, the Precinct successfully relates to Lake Burley Griffin, and addresses the Parliamentary Zone, giving a contemporary expression to W B Griffin's vision for a grand panorama of public buildings reflected on the waters of the lake. The Precinct has a united profile and is a dominant feature on the lake edge of the Parliamentary Zone. The precinct reflects the nation's vision at the time; one of optimism, vitality, and creativity linked to nation building and egalitarianism.* *The High Court is important as the home of an essential component of the Australian Constitution, as the setting for landmark legal cases and as the focus and pinnacle of the justice system in Australia. The High Court reflects the early concept in the Walter Burley Griffin plan for Canberra, for Australia's highest judicial system to be in the Parliamentary Zone yet separate from Parliament.* *The High Court Building has outstanding associative Indigenous heritage value as the place where the Mabo judgment was made.*	*The High Court and National Gallery Precinct is significant for its design achievement as a group of late twentieth century public buildings and landscape which were conceived by the same design team as a single entity, to create a venue for these important national civic institutions. The complex is stylistically integrated in terms of architectural forms and finishes, and as an ensemble of freestanding buildings in a cohesive landscape setting. The precinct occupies a 17 ha site in the north-east corner of the Parliamentary Zone and as a man-made landscape is a synthesis of design, aesthetic, social and environmental values with a clear Australian identity. It includes the High Court (RNE file 8/1/10/537), its forecourt and ceremonial ramp, the underground carpark, the prototype area, the roof garden, the address court footbridge and underground carpark between the High Court and the National Gallery, the National Gallery (RNE 8/1/0/538), the Sculpture Garden (RNE file 8/01/000/0424). The precinct includes the perimeter plantings and spaces near the land axis space, lake edge and roadsides as the curtilage and setting of the heritage complex. (Criterion F1)* *As a unit of buildings, terraces, gardens, courts, paving, sculptures and water features, the Precinct successfully relates to Lake Burley Griffin, and addresses the Parliamentary Zone, giving a contemporary expression to W B Griffin's vision for a grand panorama of public buildings reflected on the waters of the lake. In particular, the Sculpture Garden includes access to the Lake and vistas of the Lake in its design. An innovative design feature of the period was the triangular theme of the spatial layout of the Gallery and the Sculpture Garden that was influenced by the location of the Gallery in the triangular corner of the Parliamentary Zone. The triangular theme is reflected in the shapes and angles of the Gallery structure, the circulation through the Gallery and the Sculpture Garden and the layout of paths and some paved areas in the Precinct. The use of high quality structural concrete with quality detailing in formwork and finishing was at the cutting edge of concrete technology. The design excellence of the Precinct is acknowledged in the awards for design excellence achieved by each building, the landscaping and the structural engineering. (Criteria E1 and F1)* *The Precinct is a highly regarded expression of contemporary architectural and landscape design. The architectural design is an*

Official Summary Statements of Significance	
NHL	CHL
This judgment recognised Indigenous common law rights to land and provided, together with the subsequent Wik judgement, a basis on which a system of native title could be created. *The creation of the Gallery along with the Sculpture garden represents the culmination of a long held desire that the Commonwealth should play a substantial role in the collection and presentation of art, especially Australian art for and to the nation. The Australian community holds the National Gallery and Sculpture Garden in high esteem as the home of the national art collection and a major venue for the presentation of national and international art exhibitions. The Sculpture Garden is much used and valued by the community as an outdoor art gallery and as a freely accessible public area used by visitors and local people for musical, theatrical and other cultural and social events.* *The geometry of the expanding equilateral triangular design theme employed inside the Gallery and extending through the Sculpture Garden is a rare expression of multi-dimensional architectural geometry utilising the plastic capabilities of structural concrete. The triangular theme influenced by the location of the Gallery in the triangular corner of the Parliamentary Zone is reflected in the shapes and angles of the Gallery structure, the circulation through the Gallery and the Sculpture Garden and the layout of paths and some paved areas in the Precinct.*	*example of Late Twentieth-Century Brutalist style demonstrating a development of the modernist movement away from the constrictions of modular structural systems to a more flexible form of architecture. The landscape design using mostly local native plant material is an example of the Australian Native Landscape design style that developed in Australia in the 1960s, and is a fine example of the newfound idiom of landscape design being practised in Australia at the time, using carefully grouped, local species as informal native plantings against modern architectural elements. (Criterion D2)* *Features of the Precinct of design and aesthetic importance are the pattern of functional columns and towers in the architectural elements, the sculptures of the national collection in a landscaped setting, the high degree of design and craftsmanship in the complementary internal and external furnishing and fittings of the Gallery and High Court, and the artistry and craftsmanship in the water features by Robert Woodward. (Criteria E1 and F1)* *The geometry of the expanding equilateral triangular design theme employed inside the Gallery and extending through the Sculpture Garden, is a rare expression of multi-dimensional architectural geometry utilising the plastic capabilities of structural concrete. The high quality of the concrete work is rare in Australia. (Criterion B2)* *The Precinct has aesthetic importance with its monolithic off-white concrete structural mass of bold angular shapes of projecting and recessing off-form concrete shapes arranged on concrete terraces and emerging from a mass of native vegetation. It has a united profile and is a dominant feature on the lake edge of the Parliamentary Zone. (Criterion E1)* *The Precinct provides a significant array of aesthetic experiences derived from the patterns of the architectural masses, rough textures of the off-form concrete architectural elements, the vast spaces of the building entrances, the varied levels of the buildings and terraces and the intimate spaces of the garden. The contrast of sharp geometric forms of the buildings, the exterior structural features and paved areas, and the angled layout of most paths is offset by the soft informal massing of native plantings (mostly of local provenance). In addition, the off-white colour of the concrete masses, enhanced by predominantly cool hues of the selected native vegetation and slate paving, create a visually crisp and distinctive aesthetic quality. The ephemeral aesthetic qualities of the water features, particularly the Fog Sculpture, and the landscape areas are much valued by the community. (Criterion E1)* *The Precinct is significant in representing the high point in the distinguished career of architect Colin Madigan, who was involved in the project over many years, and who was awarded the Gold Medal by the Royal Australian Institute of Architects in 1981. The National Gallery was designed by Colin Madigan and the High Court building designed by Christopher Kringas. As well, the precinct was a high point in the career of the landscape architect Harry Howard, awarded the Gold Medal by the Australian Institute of Landscape Architects in 1996. (Criterion H1)* *The High Court and public landscaped areas of the Precinct are much used and valued by the community. The Sculpture Garden is valued by the community as an outdoor art gallery and as a freely accessible public area used by visitors and local people for musical, theatrical and other cultural and social events. The heritage*

Official Summary Statements of Significance	
NHL	CHL
	significance of the Precinct to Australian architects and landscape architects is demonstrated in a submission, prepared in 2001, of a statement of principles to protect heritage values, with numerous signatories from members of the professional organisations. (Criterion G1) *The creation of the Gallery along with the Sculpture garden represents the culmination of a long held desire that the Commonwealth should play a substantial role in the collection and presentation of art, especially Australian art for and to the nation. The High Court reflects the early concept in the Walter Burley Griffin plan for Canberra, for Australia's highest judicial system to be in the Parliamentary Zone yet separate from Parliament. Along with the National Library, the Gallery and High Court contribute to the later phase in the development of the Parliamentary Zone, as the home for national institutions. The precinct reflects the nation's vision at the time; one of optimism, vitality, and creativity linked to nation building and egalitarianism. (Criterion A 4) Australian Historic Themes: 4.3 Developing Institutions, 7.4 Federating Australia, 8.10.4 Designing and building fine buildings)*
Commentary: The summary statement of significance included in the NHL and CHL citations provides a good summary of the significance of the Precinct. The official National Heritage assessment meets criteria (a), (d), (e), (f) and (g). The revised summary statement against the National Heritage criteria, set out below in Section 4.5.1, provides a succinct conclusion of the revised individual assessments against the criteria. The revised National Heritage assessment meets criteria (a), (b), (d), (e), (f) and (g). The key difference between the revised assessment and the existing NHL citation is the addition of criterion (b) for rarity which the Precinct meets at a national level. The revised assessment also strengthens and validates the assessments against the other criteria.	

4.4 Summary of the Revised Assessment of the Heritage Values

4.4.1 Suggested Revised Summary Statement of Significance

The revised assessment identifies that the Precinct continues to have outstanding heritage values, and meets the threshold for inclusion in the NHL against criteria (a), (b), (d), (e), (f) and (g). Against the CHL, the Precinct meets criteria (a), (b), (d), (e), (f), (g) and (h).

The Precinct is a designed landscape of historic and national importance to Australia. The planning and development of the National Triangle and the Precinct are historically connected with the Griffin Plan and the Commonwealth's reinvigoration of creating and expanding Canberra as Australia's National Capital.

The national institutions of the High Court of Australia and the National Gallery of Australia and their connection with the landscape, particularly the Sculpture Garden, is historically, aesthetically and socially important. This is demonstrated by the enduring qualities of the landscape design, providing a setting to national institutions in the National Triangle, which is outstanding and rare to Australia.

The Precinct is important for providing a civic function of public space, and a landscape setting for the individual buildings, demonstrating distinct hierarchy and functional differences between them. The formality of the High Court is demonstrated by the Ceremonial Ramp, Forecourt and the Cascade Waterfall water feature, all of which are elevated and dominant in the landscape setting, in contrast

with the intimate, human scale of spaces throughout the Sculpture Garden created through the groupings of trees and the experience of the Marsh Pond and Fog Sculpture.

The multi-dimensional architectural geometry of the National Gallery extends through to the Sculpture Garden, and this is a rare expression of architectural design intent carrying through to the landscape. The Sculpture Garden itself continues to physically represent the original design intent for an identifiable Australian garden to display sculpture as part of the experience of visiting the Gallery. The landscape, integrated with significant architectural buildings, demonstrates exceptional qualities characteristic of the distinct design styles (Late Twentieth-Century Brutalist style and Australian Native Landscape design style), resulting in a strong sense of national importance. The Sculpture Garden is the most distinctive landscape design by Harry Howard and Associates, reflecting the Australian Native Landscape design style that developed in Australia in the late 1960s.

The Precinct is a place of aesthetic significance as a highly regarded and important example of contemporary architecture and landscape design, valued by the community. The High Court and National Gallery have aesthetic importance in the Precinct for their monolithic off-white concrete structural mass of bold angular shapes of projecting and recessing off-form concrete shapes, arranged on concrete terraces and emerging from a mass of native vegetation concentrated around the National Gallery. The High Court has a grand monumental presence, and a visual landmark prominence in the National Triangle when viewed from multiple locations and across the lake. The Sculpture Garden is an important component of the Precinct; it provides a highly regarded aesthetically pleasing recreational space, with access to lake views and the lake foreshore, that is valued by the community.

The Precinct is an integrated complex of buildings, gardens, landscaping, water features and architectural elements which create a setting for the national art and sculpture collection, as well as a venue for important national functions. The complex is stylistically integrated in terms of architectural forms and finishes, and as an ensemble of freestanding buildings linked by a footbridge in a cohesive landscape setting. Innovative design features of the Precinct include the underlying triangular geometry of the spatial layout of the buildings, extending into the surrounding landscape. The highly prominent Ceremonial Ramp with its integral Cascade Waterfall water feature is a design feature that symbolically invites public access to the High Court and links to the National Gallery entrance.

The innovative design excellence is the creative vision and achievement of landscape architects Harry Howard, Barbara Buchanan, Richard Vidler in association with the principal client, landscape architect Richard Clough, from the NCDC, James Mollison, Director the Gallery and architects Col Madigan and Christopher Kringas of EMTB.

The community values the openness of the Precinct as a place of passive recreation, for walking, as a meeting place, and as an accessible public space. The Sculpture Garden is valued by the community as an outdoor art gallery, with special associations with individual artworks, and for its relaxing ambience.

4.5 Condition of the Heritage Values

4.5.1 Correlations between Physical Condition and Condition of Heritage Values

The EPBC Act Regulations Schedule 5A, governing management plans for National Heritage places, requires that such plans include a description of the identified National Heritage values and their condition. Under the EPBC Act, managers of heritage places are establishing the best means to assess and monitor the condition of heritage values, and a best practice approach is still evolving.

Verification of previous assessments against the National Heritage criteria is one of the ways in which it is possible to monitor 'the condition of the heritage values' over time.

In addition, the management of the National Heritage values should provide for regular monitoring and reporting on the conservation of the heritage values, which relies on an understanding of those values, along with their measuring and monitoring.

4.5.2 Condition and Integrity of the Heritage Values at the Precinct

The assessment criteria for condition and integrity are presented in Table 4.11. The following analysis is based on the State of the Environment guidelines for assessing the condition of heritage places.

[1]

Table 4.11 Criteria for Assessing Condition and Integrity of Heritage Values.

Condition Criteria	Integrity Criteria
Good A site, or place, has its important features well-maintained. For example, a garden is well kept, or a building is structurally sound, weathertight, and with no significant repair needed. Internally, walls, floor and joinery are well-maintained.	**High** The features, or attributes, that contribute to the value of the place are very largely intact and not compromised by significant removals, modifications or additions.
Fair A site, or place, retains its important features, including landscape elements, vegetation, associated moveable objects etc, but these are in need of conservation action and maintenance. For example, a building is structurally sound, but has inadequate maintenance and it is in need of minor repair.	**Medium** There has been some loss of important elements, or attributes, but the site or building still retains sufficient significant fabric for its values to be understood and interpreted. Intrusions are not substantial.
Poor A site, or place, demonstrates damage to, or loss of, significant fabric including landscape elements, moveable objects, archaeological deposits, etc. For example, a building exhibits signs of damage from water penetration, rot, subsidence, fire damage etc. Internally, walls, floors or joinery are missing, or in dilapidated condition.	**Low** A site or place has had important features, or attributes, removed or substantially altered. For example, original cladding of walls or roof may have been removed or destroyed, or rearranged entirely, interiors may have been removed or destroyed, or rearranged with the insertion of a new interior. Where the values of a site, or place, do not relate directly to fabric (such as in a place valued for association with a historic event, community associations or use), judgement must be made on the impact of changes in diminishing the ability of the viewer to understand the associations of the place.

The Precinct was included in the CHL in 2004 and the NHL in 2006; however, in the intervening years, changes have occurred to the site (refer to Section 2.5). The landscape has developed, buildings have been constructed and the heritage values have altered. Assessing the values of the Precinct considering the changes since 2006 is important for understanding its significance.

Table 4.12 Condition of National and Commonwealth Heritage Values.

Criteria	Condition	Integrity	Brief Comment
(a)—Processes The quality of the precinct; the location and aspect of the High Court, which is separate from, but visually addresses, Parliament House.	Good	Medium	The Precinct has undergone considerable changes, including the construction of the National Portrait Gallery, extensions to the National Gallery for the Stage 1 development, and associated landscaping which has reduced the integrity of the Precinct. To continue to conserve the current condition of the landscape as a cohesive 'whole' Precinct would help maintain/improve the integrity level.
(b)—Rarity Features of the Precinct that express the triangular design theme, such as alignment of the paths, the bridge and terraces at the marsh pond etc.	Good	High	The parkland of native and exotic trees, which was originally conceived as the landscape envelope for the High Court and National Gallery, remains in good condition and of high integrity.
(d)—Characteristic Values Late Twentieth-Century Brutalist style evident in form, fabric and finish of the Precinct structures; all designed plantings that demonstrate the Australian Native Landscape design.	Good	High	The Precinct, in particular the Sculpture Garden, and the elements within remain in good condition and of high integrity.
(e)—Aesthetic Characteristics All the elements that contribute to the aesthetic experience; designed features; views of the Precinct from the lake, views outward from the Precinct as well as several minor vistas and views within the Precinct; colour hues of vegetation and the relationships of vegetation forms and water forms with structural features.	Good	Medium	The aesthetic characteristics and original design intent of the Precinct have been partially retained but diluted with incremental changes, and have become degraded in parts.

Criteria	Condition	Integrity	Brief Comment
(f)—Creative or Technical Achievement The High Court, its Forecourt and Ceremonial Ramp, the underground carpark, the prototype area of the High Court, the roof garden, the Address Court Footbridge and underground carpark between the High Court and the National Gallery, the National Gallery, the Sculpture Garden, the perimeter plantings and spaces near the land axis space, lake edge and roadsides as the curtilage and setting of the heritage complex.	Good	Medium	The creative and technical achievements of the Precinct have undergone considerable changes, including the construction of the National Portrait Gallery, extensions to the National Gallery for the Stage 1 development, including associated landscaping and carparking, which has reduced the integrity of the Precinct.
(g)—Social Values The entire complex, particularly the public areas of the High Court, the Gallery, the Sculpture Garden and the precinct landscape.	Good	High	The social values associated with the Precinct remain unchanged.
(h)—Significant People The precinct landscape designed by Harry Howard and Associates, the buildings and structures designed by Colin Madigan and Christopher Kringas.	Good	High	The associations with significant people remain unchanged.

4.6 Endnotes

[1] Pearson, M and Marshall D (2011), 'Study of condition and integrity of historic heritage places', Australia State of the Environment, viewed 30 September 2020 <https://soe.environment.gov.au/file.51681>.

5.0 Context for Developing Conservation Policy

5.1 Introduction

The development of conservation policies is underpinned by the heritage values of the Precinct and consideration of a range of constraints and opportunities affecting the future conservation, management and interpretation of the place.

The key constraints and opportunities for the Precinct include:

- the heritage values of the Precinct—the listed heritage values (refer to Section 4.0) state that the Precinct holds National Heritage values against criteria (a), (d), (e), (f) and (g), with additional values related to criterion (b) identified as part of the suggested revised assessment; and holds Commonwealth Heritage values against criteria (a), (b), (d), (e), (g) and (h);
- the need to conserve, manage, maintain and interpret the heritage values, particularly the core area of the Precinct that embodies the original design intent of the landscape, as the setting to the national institutions and integral with the historic development of the National Triangle by the NCDC;
- the need for a cohesive approach to conserving, promoting and interpreting the heritage values within the Precinct from the multiple institutions and their obligations for management of the separate areas of the Precinct;
- requirements for managing change, new development and maintenance of the landscape, its features and sustainable tree and plant management in accordance with NCA's internal heritage management and works approvals processes;
- opportunities for introducing environmental sustainability initiatives and revitalising the landscape, particularly the Address Court, where the heritage values have become diluted; and
- statutory obligations and legislation which govern the management of the place, its heritage values, principally the EPBC Act and National Capital Plan (NCP).

These factors and those discussed in this section provide the focus for the development of conservation and management policies in Section 6.0.

5.2 Understanding the Heritage Values of the Precinct

5.2.1 Management of the Heritage Values

Section 4.0 confirms that the Precinct is of outstanding heritage value for the nation, meeting the threshold for listing at a national level. The Precinct is an important designed landscape in Canberra—a place with significant outstanding heritage values related to its history and associations, rarity, characteristic values, aesthetic values, creative/technical achievements, and social, community-held values.

The heritage values of the Precinct give rise to a range of constraints and opportunities, the most fundamental of which is to ensure that the heritage values are conserved and managed for present and future generations.

5.2.2 Acknowledging Changes to the Precinct

The changes that have occurred in the Precinct since the previous 2006 Management Plan (as outlined in Section 2.5) have altered the landscape setting of the High Court and National Gallery. The changes vary in their degree of impact on the heritage values of the Precinct.

- **Stage 1 National Gallery Redevelopment**—The major component of the construction of works, referred to as 'Stage 1' at the National Gallery, included the southern extensions to the building, removal of the carpark and the installation of the Australian Garden. These works have resulted in providing a clearly defined main approach and entry to the National Gallery. These have improved the southern area, providing a landscape boundary to King Edward Terrace, instead of an asphalted carpark.

- **National Portrait Gallery**—The construction of the National Portrait Gallery changed the character of the Precinct to the southwest of the High Court. The large gallery building, and surrounding landscaping, has altered the overall setting of the formerly open grassed area.

- **Road network and carparking arrangements**—The changed road system, new carparking entrances to the National Gallery and the National Portrait Gallery have changed the pedestrian navigation around the Precinct.

- **The Address Court**—The alterations to the road network have reinforced the difficulty in pedestrian use, navigation and access to the Address Court, and navigation between the High Court and National Gallery. The area has already been described as a 'dead zone' because it is not easily accessible or usable. The contribution this space makes to the overall Precinct heritage values has been diluted. The adjacent above ground carpark is intrusive to the Address Court and Precinct generally.

- **The Restaurant Marquee**—The marquee in the Sculpture Garden was a temporary restaurant area that has been used invariably over decades. Its condition is poor and it is intrusive to the heritage values of the garden.

5.2.3 Proposed Revision to the Listed Boundary

A formal revision to the heritage listed boundary is recommended, based on the revised assessment of the Precinct's heritage values. The National and Commonwealth Heritage place boundary is determined as part of the assessment of heritage values under the EPBC Act. As part of any formal re-assessment of the National and Commonwealth Heritage values of the site, the Department responsible for the EPBC Act should also be contacted to arrange a formal revision of the boundary as shown in Figure 5.1. Prior to any revision of the heritage values and boundary of the listed place, the extant official NHL and CHL boundary continues to be the official NHL and CHL place which is afforded legislative protection under the EPBC Act.

The existing boundary for the official National and Commonwealth Heritage listings for the Precinct follows an early alignment which excluded the former southern carpark of the National Gallery. Now that the Australian Garden is in place, the southern listing boundary with its irregular pattern is without meaning or connection to the heritage values. An altered boundary which captures a landscape setting to the National Gallery is relevant to the Precinct. Additionally, the revised boundary extends to the west to incorporate the full landscape setting of the High Court, aligning the boundary with the row of trees separating from Reconciliation Place.

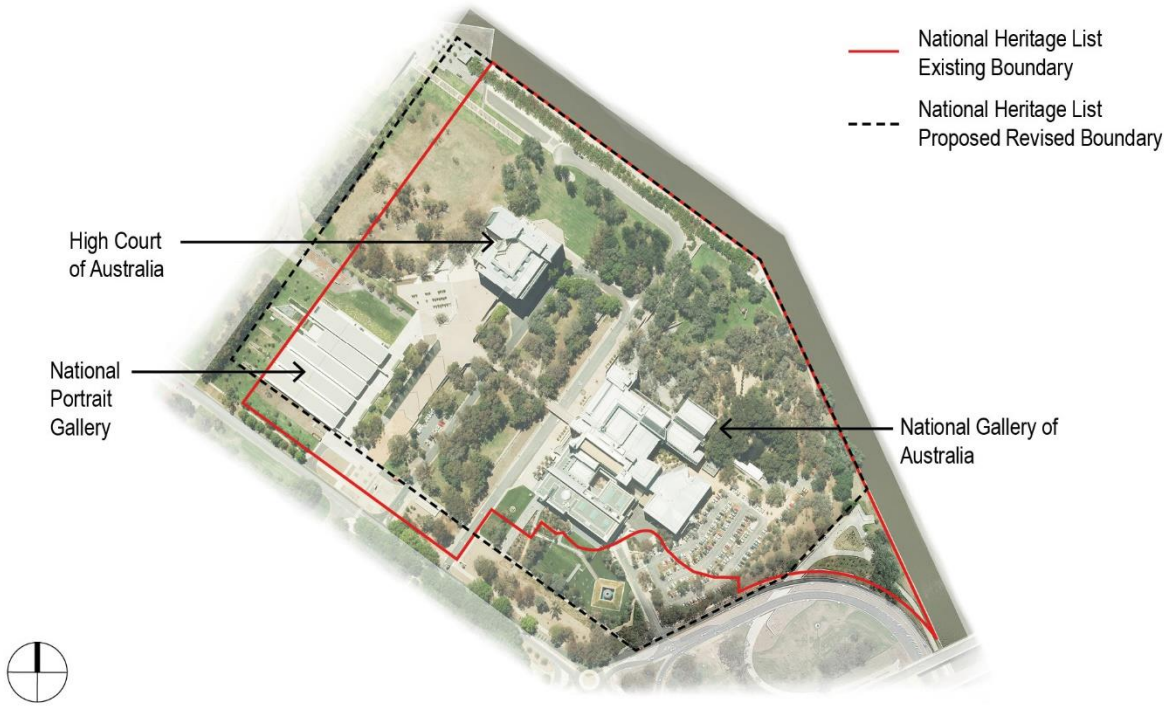

Figure 5.1 Proposed revised NHL boundary for the Precinct (dashed line) with existing NHL boundary shown in red. (Source: Phillips Marler, 2017)

5.2.4 Indigenous Heritage Values

Consultation with relevant Indigenous communities should be undertaken to inform/confirm an assessment of Indigenous heritage values under criterion (g) and/or (i). Indigenous heritage values and heritage management aims to sustain the relationship between Indigenous people and their heritage places. Assessments of Indigenous heritage values should take into consideration the principles outlined in the *Ask First Guidelines*,

[1] in which consultation is a key factor in the process of identifying heritage values.

> *In recognising the rights and interests of Indigenous peoples in their heritage, all parties concerned with identifying, conserving and managing this heritage should acknowledge, accept and act on the principles that Indigenous people:*
>
> - *are the primary source of information on the value of their heritage and how this is best conserved;*
> - *must have an active role in any Indigenous heritage planning process;*
> - *must have input into primary decision-making in relation to Indigenous heritage so they can continue to fulfil their obligations towards this heritage; and*
> - *must control intellectual property and other information relating specifically to the heritage, as this may be an integral aspect of its heritage values.*
>
> - *In identifying and managing this heritage:*
>
> - *uncertainty about Indigenous heritage values at a place should not be used to justify activities that might damage or desecrate this heritage;*
> - *all parties having relevant interests should be consulted on indigenous heritage matters; and*
> - *the process and outcomes of Indigenous heritage planning must abide by customary law, relevant Commonwealth and State/Territory laws, relevant International treaties and covenants and any other legally binding agreements.*

Adhering to cultural restrictions on information about an Indigenous heritage place is essential to maintaining its heritage value.2

Consultation serves to draw out the intangible heritage values that cannot be readily assessed through research and site inspections.

Adhering to the *Ask First Guidelines*, consultation should be undertaken with as many Indigenous representatives as is appropriate and applicable. Such Indigenous representatives may be identified through contacting local Indigenous associations or qualified institutions, or conducting background research to identify Indigenous individuals or communities centrally involved in the Precinct and its historical events.

5.3 Landscape Design Principles

5.3.1 General Approach

The Precinct should be managed cohesively as a single designed landscape, with recognition of the distinctive landscape design and meaning for each area.

Managing the heritage values within the framework of ongoing use will require integration of heritage and development objectives across the national institutions, and NCA's governance. The right balance will come from an understanding of the heritage values factored into the day-to-day function and raised early in the decision-making process for any potential development.

Ongoing management of the landscape requires guidance from the general and detailed design principles, which should underpin decisions regarding new development proposals or works.

5.3.2 Acknowledging the Original Design Intent

The 'Landscape Design Process', prepared by Barbara Buchanan and Roger Vidler in 2003 (refer to Appendix E), provides valuable information regarding the original design intent and relevant principles for the Precinct. Key extracts from the principles in the 'Landscape Design Process' are integrated here and should be referred to when planning change:

- **Social Context:** The High Court and National Gallery represent two very important social institutions in Australia—the Law and the Arts. The design authors regretted that no study was made of the Aboriginal history of the site nor of previous uses by Europeans, an obvious omission in the design process.
- **Legibility:** The original design consciously aimed to create a cohesive landscape that reads as a single entity. The Sculpture Garden, and the central part of the Address Court, are the most complete and legible because of the consistent use of native plant species, the repetition of materials, the strong sense of enclosure and spatial definition. The weakest parts of the Precinct, such as the northern end of the Address Court and the western side of the High Court, do not have the same cohesiveness.
- **Geometry:** The geometry of the High Court and Prototype Area is derived from the 45 degrees geometry, while the geometry of the rest of the Precinct is derived from the Gallery's 30/60 degree geometry.
- **Accessibility, circulation and wayfinding:** Accessibility to the landscape was intended to be available at all times, and all parts were designed to be accessible by wheelchair. Circulation throughout the Precinct was carefully designed to guide visitors through the various spaces in

a purposeful yet unobtrusive way. The ‘figure-8’ circulation pattern in the Sculpture Garden allowed for short and long journeys and the combination of hard paved surfaces and gravel allowed for both direct and indirect routes.

- **Aesthetic values:** The design of the Precinct attempted to bring back to the heart of Canberra and, by extension, the heart of Australia, a truly Australian landscape in the National Triangle. It was in direct contrast to the rest of the Parliamentary Zone landscape. The Precinct strongly reflects the aesthetic values held by Harry Howard and, in their own way, the designers wanted to challenge the prevailing views about landscape in Canberra, which called for order, exotic plants and an international aesthetic.

- **Complexity:** The design aimed to achieve a balance between visual complexity and simplicity—enough complexity to appear rich and interesting, yet with an overall simplicity which does not compete with the sculptures. The Address Court is not as complex as it could be—the original intent was that sculptures would be placed in the Address Court to give life and as an introduction to the Gallery.

- **Scale:** Creating human scale in such an open (in 1978) and monumental landscape was one of the most difficult design challenges. The scale and proximity of the sculptures in the Sculpture Garden was another very significant way of creating human scale in the landscape.

- **Dynamic characteristics:** The landscape design was intended as a dynamic one where the understorey plantings would constantly change, sculptures would be added or moved, sidetracks throughout the gravel paving would evolve, even the uses of the spaces could change over time as new ways of perceiving sculpture evolved. The aim was to provide a strong geometrical framework using various combinations of earth berms, low bluestone walls, white concrete walls, pavements and indigenous trees within which these changes could occur. Trees were considered the most important element of the planting design because of their long-term contribution to the structure and spatial definition of the landscape.

- **Movement**: Movement was an important design principle because it can transform a static space into a lively one. Foliage moving in the wind, moving shadows, moving water, clouds reflected on water, fog and birds—all were seen to add life and visual interest.

- **Comfort:** User comfort was a prime concern considering the climatic extremes of the site in 1978. It was considered essential to modify the microclimate of the site to make it sheltered, inviting, warm in winter and cool in summer. Socially it is important to provide comfortable, diverse, interesting spaces which are easy to navigate and inviting to use.

- **Views:** Views were incorporated to help visitors orientate themselves, increase the sense of depth of the landscape, give glimpses of the lake and increase the level of surprise and mystery.

5.4 Site Management and Operational Requirements

5.4.1 Management Responsibilities

As discussed in Section 1.5, the management context of the Precinct is complex due to the overlapping boundaries between the national institutions and the NCA, and the varying governance responsibilities of the individual authorities and institutions.

Precinct Management

The NCA is responsible for the Precinct. Responsibility rests with all NCA personnel, contractors and other site users. The NCA's Cultural Heritage Manager is the first point of contact for all matters associated with the management of the Precinct's heritage values.

This responsibility is in line with the NCA's obligations for maintenance in the Central National Area of Canberra, which covers the National Triangle (Figure 1.3) and includes many individual places with heritage value. The management of the Precinct must take into account its heritage status as a place included in the NHL.

While management of the overarching Precinct is the responsibility of the NCA, including specific portions of land within the Precinct that are the sole responsibility of the NCA (i.e the Address Court), individual areas within the Precinct are also the responsibility of the relevant institutions (the High Court, National Gallery and National Portrait Gallery).

Other Heritage Places in the Precinct

There are existing management frameworks included in other HMPs for places relevant to the Precinct. These should be referred to when making decisions or proposing works at the Precinct. When undertaking actions, it will be prudent for the NCA to act in accordance and consistently with these HMPs.

As outlined in Section 1.5 of this HMP, the relevant HMPs are as follows:

- National Gallery Management Plan (including the Sculpture Garden) (currently in progress);
- High Court Management Plan (2006—due to be updated); and
- Parliament House Vista HMP (2010). As noted previously, the Parliament House Vista is a CHL place and includes many individual heritage places (many of which have their own management plans), such as the Australian War Memorial, Anzac Parade and Old Parliament House. It covers three separate parts of the Central National Area including the Parliamentary Zone, Anzac Parade and Constitution Avenue, and Lake Burley Griffin and Foreshores, all of which are also subject to detailed conditions of the National Capital Plan.[3]

The National Portrait Gallery and immediate setting has not been individually assessed for its heritage values and does not have a management plan. An individual heritage assessment of the National Portrait Gallery could be undertaken in the future by the National Portrait Gallery to better understand its individual values and to guide management.

Cohesive Approach to Management

The approach to management of the Precinct should be consistent with the EPBC Regulations and the heritage management regimes of the institutions (the National Gallery, High Court and National Portrait Gallery) to ensure the heritage values of the Precinct and the individual institutions are appropriately and cohesively conserved and maintained.

A 'Memorandum of Understanding' (MOU) has been previously recommended as a means of managing the separate components of the Precinct; however, the MOU has not yet been implemented.

Regular engagement and consultation between the NCA and the institutions is an opportunity to understand and confirm the shared responsibilities of implementing a Precinct-wide approach to maintenance and management of the interconnected landscape.

A formalised 'management and maintenance group' comprising the NCA and the individual institutions would reduce the occurrence of ad hoc incremental and poor outcomes associated with capital works and lighting, signage, furniture and landscape maintenance.

5.4.2 Operational and Planning Issues

The key operational issues for the Precinct are in relation to ensuring a consistent approach to the management and maintenance as a cohesive site, while allowing the individual institutions to continue their separate functions.

Use and Day-to-Day Functions

The Precinct is predominantly used by visitors and employees of the institutions, and for recreational activities including walking, relaxing, exercising, attending events (such as Skyfire, Enlighten, private weddings, conferences, etc) and as a passive meeting place.

Circulation, Access and Parking

Stakeholder consultation for this HMP identified circulation and access to and within the Precinct as an issue and a constraint for all users of the area.

Traffic

The NCP (refer to Section 5.6.2) notes that 'a disproportionate amount of through-traffic uses King Edward Terrace and as a consequence there is a number of traffic and pedestrian safety matters.' It recommends changing King Edward Terrace from a thoroughfare to a main street by creating T-intersections and traffic lights at its junctions with Commonwealth and Kings Avenues, rationalising the number of entry points to the campuses (i.e the Arts and Civic Campus), and adding pedestrian crossing points to provide continuity in the path system.[4]

The above ground (staff) carpark to the east of the National Gallery has been designed as a temporary space and could be removed or decreased in size if the Gallery is seeking to expand. The landscape between the carpark and the Summer Garden area of the Sculpture Garden is not adequate. Landscape treatments should be devised to screen the carpark using suggested plantings for the Autumn Garden from the original design. Additionally, an area for storing mulch and a shipping container are located to the east. This area is impacting on the visual qualities of the Summer Garden and should be screened or relocated to a more suitable location.

The introduction of paid parking to the Parliamentary Zone in 2014 directly affected the Precinct. The previously overcrowded carparks of the institutions have become more available to visitors, with workers in the area finding alternative parking.

The High Court carpark is the only above ground public parking area in the Precinct and is an intrusive element in the Address Court. Removal of the carpark would allow for additional seating or gathering space that would enhance the values and appearance of the Address Court landscape.

Pedestrian Navigation and Access

The community-held values study undertaken for this HMP found that 74 percent of those surveyed did not find the Precinct difficult to navigate (either by cycling/walking, or to park in). However, of those 26 percent who did, the comments were generally consistent (refer to Appendix C for details).

Pedestrian access throughout the Precinct needs to consider equitable, universal access. Additional paths could be considered to better connect the Prototype Area with the lakeside shared path; however, they should carefully address the site contours and curtilage of the High Court. The Address Court path network could be extended on the north–south axis. Better directional signage and mapping is also required for the pedestrian path network in the Precinct to assist with wayfinding.

Realignment of the one-way road system has been raised as a possibility to alleviate traffic build-up on King Edward Terrace, however access is still required to the National Portrait Gallery and High Court carparks, and from Queen Elizabeth Terrace. If vehicle movement is removed from Queen Elizabeth Terrace, a redesign of this space with improved separated pathways for cyclist and pedestrian access could be integrated with stormwater management and landscape treatments to create a contemporary response to shared zones that fits with the aesthetic values of the lakeside spaces.

Signage

Informational and directional signage is very limited in the Precinct. There is an opportunity to consider a Precinct-wide identity, with a consistent suite of directional and informational signage to improve legibility for visitor circulation. It could also improve visitation through the Precinct as well as identify more under-utilised spaces for public enjoyment. In addition, interpretive signage could be introduced to provide information about the history and development of the Precinct and its National Heritage values (refer to Section 5.5).

The NCP provides recommendations for orientation and interpretation for visitors to the Parliamentary Zone, including the establishment of a hierarchical signage system. Improvements to signage in the Precinct should consider consistency in the design, style and content across the whole of the Parliamentary Zone.

Lighting

A cohesive approach to the lighting in the Precinct is also required, with a variety of designs and original and non-original fittings located throughout. Original light poles are evident in the Address Court along the one-way road, and lighting upgrades underway at the High Court are removing original fittings and replacing with modern LED fittings.

Furniture

There is original designed furniture throughout the Precinct, but it is not being managed consistently across the whole area. The National Gallery maintains the timber seats in the Sculpture Garden which have been painted brown. Original seats at the Prototype Building and in the Address Court are of the original design with concrete block supports; they remain unpainted and not in good condition.

A consistent approach to maintaining the original furniture in the Precinct is an opportunity to regain consistency.

There is a general lack of incidental bench seating in the Precinct. Opportunities for seating in the parkland to the north and west of the High Court and within the Address Court should be considered. The design and style of new furniture should reference original and existing furniture.

Security

The potential need for increased security requirements has been identified within the Precinct, particularly around the High Court. In 2017, a security landscape masterplan was being prepared for the High Court to explore appropriate landscape solutions to meet the security requirements.[5]

Proposed changes to accommodate security upgrades need to be mindful of the heritage values, in keeping with the design of the parkland, and the large-scale approach to the original landscape design. Landscape interventions in the parkland landscape, including water sensitive urban design and ground cover treatments, would not be appropriate to the High Court's immediate setting or curtilage.

5.4.3 Landscape Management in the Precinct

NCA and Individual Institution Responsibilities

The maintenance of the landscape within the Precinct is currently undertaken by various parties, depending on the existing responsibilities by the individual institutions and the NCA. The NCA has a specification contract with a service provider[6] to undertake National Estate Management Services to maintain and manage areas of the National Capital Estate. The contract outlines the general maintenance requirements to be undertaken, including mowing, watering, turf maintenance, tree management, graffiti removal, street sweeping, weeding, pest control, waste removal, cleaning and other general garden services. The contract also outlines any special requirements for key stakeholders located on or immediately adjacent to National Land.

The High Court is included in the NCA's service provider contract for general maintenance works to the site, excluding the forecourt steps, terraces, platform and access ramps; the building terrace balustrades, railings and facades; the terrace garden beds and planter boxes; loading dock service driveways and loading zone; staff bicycle rack infrastructure; and underground carpark areas.

General landscape maintenance works are not undertaken by the NCA (its service provider) for the National Gallery, as the area was re-gazetted to the NGA in 2009, nor the National Portrait Gallery, as the area was re-gazetted to the Gallery in 2013.[7] The only services provided are street sweeping operations. The National Gallery and National Portrait Gallery engage a private gardener under a separate contract to regularly maintain their respective landscapes.[8]

Landscape Maintenance

As noted in Section 3.0, the Precinct has varying levels of maintenance depending on the space. The National Gallery's surrounding landscapes, which have high visitation and are well maintained with careful attention paid to managing vegetation and replanting where failure has occurred.

A single shared maintenance plan for the whole Precinct does not exist. A combined Precinct Maintenance Plan would provide an opportunity to make reference to, and be consistent with, existing heritage management plans and recommendations for the landscape for the National Gallery, National Portrait Gallery and the High Court, and ensure consistency in the approach to management.

In addition, the preparation of a Tree Management Plan would ensure that a consistent planting strategy is developed and implemented—one that allows existing trees, shrubs and ground covers to be sustainable over time and outlines how and where new plantings could be introduced to the Precinct. The Tree Management Plan could include general advice on the replacement of trees that are senescing, and more detailed technical advice such as improvements to the compacted soil in the parkland and how to procure the mature landscape to the west of the High Court. It could also address water storage, recycling and cleansing, increased biodiversity and sustainability.

The 'Landscape Design Process', prepared by Barbara Buchanan and Roger Vidler, includes recommendations which could guide the preparation of the plan. For example, they recommend the understorey of the various landscape areas, including the Winter, Spring, Summer and Autumn Gardens, be reinforced with seasonal themes or made suitable for sustaining the impacts of climate

change. The areas within the Precinct that are weak could be replanted to match the Sculpture Garden and the central part of the Address Court. Plant species should be indigenous wherever possible or chosen from the original plant lists.

The existing tree database, managed by the NCA, provides an opportunity for continual annual auditing of trees and plants in the Precinct. It should be undertaken by specialists to provide a reference point for any maintenance or works to the Precinct.

5.4.4 Opportunities for Future Development in the Precinct

General Approach

This HMP includes landscape principles and overarching conservation policies to guide future development in the Precinct. This includes the identification of places within the Precinct where development could occur, principles for maintaining design integrity, consideration of aesthetic values, and general principles for sympathetic changes.

The NCP also includes an Indicative Development Plan (Figure 5.2) to show how growth and development is intended to look in the long term and to guide future planning and development in the Parliamentary Zone.[9] This plan has not been updated to acknowledge the changes and development that have occurred to the area, such as the National Portrait Gallery; however, it does show that new built forms could be located to the southeast of the National Gallery.

Address Court Revitalisation

The Address Court is identified as an area that retains its spatial intactness and many of the planted elements are as originally designed, but it is difficult to use. It has been described as a 'dead zone', highlighting the issues relating to the ability to access and easily use the space. The original landscape architects, Howard and Buchanan, feared that the Address Court would become a no man's land which would separate rather than link the two buildings.[10]

As such, there is an opportunity for its revitalisation to strengthen the landscape as an important counterpoint between the High Court and the National Gallery. The intrusive above ground carpark (adjacent to the High Court Ceremonial Ramp) should be considered for removal and replacement with landscaping as part of the revitalisation of the area.

Revitalising the space for use by the community could become a key requirement to correct work, health and safety issues relating to the underground carpark, drainage issues and the location of the electrical substation, all requiring consideration.

National Gallery and Sculpture Garden Extensions

Consultation and research undertaken for this HMP identified that there are potential plans for further extensions to the National Gallery as part of a Stage 2 development for a 'Centre for Australian Art'. The proposal would include additional gallery, exhibition and storage spaces, with the location likely to be to the east of the existing (recently completed) extension building. The proposal, outlined in the National Gallery's Strategic Plan 2013–2017, states:

> *The heritage-listed Sculpture Garden will be extended around the new building, with provision for a new freestanding architect-designed garden restaurant. There will be expanded underground parking in line with the agreed master plan for the precinct.11*

Development in this area of the Precinct may prevent the original design intent of the Sculpture Garden to wrap around the National Gallery, or for the Autumn Garden to be fully realised. Aspects of the Autumn Garden, or a garden which provides a landscape edge to the eastern side of the

National Gallery (replacing the intrusive above ground staff carpark), would provide an opportunity to strengthen the Precinct's heritage values.

The removal of the restaurant marquee, which impacts the heritage values of the Sculpture Garden, could be considered as part of the Stage 2 works or as an individual removal and renewal project.

There is an opportunity to consider the installation of an amphitheatre and kiosk in the Sculpture Garden to meet the original design intent of these unfinished landscape features, which could also meet the requirement for additional facilities and offer spaces for groups to gather.

High Court Landscape and Prototype Area Revitalisation

The general revitalisation of the landscape area to the north and west of the High Court, and the Prototype Area, would be beneficial to the whole Precinct.

The overall condition of the Prototype Area is poor and diminishes its availability for use by groups visiting the national institutions. Enhancing this area, and its connection to the lakeside shared path and foreshore, would improve the amenity and encourage the use of this area generally.

The condition of individual trees, intensive maintenance and possible new plantings should also be considered as part of a Precinct-wide maintenance plan and tree management plan.

International Flag Display Extension

Possible extension of the International Flag Display has been identified to address the requirement for the display to recognise additional countries. The extension would result in additional flag poles being installed in the area to the north of the High Court, requiring associated landscaping to be undertaken, including concrete paving and removal of trees. The impact of extending the flags would need to be assessed on the heritage values of the Precinct, including views to the Precinct.

5.5 Opportunities for Interpretation

5.5.1 Interpretation of the Heritage Values

Interpretation is an essential part of the conservation process as defined by the Burra Charter.[12] The term interpretation means 'all the ways of presenting the cultural significance of a place.' This includes the treatment of heritage fabric through maintenance, restoration, etc, as well as the use of a place and the introduction of explanatory material, events and activities.[13] Successful interpretation encourages personal appreciation and enjoyment of the experience of a place; it can also be an engaging educational tool, inspiring or deepening connections between people and places.[14]

The active interpretation of heritage places supports community recognition, enjoyment and understanding of the site's heritage values and significance. Interpretation can also be a useful tool in explaining the layers of change at a heritage place.[15] Importantly, the maintenance and retention of the attributes and elements of the Precinct fulfils an interpretive role in itself.

5.5.2 Existing Interpretation On Site

There is currently limited interpretation of the heritage values of the Precinct. Information about the individual institutions is provided at the heritage places and via their respective websites, however there is no forum for the presentation of interpretive material about the overarching Precinct.

The Precinct experiences a high level of visitation, yet there is little information available on site for people to understand or learn more about the heritage values or the history and development of the area. Existing signage within the Precinct follows the NCA's standard approach to Parliamentary Zone

wayfinding, including noting the location within the National Triangle, however with little to no reference to the National Heritage values of the Precinct.

Guided tours are occasionally undertaken by volunteer guides from the National Gallery, and offer an overview of the architecture of the National Gallery and High Court within the context of Canberra's historic development.[16]

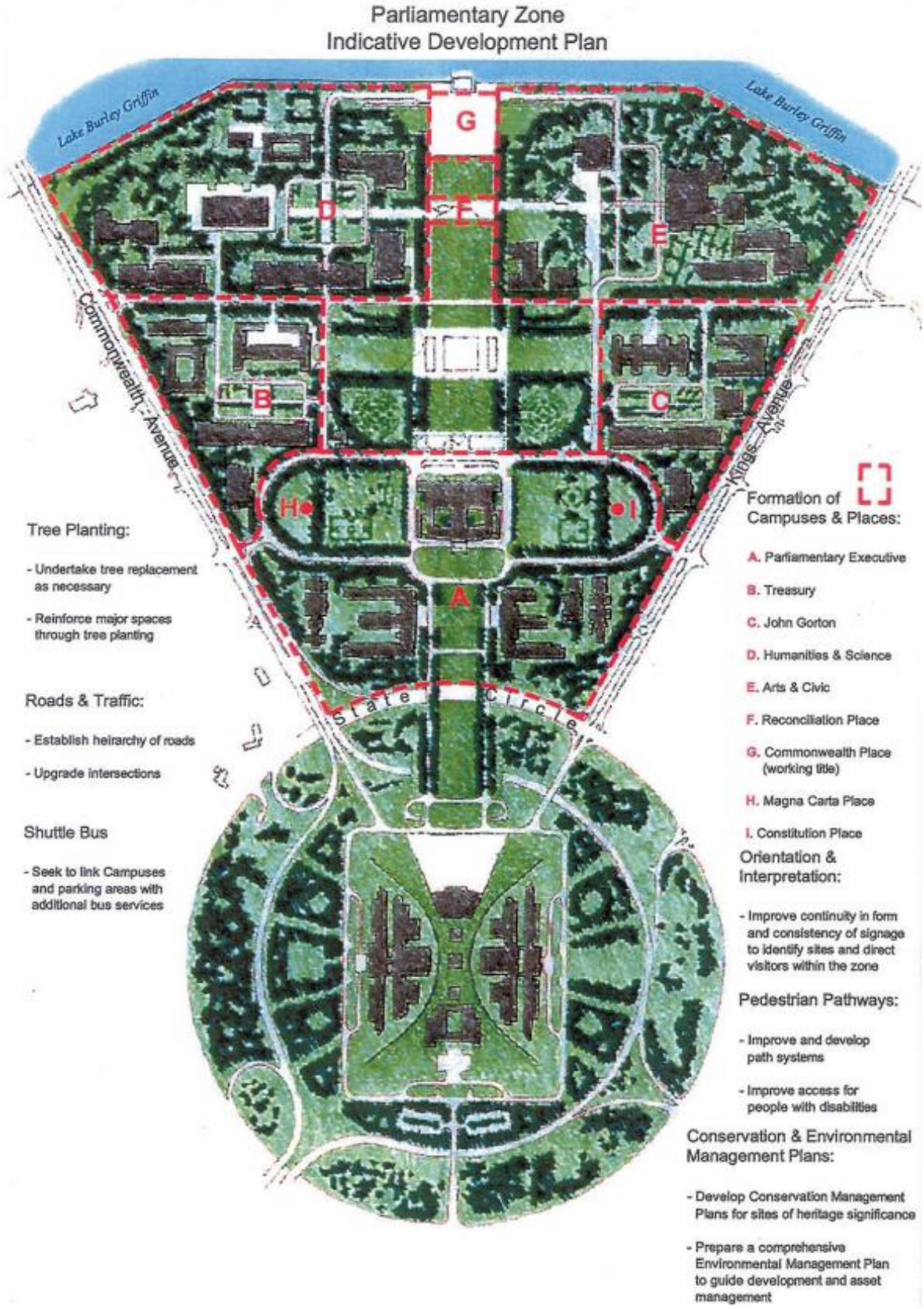

Figure 5.2 Indicative Development Plan for the Parliamentary Zone. (Source: National Capital Authority, May 2016, National Capital Plan, p 58)

5.5.3 Objectives for Future Interpretation

Implementing interpretation initiatives is an essential component of heritage management and would increase public awareness of the National Heritage values of the Precinct.

Interpretation Plan

The development of an Interpretation Plan would provide a clear approach to the interpretation initiatives appropriate for the site. An Interpretation Plan could include:

- Identification of key interpretation themes and messages for the site. The interpretation messages should closely echo the heritage values and stories of the Precinct (refer to Sections 2.0 and 4.0) and the policies (Section 6.0) employed to conserve those values.
- Determination and tailoring of interpretation to the potential audiences appropriate to the site. The key audience for interpretation at the Precinct is the site users, including visitors, current and former staff, the local and national community, and people interested in architecture, landscape design and planning.
- Exploration of options for a variety of interpretive media, not limited to signage, but also art/sculptural elements, oral histories, interactive media and off-site possibilities including online websites, digital applications and other contemporary methods.
- Planning for public programs and participation in special events—i.e the fortieth anniversaries of the openings of the High Court and National Gallery.

Community Engagement and Participation

Promotion of the Precinct as a tourist destination could be developed through the NCA's tourist information for the Parliamentary Zone or ACT Tourism and Visitor Centre initiatives, including brochures, magazine articles and other nationally distributed products that engage with Canberra's local and interstate visitors.

Consultation with the community as part of preparing the HMP identified that people care about the Precinct, and particularly its aesthetic qualities. Opportunities to involve the broader community, including appropriate Indigenous representatives, in the ongoing conservation and use of the Precinct should be continuously supported and facilitated.

Signage and Other Media

Any new signage should be carefully designed to not compete with or contradict existing signage at the Precinct and the institutions, and a rationalised approach is recommended to avoid ad hoc or visual cluttering of the space. Any new interpretive signage should be developed with a coordinated use of colour, design and font.

The location of signs should be selected to ensure optimum interpretation benefit, and be part of an overarching interpretation plan for the site. In general, key location areas for signage and interpretation could include the Address Court (as part of an overall revitalisation of that space), along the foreshore, and in areas where people are likely to gather or seek information (i.e in relation to the Prototype Building).

Signage is always an integral component of heritage interpretation, but it's not all that is needed. For many audiences, signage is a comfortable and familiar technique, yet today's audiences are increasingly sophisticated and expect far more than a sign to communicate what's significant about

a place. Signage is useful for conveying static information such as text, maps, plans and imagery, however smartphone/iPad applications (i.e linked with QR patches) could also be developed for those who want to experience this mode of interpretation and for areas where there are limitations on physical signage being introduced.

Guided Tours, Public Programs and Special Events

In addition to the architectural tours run by the National Gallery guides, regular tours (i.e facilitated by a knowledgeable and interested historian and/or landscape architect) would provide a valuable opportunity to convey the heritage values of the Precinct. Tours could be supplemented by additional forms of media such as brochures and/or guidebooks outlining more detailed historical information, photographs, drawings and plans.

Alternatives to accessing the site could also be explored, including options for external interpretation—i.e off-site, online or grounds access only. Off-site virtual interpretation is also a means of addressing accessibility issues and providing a different visitor experience for the mobility impaired, with concepts such as 3D tours, interactive walk-throughs linked to photographs, and augmented reality apps all potential opportunities.

Public programs and events to engage local people and the wider community in the history, design and heritage values of the Precinct can also be a distinct means for people to enjoy themselves, and a way to leave a lasting impression as well as a sense of excitement and anticipation regarding future events. The number of topics and themes that can be covered through public programs and events is limited only by imagination and resources.

Oral Histories and Archival Documentation

Oral histories are a valuable interpretive tool to capture the views and experiences of people at heritage places, offering personal memories and insight. They can supplement existing records and assist with future research.

Oral histories could also be prepared by people associated with the Precinct—including members of the original design team, current and former staff of the institutions, as well as visitors—which would provide a valuable resource documenting the site's history.

Copies of archival documentation (including original landscape design and architectural drawings, early photographs etc) could also be collated and displayed as a means of presenting the early history and development of the Precinct, and its heritage values.

5.6 The Legislative and Management Framework

5.6.1 Environment Protection and Biodiversity Conservation Act 1999 (Cwlth)

The 'High Court—National Gallery Precinct' is included in the NHL and the CHL and is therefore subject to the provisions of the EPBC Act and the *Environment Protection and Biodiversity Conservation Regulations 2000* (EPBC Regulations).

Heritage Management Plans

National Heritage Management Plans

The EPBC Act (s324S) requires the Minister to prepare a management plan to protect and manage National Heritage places. The plan must address the matters prescribed by the EPBC Regulations and must not be inconsistent with National Heritage management principles. The matters to be

addressed in National Heritage management plans are set out in Schedule 5A of the EPBC Regulations. The compliance of this HMP against Schedule 5A is provided at Appendix B.

Commonwealth Heritage Management Plans

The EPBC Act (s341S) requires Commonwealth agencies to prepare a management plan to protect and manage their Commonwealth Heritage places. The plan must address the matters prescribed by the EPBC Regulations and must not be inconsistent with Commonwealth Heritage management principles. The matters to be addressed in Commonwealth Heritage management plans are set out in Schedule 7A of the EPBC Regulations.

Heritage Management Principles

National Heritage Management Principles

The EPBC Act (s324Y) requires National Heritage places to be managed in accordance with National Heritage management principles which encourage identification, conservation and presentation of a place's heritage values through applying best available skills and knowledge, community (including Indigenous) involvement and cooperation between various levels of government. The principles are set out in Schedule 5B of the EPBC Regulations. The compliance of this HMP against Schedule 5B is provided at Appendix B.

Commonwealth Heritage Management Principles

The EPBC Act (s341Y) requires Commonwealth Heritage places to be managed in accordance with Commonwealth Heritage management principles which encourage identification, conservation and presentation of a place's heritage values through applying best available skills and knowledge, community (including Indigenous) involvement and cooperation between various levels of government. The principles are set out in Schedule 7B of the EPBC Regulations.

Undertaking an Action

Under the EPBC Act, a person must not take an action that has, will have or is likely to have a significant impact on matters of national environmental significance (which include the National Heritage values of National Heritage places) without approval from the Minister responsible for the Act. There are substantial penalties for taking such an action without approval.

The EPBC Act also requires that:

- a person must not take an action on Commonwealth land that has, will have or is likely to have a significant impact on the environment (including heritage);
- a person must not take an action outside Commonwealth land that has, will have or is likely to have a significant impact on the environment (including heritage) on Commonwealth land; and
- the Commonwealth must not take an action that has, will have or is likely to have a significant impact on the environment (including heritage) on Commonwealth land.

The NCA's internal process for works approval and referring actions under the EPBC Act is noted in Section 5.7.

5.6.2 Australian Capital Territory (Planning and Land Management) Act 1988 (Cwlth)

National Capital Plan

The NCP forms the strategic planning framework for Canberra and the ACT. In accordance with Section 10(1) of the *Australian Capital Territory (Planning and Land Management) Act 1988* (Cwlth), the NCP Plan sets out detailed conditions for planning design and development for Designated Areas. The NCA is responsible for planning and development approval within Designated Areas.

Heritage places and sites within the Designated Areas are also accounted for in the NCP, which acknowledges their importance and contribution to the capital and provides heritage policies and principles. The NCP has specific objectives and principles affecting the Parliamentary Zone and its setting, and these are explained in Section 4.3 of the Plan.

The detailed conditions of planning, design and development include the formation of identifiable precincts, or campuses, to provide a sensible and flexible rationale for the location of new buildings, public spaces, commemorative works and even some events. As previously mentioned, the High Court and National Gallery comprise the Arts and Civic campus.

The NCP notes that the existing buildings within the campuses will influence the architectural and landscape character for each of the campuses, as well as the character of the functions and use. The NCP also describes how 'campus squares' (i.e a court, plaza or garden) should provide the focus to their layout (refer to Figure 5.3). It suggests that each building in the campus, existing and new, should have a pedestrian entry fronting the court, and the courts themselves should be developed so that they encourage people to use them for informal lunchtime sports, or for celebrations or perhaps protests.[17]

The Address Court in the Precinct currently serves as the campus square for the Arts and Civic Campus and should be revitalised to encourage public use of the space.

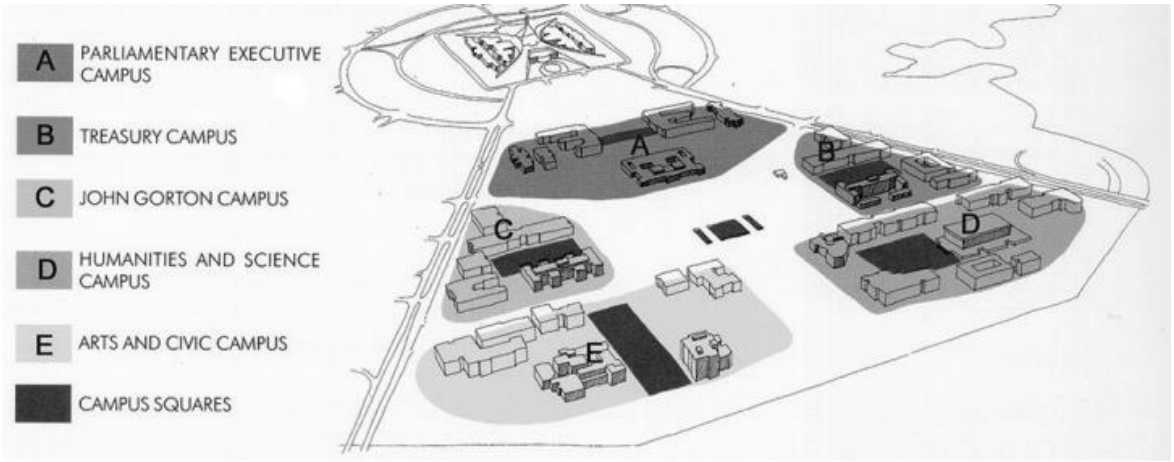

Figure 5.3 General arrangement of campuses in the Parliamentary Zone, including campus squares. (Source: National Capital Authority, May 2016, National Capital Plan, p 55)

5.6.3 Parliament Act 1974

The combined effect of the *Australian Capital Territory (Planning and Land Management) Act 1988* and the *Parliament Act 1974* (Cwlth) is that, within the Parliamentary Zone, works as defined by the Planning and Land Management Act require approval by the NCA in addition to any parliamentary approvals necessary under the other Act.[18]

5.6.4 High Court of Australia Act 1979

The *High Court of Australia Act 1979* (Cwlth) creates or constitutes the High Court, provides for its administration, and provides for the seat (or primary location) of the Court to be located in the Australian Capital Territory.[19]

In particular, the High Court:

- administers its own affairs subject to, and in accordance with, the Act; and
- controls and manages any land or building occupied by the Court and any adjacent land or building that is declared by proclamation to be part of the precincts of the Court.[20]

The precincts of the Court were proclaimed in 1984. The High Court has power to manage the land provided to it under its Act.

5.6.5 National Gallery Act 1975

The *National Gallery Act 1975* (Cwlth) establishes the National Gallery and provides for the national collection to be located in the Australian Capital Territory.[21]

The Act defines its functions as:

- to develop and maintain a national collection of works of art; and
- to exhibit, or to make available for exhibition by others, works of art from the national collection or works of art that are otherwise in the possession of the Gallery.[22]

The National Gallery has power to manage the land provided to it under its Act.[23]

5.6.6 National Portrait Gallery of Australia Act 2012

The *National Portrait Gallery of Australia Act 2012* (Cwlth) establishes the Gallery and defines its functions as to:

- 'develop, preserve, maintain, promote and provide access to a national collection; and
- develop and engage a national audience'[24]

The National Portrait Gallery has power to manage the land provided to it under its Act.

5.6.7 Copyright Act 1968

The *Copyright Amendment (Moral Rights) Act 2000* (Cwlth) (which is an amendment to the Copyright Act 1968) protects the moral rights of the author/creator of an art work (including a building), which includes architects, landscape architects and artists for the designed aspects of the Precinct.

'Moral Rights' are defined in the Act as:

> *(a) a right of attribution of authorship; or*
>
> *(b) a right not to have authorship falsely attributed; or*
>
> *(c) a right of integrity of authorship.*[25]

5.6.8 ACT Nature Conservation Act 1980

Biodiversity and ACT Declared Threatened Species/Ecological Communities

In the ACT, plant and animal species, as well as ecological communities, may be declared threatened under the ACT's *Nature Conservation Act 1980* and/or the Commonwealth EPBC Act. Both pieces of legislation are referred to for nature conservation in the ACT.

About 30 plant and animal species and two ecological communities have been declared as vulnerable or endangered under the *Nature Conservation Act 1980*. With the intention of integrating the conservation of threatened species with the ecological communities of which they are a part, three nature conservation strategies have been prepared for the ACT. Two of the strategies are based around the ecological communities that are declared endangered: yellow box-red gum grassy woodland and natural temperate grassland. The third strategy, which is for ACT aquatic species and the riparian zone, includes two terrestrial species declared threatened under ACT legislation.[26]

The NCA should manage the plant and animal species following the action plans (ACT) and recovery plans (Commonwealth) for declared species and ecological communities. These plans are statutory documents within their jurisdictional context. They provide a formal basis for actions directed to the conservation of species and ecological communities, including dealing with threatening processes.[27]

5.6.9 Other Commonwealth Legislative Requirements and Codes

The following additional Commonwealth legislative requirements and codes are of relevance for works to sites such as the Precinct, and compliance could have an impact on the heritage values of the place:

- *Work Health and Safety Act 2011* (WHS Act);
- *Disability Discrimination Act 1992* (DDA Act); and
- *Building Code of Australia* (BCA).

5.7 National Capital Authority

5.7.1 Impacts on Heritage Values and Self-Assessment Process

The NCA acts in accordance with the EPBC Act to ensure that it does not take any action that has, will have or is likely to have an adverse impact upon the identified heritage values (national and/or Commonwealth) of any place in its ownership or control.

The *Significant impact guidelines 1.1—Matters of National Environmental Significance, 2013* (prepared by the Department responsible for the EPBC Act) provides guidance and outlines the self-assessment process to any person who proposes to take an action to decide whether or not they should submit a referral to the Department responsible for the EPBC Act for a decision by the Minister. An action will require approval from the Minister if the action has, will have or is likely to have a significant impact on a matter of National environmental significance (including National Heritage places).

In addition, the *Significant impact guidelines 1.2—Actions on, or impacting upon, Commonwealth land and Actions by Commonwealth Agencies, 2012* (prepared by the Department responsible for the EPBC Act) provides guidance on how to identify the nature of an action on, or impact on, Commonwealth land and by Commonwealth agencies.

5.7.2 Development and Works Approval within Designated Areas

As with all actions proposed for National and Commonwealth Heritage places in Designated Areas, the NCA's consideration of proposals is based on the relevant provisions of the NCP. Primarily, the NCA is obliged to comply with the works approval process for development proposals in Designated Areas.[28]

The NCA outlines their role for assisting applicants, which also applies internally, through a process of design development to achieve outcomes appropriate to those areas which embody the special characteristics of the National Capital.[29] As part of this process, if appropriate, consultation with the NCA's Cultural Heritage Manager should be sought by anyone considering works at an early stage of design development, before completing and lodging an application for works approval.

5.7.3 Consultation

The NCA has an established mechanism for public consultation through its dedicated 'Community Engagement' webpage accessible from the NCA website. The NCA has prepared a consultation protocol 'Commitment to Community Engagement' (August 2015), which expresses the NCA's commitment to better connections with the people of Canberra and the nation; provides an action plan for community engagement programs and activities; formalises consultation requirements; outlines the NCA Service Charter for planning and development approvals; and provides feedback and complaint handling procedures. Individuals can also nominate to be considered key stakeholders for consultation purposes.[30]

The NCA ensures that all management plans follow the EPBC Act regulations for public consultation by inviting stakeholders to review the draft management plans and making them publicly available via the website.

Regular consultation with the Commonwealth Department responsible for the EPBC Act (currently the Department of Agriculture, Water and the Environment) should be undertaken, particularly when planning development which may have the potential to impact the heritage values.

In addition to the relevant institutions, stakeholders who may be consulted in relation to the Precinct and its future management include the moral rights holders, Australian Heritage Council, National Trust of Australia (ACT), Australian Institute of Architects (AIA), Australian Institute of Landscape Architects (AILA), Lake Burley Griffin Guardians, Walter Burley Griffin Society, and the Canberra District and Historical Society.

Refer to Section 5.2.4 for Indigenous community consultation.

5.8 Conclusion

The National and Commonwealth Heritage values of the Precinct provide important opportunities for revitalising the landscape, obligations for conservation, management and interpretation of the place. Day-to-day management must comply with all statutory requirements, predominantly the EPBC Act and the NCP.

All future conservation works and management decisions for the Precinct should be overseen by the NCA's Cultural Heritage Manager to ensure consistency of approach in maintaining the heritage values and special associations of the site.

Consideration of the Precinct and its broader setting must also refer to the HMPs for the High Court, National Gallery (including the Sculpture Garden) and Parliament House Vista.

5.9 Endnotes

1 Australian Heritage Commission, Ask First: A Guide to Respecting Indigenous Heritage Places and Values 2002, Canberra, p 6.
2 Australian Heritage Commission, Ask First: A Guide to Respecting Indigenous Heritage Places and Values 2002, Canberra, p 6.
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6.0 Conservation Policy for the Precinct

6.1 Introduction

The policies for the Precinct define how the conservation of its heritage values should be achieved. Defining the roles for management and maintenance of its significant attributes and heritage values, and methods for enhancing the understanding of its significance through documentation and interpretation, are set out in this section.

Conservation policy is based on the principles embodied in the Burra Charter. It is a set of principles, processes and guidelines for practice in heritage conservation developed by Australia ICOMOS (International Council of Monuments and Sites) and based on international standards.

The following tables provide management and conservation policies and actions for the Precinct. The effective implementation of these policies and actions will conserve all heritage values and ensure that the NCA meets its obligations under the EPBC Act.

The policies for the Precinct should also be read in conjunction with the management plans for the individual heritage listed places (the High Court, National Gallery and Sculpture Garden, and Parliament House Vista).

6.2 Key Objectives of the Conservation Policy

Schedule 5A of the EPBC Regulations item (a) requires that Commonwealth agencies 'establish objectives for the identification, protection, conservation, presentation and transmission of the National Heritage values of the place'.

The HMP reflects this objective, and reference to the conservation polices should be made by the NCA when:

- proposing changes to the landscape or new development within the Precinct;
- undertaking and implementing interpretation initiatives;
- undertaking general conservation management and proposing conservation works; and
- upgrading services to the Precinct or other site infrastructure.

6.3 Implementation of the Conservation Policies and Actions

6.3.1 Priorities

The priorities for action are listed in three categories, each responding to a different level of risk to the heritage values:

- High: Actions that should be undertaken immediately (within 12 months) to mitigate key risks to the heritage values. These actions are an essential component of the HMP and, without them, heritage values may suffer adverse impacts.
- Medium: Actions that should be planned for in order to conserve the heritage values. Resources should be organised in advance to enable their implementation and to ensure conservation of the heritage values.
- Low: Actions that are important to the future conservation of the heritage values but which respond to less immediate risks. Resources should be allocated in advance to enable them to be undertaken.

6.3.2 Timing

Timing parameters have been established for the implementation of policies and actions in line with their priority. Implementation should be completed:

- immediately upon adoption of the plan (within two months);
- annually;
- as required (when an action demands it);
- ongoing;
- short term (within 12 months);
- medium term (2–3 years); or
- long term (5–10 years).

6.3.3 Responsibilities

The key responsibility for implementation, review and monitoring of the HMP lies with the NCA's Statutory Planning and Heritage team.

The NCA's Estate Management team is responsible for implementing conservation works and maintenance recommendations. When required, the Estate Management team seeks guidance on heritage matters from the Statutory Planning and Heritage team.

The Estate Management Team are responsible for the development of site-specific maintenance manuals and schedules of conservation works that are consistent with any relevant HMP for a place and the Burra Charter. These documents guide contractors who carry out inspections quarterly, annually, five-yearly and ten-yearly. The Estate Management team maintain an Asset Management System (AMS) to manage the NCA's heritage places. The AMS is an important tool in the maintenance and monitoring of assets. The Estate Management Team report on maintenance to the Executive and the NCA Board at every meeting.

Responsibility also lies with the institutions to continue to ensure the heritage values of the individual heritage places (the High Court, National Gallery and Sculpture Garden) are conserved in line with their own management plan policies, and in conjunction with the overarching policies in this HMP.

6.4 Key Policies

The following key policies meet the main objectives for managing the Precinct—to provide direction for the identification, protection, conservation, presentation and interpretation of its heritage values. Some of these policies are repeated for emphasis under general conservation and management policies.

Key Policies for the High Court—National Gallery Precinct

Policies	Actions	Priority	Timing
A.1 Recognise and retain all heritage values of the Precinct identified in this HMP.	A.1.1 Recognise and retain the official National and Commonwealth heritage values of the Precinct and suggested revisions to the values included in this HMP. Refer to policies 1.1–1.5.	High	Ongoing

Key Policies for the High Court—National Gallery Precinct			
Policies	**Actions**	**Priority**	**Timing**
B.1 Conserve the Precinct's heritage values.	B.1.1 Conserve the heritage values of the Precinct in accordance with this HMP, the regulations of the EPBC Act and the Burra Charter. Refer to policies 1.1, 2.1–2.3.	High	Ongoing
C.1 Maintain the heritage values of the Precinct through implementation of a Precinct Maintenance Plan.	C.1.1 Prepare a Precinct Maintenance Plan for the ongoing management of the Precinct and implement as part of a regular program. Refer to policies 2.4, 9.1 and 9.2	High	Immediately and ongoing
D.1 Interpretation of the heritage values of the Precinct.	D.1.1 Prepare an interpretation plan in order to present and transmit the heritage values of the Precinct for visitors and the Canberra community. Refer to policies 5.2 and 5.3	High	Medium term

6.5 Management and Conservation Policies

The policies are organised in the following sections.

- General Management Policies (in Section 6.5.1):

1. Management Processes for EPBC Act Legislative Compliance

- Precinct-based Policies (Section 6.5.2):

2. Overarching Precinct Conservation and Management
3. New Work and Development
4. Use, Access, Safety and Security
5. Interpretation: Presentation and Transmission of Heritage Values
6. Stakeholder and Community Consultation
7. Keeping Records: Documentation, Monitoring and Review
8. Research and Training Opportunities
9. Implementing Conservation Works and Maintenance

6.5.1 General Management Policies

Management Processes for EPBC Act Legislative Compliance

1. Management Processes			
Policies	**Actions**	**Priority**	**Timing**
1.1 Manage the heritage values of the Precinct in accordance with the EPBC Act and the National Capital Plan.	1.1.1 The heritage values (official values and revised values in this HMP) provide the basis for all management processes and actions.	High	Ongoing
	1.1.2 Manage the heritage values in accordance with this HMP, the EPBC Act, National and Commonwealth Heritage Management Principles, the National Capital Plan and Burra Charter.	High	Ongoing
1.2 Adopt this HMP for the Precinct.	1.2.1 Adopt the HMP on endorsement by the Australian Heritage Council (AHC) as the basis for future management of the heritage values of the Precinct.	High	Immediately
	1.2.2 Contact the Department responsible for the EPBC Act to arrange a formal revision of the official NHL and CHL citations and boundary in accordance with the findings of this HMP (refer to Sections 4.3, 4.4 and 5.2.3 and Figure 5.1).	Medium	Medium term
1.3 Refer to this HMP as the primary heritage management document for the Precinct.	1.3.1 Refer to this HMP for all matters relating to the heritage values, conservation and management of the Precinct.	High	Ongoing
	1.3.2 Implement the policies and actions set out in this HMP.	High	Ongoing
	1.3.3 Ensure all NCA staff and contractors working on the site have access to the information in this HMP (hard copy and electronically) and have suitable induction sessions to understand its importance and intent to ensure best heritage practice (refer to Policy 8.1).	High	As required
1.4 Understand and retain the heritage values of the Precinct and its setting.	1.4.1 Conserve the Precinct with an understanding of its immediate setting within the Parliamentary Zone and National Triangle.	High	Ongoing
1.5 Ensure management of the Precinct is consistent with all heritage values in the Parliamentary Zone.	1.5.1 Ensure decision-making about undertaking actions or change in the Precinct is consistent with the heritage values of listed places including the High Court, National Gallery, Sculpture Garden, and the Parliament House Vista.	High	Ongoing and as required
	1.5.2 Consult with the relevant managers of the heritage places in the Precinct to ensure conservation and management actions are undertaken consistently (refer to Policy 6.1).	Medium	Ongoing and as required

1. Management Processes			
Policies	**Actions**	**Priority**	**Timing**
1.6 Ensure adequate funding is available for continued heritage management.	1.6.1 Ensure adequate funding arrangements, resources (including people) and processes are in place to support the effective implementation of the HMP, including its future monitoring and review in accordance with the EPBC Act. Appropriate heritage management for heritage values requires site-based heritage conservation and interpretation, and the engagement of expert heritage advice.	High	Short term
1.7 Undertake consultation with relevant Indigenous community groups to assess Indigenous cultural heritage values, particularly (g) and (i), in future HMP updates or prior to proposed works.	1.7.1 Consult with relevant Indigenous community groups when this HMP is updated or when change or works are proposed (prior to the HMP being updated) to identify opportunities for Indigenous cultural values to be incorporated. Undertake consultation in accordance with the *Ask First Guidelines* (AHC 2002). Indigenous community groups and individuals interested in participating in consultation may be identified through contacting local Indigenous associations or qualified institutions, or conducting background research to identify individuals or communities centrally involved in the Precinct and its historical events.	Medium	Long Term
1.8 Refer to the HMP and NCA's internal heritage processes to make consistent and effective decisions on the potential impacts of proposed conservation works, activities and maintenance to the Precinct.	1.8.1 Refer to this HMP and its policies for conservation works and appropriate maintenance for the Precinct.	High	Ongoing and as required
	1.8.2 Refer to the NCA's internal heritage documentation (i.e Heritage Strategy) for EPBC Act obligations, decision-making hierarchy and internal works approval processes.	High	Ongoing and as required
	1.8.3 Seek guidance from the NCA Statutory Planning and Heritage team when proposing works at the Precinct.	High	Ongoing and as required
	1.8.4 Consult with internal and external stakeholders when making decisions about the works, activities and maintenance in the Precinct (refer to Policy 6.5).	Medium	As required
	1.8.5 Document all decisions and keep records in the Asset Management System for future reference by the NCA and heritage consultants.	Medium	Ongoing
1.9 Assess all actions for potential impacts on the heritage values of the Precinct.	1.9.1 Assess any proposal or action for its potential to have a significant impact on the heritage values of the Precinct.	High	As required
	1.9.2 Follow the NCA's internal self-assessment process to determine the likelihood of a significant impact and the need for an EPBC Act referral.	High	As required
	1.9.3 Follow the NCA's works approval process for development proposals in Designated Areas when undertaking actions in the Precinct.	High	As required

1. Management Processes			
Policies	**Actions**	**Priority**	**Timing**
1.10 Engage appropriately qualified personnel, consultants and contractors to provide advice and undertake works to the Precinct.	1.10.1 Engage specialised heritage consultants who can assist with specific heritage advice, management and interpretation of the Precinct.	Medium	As required
	1.10.2 Engage specialist expertise to advise and undertake conservation works and any specialist maintenance tasks (i.e arborist, horticulturalist, landscape architect).	Medium	As required
1.11 Stop work and seek immediate advice from the NCA Statutory Planning and Heritage team should any unforeseen discoveries arise during the course of undertaking works to the Precinct.	1.11.1 Stop works immediately, should unforeseen discoveries occur, including unexpected archaeological material, during the course of undertaking works to the Precinct. The NCA Statutory Planning and Heritage team should be contacted.	High	As required

6.5.2 Precinct-based Policies

Overarching Precinct Conservation and Management

2. Overarching Precinct Conservation and Management			
Policies	**Actions**	**Priority**	**Timing**
2.1 Follow best practice methodology for all conservation, planning and management of the Precinct.	2.1.1 Continue to undertake and foster best practice in conservation of the Precinct. Refer to the heritage values of the Precinct (official values and revised values in this HMP) as they provide the basis for all conservation processes, management and development actions.	High	Ongoing
	2.1.2 Undertake all conservation and new works for the Precinct in accordance with this HMP and follow the Burra Charter methodology.	High	Ongoing
2.2 Conserve the whole site—the designed landscape of the Precinct.	2.2.1 Conserve the heritage values of the whole Precinct, as a cohesive designed landscape.	High	Ongoing
	2.2.2 Conserve the attributes that embody the heritage values of the Precinct identified in Section 4.0.	High	Ongoing
	2.2.3 Retain the open landscape nature of the Precinct where there are no fences or boundary divisions between different landscape areas and jurisdictional management areas.	High	Ongoing
2.3 Conserve the original design intent of the Precinct.	2.3.1 Retain and conserve the original design intent of the Precinct including the legibility of the layout, geometry, and design for the different landscape areas.	High	Ongoing

2. Overarching Precinct Conservation and Management			
Policies	**Actions**	**Priority**	**Timing**
2.4 Prepare a Precinct Maintenance Plan.	2.4.1 Prepare a Precinct Maintenance Plan to guide the ongoing management of the landscape. Refer to Section 5.4.3 for further information. The maintenance plan should be based on an understanding of the heritage values, landscape design principles, and the future direction of the Precinct.	High	Immediately
	2.4.2 Ensure consistency in the management of the Precinct through consultation with the institutions to understand and confirm the shared responsibilities for implementation of the plan.	High	Ongoing
2.5 Prepare a Tree Management Plan.	2.5.1 Prepare a Tree Management Plan to guide the future management of trees within the Precinct. Refer to Section 5.4.3 for further information. The plan should ensure that a consistent planting strategy is developed and implemented to allow existing trees, shrubs and ground covers to be sustainable; and outline how, and where, new plantings could be introduced to the Precinct. It should also include guidance on a tree replacement program for senescence, management of mature plantings, and thinning of trees to enable key vistas to be maintained.	High	Immediately
	2.5.2 Specific management for trees in the north and west High Court parkland and Address Court could include: - careful management of mature trees to ensure that the scattered trees in grass groupings are sustainable for the future; - consideration of views and the designed tree groups of the original design for new plantings; and - being mindful of the root zones of new trees when considering the design of settings and placement of new park furniture.	High	Short term
	2.5.3 The trees should be audited annually and reported in the existing tree database (managed by the NCA) to provide a reference point for any maintenance works for the Precinct.	Medium	Annually
2.6 Undertake a revitalisation program for specific landscape areas in the Precinct.	2.6.1 Prepare a program for the revitalisation of key landscape spaces in the Precinct: Address Court and the High Court including the Prototype Area. Refer also to policies 4.2 and 4.3. A revitalisation program should explore potential compatible uses and landscape management that is sympathetic to the heritage values of the Precinct.	High	Immediately

New Work and Development

3. New Work and Development			
Policies	**Actions**	**Priority**	**Timing**
3.1 Refer to the HMP for guidance when planning changes in the Precinct.	3.1.1 Refer to the HMP and its policies when planning change, undertaking conservation works or planning development in the Precinct.	High	As required
	3.1.2 Refer to the Landscape Design Principles when proposing changes or new development in the Precinct (refer to Section 5.3).	High	As required
3.2 Refer to the National Capital Plan when planning for change in the Precinct.	3.2.1 Refer to the National Capital Plan for indicative development areas within the Arts and Civic Campus when planning for change in the Precinct.	High	As required
	3.2.2 Follow the guidance in the National Capital Plan on appropriate design within the Parliamentary Zone (i.e character, aesthetic, form, scale, setback, heights) for proposed new development in the Precinct and Parliamentary Zone.	High	As required
3.3 Respect the original design intent when planning development in the Precinct.	3.3.1 Ensure the original design intent—i.e the geometry, planning, layout and spatial arrangement of the buildings and their landscape setting—is retained when planning development in the Precinct. Refer to Section 5.3.2.	High	As required
	3.3.2 Ensure any modifications to the National Portrait Gallery landscape are consistent with the design intent and heritage values of the Precinct.	Medium	Long Term
3.4 Respect the heritage values of the Sculpture Garden and setting of the National Gallery.	3.4.1 Avoid adverse impacts on the size, layout, sculptures, plantings, and interpretation of the Sculpture Garden from any proposed development.	High	As required
	3.4.2 Allow for the interpretation of the Autumn Garden in any future plans for extension of the National Gallery (i.e Stage 2 development).	High	As required
	3.4.3 Allow for the removal of the intrusive marquee restaurant structure. Any replacement should be complementary to the heritage values.	Medium	Medium term
	3.4.4 Allow for the installation of the amphitheatre and kiosk in the Sculpture Garden, as per the original design intent. This could also assist in meeting the requirement for additional facilities and spaces for groups to gather.	Medium	Medium term
	3.4.5 Allow for the removal of the intrusive above ground staff carpark in any future plans for extension of the National Gallery (i.e Stage 2 development).	Medium	Medium term
	3.4.6 Explore landscape treatments to screen the intrusive above ground staff carpark and storage area from the Sculpture Garden, using plantings originally recommended for the Autumn Garden.	Medium	Short term
3.5 Respect the setting of the High Court in its landscape.	3.5.1 Maintain the prominence of the High Court as the dominant building in the Precinct.	High	Ongoing
	3.5.2 Do not construct new buildings in the open space at the northwest of the High Court.	High	Ongoing

3. New Work and Development			
Policies	**Actions**	**Priority**	**Timing**
	3.5.3 Avoid impacts on the views to and from the High Court when planning extensions to the International Flag Display.	High	As required
	3.5.4 Removal and planting of trees in the Precinct should consider the important views to and from the High Court.	High	As required

Use, Access, Safety and Security

4. Use, Access, Safety and Security			
Policies	**Actions**	**Priority**	**Timing**
4.1 Continue to use and allow access to the Precinct for its original intended purpose.	4.1.1 Continue to encourage the existing use of, and allow open access to visitors and workers to the Precinct for recreation, events, and visiting the collections and institutions.	High	Ongoing
	4.1.2 Ensure use of the Precinct complies with the intent of the 'Arts and Civic' campus in the National Capital Plan. Refer to Section 5.6.2.	High	Ongoing
	4.1.3 Recognise and promote the heritage values of the Precinct through interpretive devices and methods to encourage appropriate use and an understanding of the site's importance. Refer to Policy 5 for interpretation actions.	High	Medium term
4.2 Revitalise the Address Court landscape, form and use.	4.2.1 Revitalise the Address Court as part of a program for the Precinct to address underutilised spaces. Refer to Section 5.4.4. The program should explore potential compatible uses and landscape management that is sympathetic to the heritage values (ie additional sculpture display, visitor facilities, bench seating, recreational purposes).	High	Short term
	4.2.2 Revitalisation of the Address Court should be compatible with the National Capital Plan requirements for the space to serve as the Arts and Civic 'Campus Square'.	High	As required
	4.2.3 Improve access in the short term and as part of a revitalisation program (ie connection between the institutions and as part of the pedestrian pathway network).	Medium	Short term and ongoing
	4.2.4 Landscape conservation in the Address Court should include more ground cover plantings to assist the spatial and aesthetic qualities of the space.	Medium	As required
	4.2.5 The intrusive above ground carpark adjacent to the Ceremonial Ramp should be considered for removal and replacement with landscaping as part of the Address Court revitalisation.	Medium	As required
	4.2.6 Consider WHS in any proposals for the Address Court to avoid injuries from tree branches, or falls into the National Gallery carpark opening.	High	As required

4. Use, Access, Safety and Security			
Policies	**Actions**	**Priority**	**Timing**
4.3 Revitalise the High Court landscape, form and use.	4.3.1 Revitalise the High Court landscape to the north and west of the building, as part of a program for the Precinct to address underutilised spaces. Refer to Section 5.4.4. The program should explore potential compatible uses and landscape management that is sympathetic to the heritage values (ie bench seating, recreational purposes.)	High	Short term
	4.3.2 Improve access between the High Court and lakeside promenade by connecting a path to the Prototype Area. A new path should carefully address the site contours and curtilage of the High Court, and be constructed out of a sympathetic material.	Medium	Medium term
	4.3.3 Revitalise the Prototype Area by finding a compatible use to encourage visitation (i.e recreation, events, seating, lunch space).	Medium	Short term
4.4 Assist in accommodating larger groups visiting the Precinct.	4.4.1 Support proposals for picnics and gatherings to encourage use of the Precinct by schools and tour groups. Refer also to policies 3.4, 4.2 and 4.3.	Medium	Medium term
	4.4.2 Investigate opportunities to accommodate larger groups in the Precinct (i.e outdoor structures). The design of any new structure should not dominate or impact the Precinct's heritage values or compete with existing buildings. The design of a new structure (i.e visually recessive, high quality, low scale) should be carefully considered and assessed for potential impacts.	Medium	Medium term
4.5 Undertake a traffic management plan to assess proposals to alter the road system through the Precinct.	4.5.1 Engage a traffic specialist to prepare a traffic management plan or survey to explore options to improve access to the road and pedestrian network of the Precinct.	Medium	Short term
	4.5.2 Consider removal (i.e for pedestrian access) or alteration (i.e reversal) to the one-way road system to improve access and circulation through the Precinct.	Medium	Medium term
	4.5.3 Consider removing vehicle access from Queen Elizabeth Terrace to improve function and pedestrian access. If vehicle movement is removed, a redesign to better accommodate pedestrian and cycle access, manage stormwater and allow for ceremonial occasions would assist the function of the space and enhance opportunities for visitor appreciation of the lake and the High Court setting.	Medium	Medium term
	4.5.4 Consider legibility of pedestrian crossings and whether the drop-off areas at the High Court and National Gallery should be shared zones to reduce speed and characterise as pedestrian friendly. Provide pedestrian crossing line markings at the High Court carpark entry to improve pedestrian safety.	Medium	Medium term

4. Use, Access, Safety and Security			
Policies	**Actions**	**Priority**	**Timing**
4.6 Rationalise the signage at the Precinct to ensure consistency and improve legibility for visitor circulation.	4.6.1 Rationalise existing signage to avoid inconsistency across the Precinct and impacts on the heritage values.	Medium	Medium term
	4.6.2 Retain the original High Court and National Gallery stainless steel naming signs.	High	Ongoing
	4.6.3 Consider consistency in the design, style and content when planning improvements to signage in the Precinct (including with the whole of the Parliamentary Zone and National Triangle).	Medium	As required
	4.6.4 Consider the location of new signage to assist with wayfinding and circulation, and maximise visitor engagement (i.e interpretation).	Medium	Medium term
	4.6.5 Installation of new signage should be implemented as part of an overall Precinct-wide approach to NCA's management of the National Triangle.	Medium	Medium term
4.7 Implement a consistent approach to maintaining the furniture across the entire Precinct.	4.7.1 Maintain the furniture (i.e benches) across the whole Precinct to ensure consistency in their presentation and condition.	Medium	Ongoing
	4.7.2 Consider opportunities to introduce additional seating in the parkland to the north and west of the High Court and within the Address Court. The design and style of any new furniture should reference original and existing furniture.	Medium	Medium term
4.8 Ensure upgrades for safety compliance (i.e BCA, fire services) do not impact the heritage values of the Precinct.	4.8.1 Avoid impacts on the heritage values (including key attributes and significant fabric) when planning compliance upgrades. Refer to the individual HMPs for the High Court and National Gallery to check the heritage values and for guidance on the conservation of significant fabric.	High	As required
4.9 Ensure changes proposed in the Precinct for increased security requirements do not impact the heritage values.	4.9.1 Avoid impacting the heritage values (including key attributes and significant fabric) when planning security upgrades.	High	As required
	4.9.2 Explore sympathetic design solutions to address security requirements (e.g landscape interventions in the parkland including water-sensitive urban design and ground cover treatments would not be appropriate in the High Court curtilage).	High	As required
4.10 Ensure a cohesive approach to maintaining lighting in the Precinct to avoid inconsistency and visual clutter.	4.10.1 Retain original light poles.	High	Ongoing
	4.10.2 Ensure the sculptures in the garden are not lit at night in keeping with the original design intent for natural lighting.	High	Ongoing
	4.10.3 Ensure sufficient lighting for safe pedestrian circulation at night, security of the buildings, and floodlighting of the buildings in the context of the Parliamentary Zone.	Medium	Ongoing

Interpretation: Presentation and Transmission of Heritage Values

5. Interpretation: Presentation and Transmission of Heritage Values			
Policies	**Actions**	**Priority**	**Timing**
5.1 Utilise existing NCA interpretation tools to showcase the heritage values of the Precinct to the Canberra community and visitors.	5.1.1 Interpret and present the heritage values of the Precinct to the Canberra community and visitors using the NCA's existing range of interpretation tools and media including published material, online material and signage.	High	Medium term
5.2 Prepare an Interpretation Plan for the Precinct.	5.2.1 Prepare an Interpretation Plan to identify and guide implementation of interpretation opportunities specific to the Precinct. Refer to Section 5.5. Interpretation provides a means of showcasing the Precinct's history and National Heritage values, and acknowledging its importance in the development of Canberra.	High	Medium term
	5.2.2 Ensure the key heritage messages arising from the heritage values are conveyed in the interpretation of the site. Key themes should be established as part of interpretation, linking with the Australian Historic Themes. Refer to Section 2.7.1.	Medium	Medium term
	5.2.3 Consult and involve stakeholders (particularly the National Gallery and High Court) in the development of an interpretation plan, and develop specific interpretation initiatives.	Medium	Medium term
	5.2.4 Consult and involve appropriate Indigenous community representatives in the development of the interpretation plan and develop specific interpretation initiatives that acknowledge past and present Indigenous associations with the Precinct, particularly the High Court.	Medium	Medium term
5.3 Implement a variety of interpretative initiatives to transmit the heritage values of the Precinct to a wider audience.	5.3.1 Explore opportunities for interpretative initiatives that transmit the heritage values to the local and wider community (i.e signage, guided tours, events, digital media, websites and apps).	Low	Long term
	5.3.2 Consider the installation of interpretative signage (following the Interpretation Plan, Policy 5.2) to provide information about the history and development of the Precinct and its heritage values. The design and location of signage should be consistent with an overall approach to installing signage in the Precinct (refer to Policy 4.6).	Low	Medium term

Stakeholder and Community Consultation

6. Stakeholder and Community Consultation			
Policies	**Actions**	**Priority**	**Timing**
6.1 Undertake regular engagement with the institutions in the Precinct.	6.1.1 Engage with the institutions in the Precinct on a regular basis to update on proposed conservation works, maintenance and interpretation actions.	High	Immediately and ongoing
	6.1.2 Establish a formalised system of communication between the NCA and the relevant managers of institutions in the Precinct—i.e a 'management and maintenance group'.	High	Immediately and ongoing
6.2 Consult with the Department responsible for the EPBC Act (currently the Department of Agriculture, Water and the Environment) regarding heritage management of the Precinct.	6.2.1 Maintain regular liaison with the Department responsible for the EPBC Act.	Medium	Ongoing
	6.2.2 Seek informal comment from the Department as part of the decision-making process to assess proposals that have the potential to impact on the heritage values of the Precinct.	Medium	As required
6.3 Use the NCA 'Community Engagement' website for public consultation purposes, where necessary.	6.3.1 Utilise the NCA 'Community Engagement' website for public consultation on proposed actions to the Precinct.	Medium	As required
6.4 Engage and consult with local heritage organisations about opportunities to promote the Precinct's heritage values.	6.4.1 Consult with interested community and professional groups (i.e National Trust (ACT), AILA, AIA, Lake Burley Griffin Guardians, Walter Burley Griffin Society, Canberra District and Historical Society) to obtain their contribution for promotion of the heritage values in the Precinct (such as conducting tours during the annual Heritage Festival).	Low	Ongoing
6.5 Consult with key community stakeholders and groups with an interest in the heritage values in the Precinct.	6.5.1 Consult with and involve key community stakeholders, including Indigenous representatives and groups, when planning development or changes in the Precinct.	Medium	As required
	6.5.2 Consult with and involve members of the Indigenous community in accordance with the *Ask First Guidelines* (AHC 2002) when planning development or changes to the Precinct.	Medium	As required
	6.5.3 Notify the moral rights holders as required by the *Copyright Amendment (Moral Rights) Act 2000.*	Medium	As required
	6.5.4 Consult the local Canberra and broader community when planning development or changes within the Precinct.	Low	As required

Keeping Records: Documentation, Monitoring and Review

7. Keeping Records: Documentation, Monitoring and Review			
Policies	**Actions**	**Priority**	**Timing**
7.1 Review and update the HMP every five years to comply with s341X of the EPBC Act.	7.1.1 Review and update the HMP every five years or following any major change in circumstance, including conservation works or development.	Medium	Long term
7.2 Collate all monitoring data annually, as a basis for reporting on the implementation of the HMP and monitoring the condition of the values in compliance with the EPBC Act.	7.2.1 Use the NCA's annual reporting on the implementation of the HMP to review the guidelines set out in this HMP for priority and timing of actions.	High	Annually
	7.2.2 Priorities should be reassessed in any review of the HMP—that is, highest priority should be attributed to conservation works to retain the heritage values.	Medium	Annually
7.3 Monitor the condition of the heritage values of the Precinct.	7.3.1 Record all works undertaken in the Asset Management System to assist in the re-evaluation of the condition of heritage values as part of a five-yearly review of the HMP.	Medium	As required
	7.3.2 Use the annual collation of monitoring data to identify trends and the condition of the heritage values in order to guide the implementation of monitoring and maintenance.	Medium	Annually and long term
	7.3.3 Ensure all conservation works and maintenance tasks are identified, reported and monitored annually by the Estate Management team. This should include regular reports to the Executive and NCA Board.	Medium	As required and annually
	7.3.4 Ensure that any review of the HMP responds to and addresses trends revealed in monitoring data by refining processes for management, conservation and/or maintenance accordingly. Include the re-evaluation as part of the five-yearly review of the HMP.	High	Long term
7.4 Maintain records of conservation and maintenance works.	7.4.1 Record the nature and outcomes of works, interventions and maintenance at the Precinct on the NCA Heritage Register, as required by the EPBC Act, and on the Asset Management System.	Medium	As required
	7.4.2 Existing areas (where relevant) within the Precinct should be recorded to appropriate archival standard prior to any proposed development.	Medium	As required
7.5 Collect and conserve documents pertaining to the design, development and construction of the Precinct.	7.5.1 Collate and copy original and early archival material and drawings (including those held by the original architects/designers) to be included in the NCA's records. Reference or links to other sources relating to the Precinct held at other institutions should be referred to in the NCA records.	Low	Long term
	7.5.2 Continue to update the NCA Heritage Register with the records/archives of relevance to the heritage values of the Precinct.	High	As required

7. Keeping Records: Documentation, Monitoring and Review			
Policies	**Actions**	**Priority**	**Timing**
	7.5.3 Make the records available for research generally, especially relating to conservation works and the ongoing heritage management and conservation of the Precinct.	Low	Long term
7.6 Incorporate new research information into records as soon as it becomes available.	7.6.1 Incorporate new research information into the NCA Heritage Register as soon as it becomes available, and ensure that it is used for interpretation or conservation as appropriate.	As required	Ongoing

Research and Training Opportunities

8. Research and Training Opportunities			
Policies	**Actions**	**Priority**	**Timing**
8.1 Implement training for NCA staff and contractors to manage the Precinct's heritage values.	8.1.1 Continue to provide research and training for relevant NCA staff and contractors to build understanding and capacity in heritage management and conservation. Ensure that all new staff and contractors undertake the NCA's heritage training e-module and that all relevant staff undertake an annual 'refresher' heritage training session presented by the Statutory and Heritage team.	High	As required and Ongoing
	8.1.2 Develop heritage training objectives for staff or volunteers (e.g University of Canberra and/or Australian National University heritage/conservation and/or landscape architecture students) when heritage or conservation works in the Precinct are undertaken.	Low	Long term
	8.1.3 Incorporate new research findings as they occur into information and training for NCA staff and contractors to maintain the highest possible management and interpretation standards.	Medium	As required
8.2 Continue to foster and promote research on the heritage values of the Precinct.	8.2.1 Continue to undertake and foster research into the heritage values of the Precinct as a basis for refining future understanding and management for the benefit of the national community.	High	Ongoing

Implementing Conservation Works and Maintenance

9. Implementing Conservation Works and Maintenance			
Policies	**Actions**	**Priority**	**Timing**
9.1 Undertake necessary conservation works and maintenance recommendations.	9.1.1 Program and budget for conservation works and maintenance recommendations for the NCA-managed areas of the Precinct, as recommended in the Precinct Maintenance Plan (refer to Policy 2.4).	High	Immediately and ongoing
	9.1.2 Implement maintenance actions in accordance with the Precinct Maintenance Plan.	High	Immediately and ongoing

9. Implementing Conservation Works and Maintenance			
Policies	**Actions**	**Priority**	**Timing**
	9.1.3 Undertake conservation works and maintenance for areas of the Precinct managed by the National Gallery and High Court, in conjunction with their individual management plans.	High	Immediately and ongoing
9.2 Undertake cyclical maintenance.	9.2.1 Program and budget for cyclical maintenance as part of the preparation of a Precinct Maintenance Plan.	High	Immediately and ongoing
	9.2.2 Implement cyclical maintenance.	High	Immediately and ongoing

6.6 Summary of Key Landscape Conservation and Design Policies

All conservation policies set out in this section are relevant to the overall conservation and management of the Precinct. The inclusion of priorities and timing are provided as a guide for the NCA.

The following list of items is a summary of recommended actions requiring immediate attention for the conservation of the Precinct's heritage values, primarily the landscape.

- Arrange a formal revision of the official NHL citation and boundary in line with the suggested revisions in Section 4.0 and Section 5.2.3 of this HMP.
- Prepare a Precinct Maintenance Plan to guide the ongoing management of the landscape and maintain the heritage values. Refer to Section 5.4.3 for further information. Programming for the implementation of the plan should be undertaken as a priority.
- Prepare a Tree Management Plan to guide the future management of trees within the Precinct. The plan should include guidance on a tree replacement program for senescence, management of mature plantings, and thinning of trees to enable key vistas to be maintained.
- Prepare a program for the revitalisation of key landscape spaces in the Precinct—including the Address Court and the High Court landscape which includes the Prototype Area—to explore potential compatible uses and landscape management that are sympathetic to the heritage values of the Precinct.
- Establish a system of communication and undertake regular engagement with the institutions in the Precinct about this HMP and the proposed development of a Precinct Site Maintenance Plan and Precinct Tree Management Plan.
- Ensure consistency in the management of the Precinct through consultation with the institutions to understand and confirm the shared responsibilities for implementation of the Site Maintenance Plan, including confirmation of the design principles for integration with the National Gallery and High Court HMPs.

7.0 Appendices

Appendix A

CHL and NHL Citations for the High Court of Australia and National Gallery of Australia Precinct

Appendix B

HMP compliance table for Schedules 5A and 5B of the EPBC Act Regulations

Appendix C

Social Values Assessment, 2017

Appendix D

Bibliography

Appendix E

Landscape Design Process—Roger Vidler, Barbara Buchanan, 2003

Appendix A—CHL and NHL Citations for the High Court of Australia and National Gallery of Australia Precinct

NHL Heritage Citation for High Court – National Gallery Precinct

Place Details	*High Court - National Gallery Precinct, Parkes Pl, Parkes, ACT, Australia*
Photographs	*Refer to <http://www.environment.gov.au/cgi-bin/ahdb/search.pl?mode=place_detail;place_id=105745>*
List	• *National Heritage List* • *Register of the National Estate (Non-statutory archive)*
Class	*Historic*
Legal Status	*Listed place (23/11/2007)*
Place ID	*105745*
Place File No	*8/01/000/0533*

Statement of Significance

The High Court - National Gallery Precinct is significant for its design achievement as a group of late twentieth century public buildings and landscape which were conceived as a single entity, to create a venue for these important national civic institutions. The complex is stylistically integrated in terms of architectural forms and finishes, and as an ensemble of freestanding buildings in a cohesive landscape setting with a clear Australian identity. The building contributes to the development of the Parliamentary Zone, as the home for national institutions.

As a unit of buildings, terraces, gardens, courts, paving, sculptures and water features, the Precinct successfully relates to Lake Burley Griffin, and addresses the Parliamentary Zone, giving a contemporary expression to W B Griffin's vision for a grand panorama of public buildings reflected on the waters of the lake. The Precinct has a united profile and is a dominant feature on the lake edge of the Parliamentary Zone. The precinct reflects the nation's vision at the time; one of optimism, vitality, and creativity linked to nation building and egalitarianism.

The High Court is important as the home of an essential component of the Australian Constitution, as the setting for landmark legal cases and as the focus and pinnacle of the justice system in Australia. The High Court reflects the early concept in the Walter Burley Griffin plan for Canberra, for Australia's highest judicial system to be in the Parliamentary Zone yet separate from Parliament.

The High Court Building has outstanding associative Indigenous heritage value as the place where the Mabo *judgment was made. This judgment recognised Indigenous common law rights to land and provided, together with the subsequent* Wik *judgement, a basis on which a system of native title could be created.*

The creation of the Gallery along with the Sculpture garden represents the culmination of a long held desire that the Commonwealth should play a substantial role in the collection and presentation of art, especially Australian art for and to the nation. The Australian community holds the National Gallery and Sculpture Garden in high esteem as the home of the national art collection and a major venue for the presentation of national and international art exhibitions. The Sculpture Garden is much used and valued by the community as an outdoor art gallery and as a freely accessible public area used by visitors and local people for musical, theatrical and other cultural and social events.

The geometry of the expanding equilateral triangular design theme employed inside the Gallery and extending through the Sculpture Garden is a rare expression of multi-dimensional architectural geometry utilising the plastic capabilities of structural concrete. The triangular theme influenced by the location of the Gallery in the triangular corner of the Parliamentary Zone is reflected in the shapes and angles of the Gallery structure, the circulation through the Gallery and the Sculpture Garden and the layout of paths and some paved areas in the Precinct.

Official Values

Criterion A—Events, Processes

The High Court - National Gallery Precinct (the Precinct) demonstrates the development of the Parliamentary Zone as the home for national institutions during a period in Australian cultural history when a search for national identity was stimulated by rapidly evolving political and social environment. The values of the Precinct are predominantly expressed in the major features of the High Court, its Forecourt, Ceremonial Ramp and Cascade, as well as the relationship between the High Court and the National Gallery, and the Sculpture Garden with its water features.

The High Court is the highest court in Australia. It forms an essential element in the balance of power among the executive, houses of parliament and the courts. The building is not only the site for landmark legal cases and the focus and pinnacle of the justice system in Australia, its siting and setting reinforce the Court's constitutional importance and power, as well as its relationship to, but independence from the other arms of democratic government. Its design was influenced by its first presiding Chief Justice, Sir Garfield Barwick.

The High Court Building has outstanding associative Indigenous heritage value because it is the place where the Mabo and Wik judgements were made. Sir Anthony Mason was Chief Justice for the Mabo case and Sir Gerald Brennan was Chief Justice for the Wik Case. The judgements recognised Indigenous common law rights to land and provided the basis for the recognition of native title.

The creation of the National Gallery and the Sculpture Garden demonstrated growing confidence in a sense of nationhood reflected through a role for the national government and capital in the creating and presenting of major collections important to the nation.

Criterion D—Principal characteristics of a class of places

The High Court - National Gallery Precinct is a rare example of an integrated design employing modernist building and landscape architecture on a scale and of a fineness of finish designed to project a sense of national importance. The precinct architecture is the work of the firm Edwards, Madigan Torzillo & Briggs. Colin Madigan designed the National Gallery and Christopher Kringas designed the High Court.

The High Court and National Gallery buildings are excellent examples of the Late Twentieth Century Brutalist style, demonstrating boldly composed shapes and massing.

The landscape design by Harry Howard, predominantly reflects the Australian Native design style that developed in Australian in the late 1960s, inspired by a distinctively Australian landscape character.

Criterion E—Aesthetic Characteristics

The Precinct provides a significant array of aesthetic experiences derived from the patterns of the architectural masses, rough textures of the off-form concrete architectural elements, the vast spaces of the building foyers, the varied levels of the buildings, the varied internal spaces, the patterns of the external columns and tower elements, and, within the landscape surrounds, the vistas, the water features, terraces, sculptures and the intimate garden areas.

The High Court has aesthetic importance for its grand monumental presence, projecting and recessing concrete shapes, the awe-inspiring spacious qualities of the Public Hall and the contrasting but strongly

expressed elevations.

The High Court has a symbolic prominence in its physical separation from Parliament. It also has visual landmark prominence in the important landscape setting of the Parliamentary Zone particularly when viewed from across the lake.

The Sculpture Garden is important for the great richness of features and visual beauty resulting from the combination of sculptures of high artistic merit and a highly creative garden design using predominantly local native species. In addition, the off-white colour of the concrete masses, enhanced by predominantly cool hues of the selected native vegetation and slate paving. The sharp forms and hard texture of concrete features, create a dynamic with the informal shapes and textures of the garden spaces, a quality that is particularly emphasised at the marsh pond where the flat planes of the concrete platform and footbridge appear to float over the surface of the marsh pond. The ephemeral aesthetic qualities of the water features, particularly the Fog Sculpture, and the beauty of the gardens and landscape areas are greatly enjoyed by the community.

Criterion F—Creative or Technical Achievement

The High Court - National Gallery Precinct is important for its design achievement. The Precinct is an integrated complex of buildings, gardens, landscaping, water features and architectural elements which create a setting for the national art and sculpture collection as well as venue for important national functions. The complex is stylistically integrated in terms of architectural forms and finishes, and as an ensemble of freestanding buildings linked by a footbridge in a cohesive landscape setting.

The High Court of Australia is an imposing civic building which incorporates the significant design features of the ceremonial ramp, the forecourt, the courtrooms, the emblematic designs on fittings and the Public Hall. The highly prominent ceremonial ramp with its integral water cascade is a design feature that symbolically invites public access to the High Court and links to the National Gallery entrance. The high profile of the building in the precinct and Parliamentary Triangle is also an important design feature that emphasises the separation of the Judiciary from Parliament and the role of the High Court as the intermediary between the government and the people.

An innovative design feature of the Precinct is the extension of the underpinning triangular geometry of the spatial layout of the National Gallery projecting into the surrounding landscape, particularly in the Sculpture Garden and High Court Forecourt, expressed in path layout patterns, paving patterns, the angled siting of the Flugelman Sculpture and the water patterns of the High Court cascade. The triangular shape is further expressed in structural columns and beam patterns of the Gallery as in numerous small elements.

A key design feature for the Sculpture Garden is the integration of the sculptures with the garden by the use of partially enclosed display spaces, long sight lines and water features. A further design feature is the subtle division of the garden into seasonal areas to reflect flowering in the spring and winter gardens, and a cool ambience with water in the summer garden. The Fiona Hall Fern Garden is an individual creative work.

The Precinct is important for the artistry and craftsmanship of the water features of the marsh pond with its cascade and the adjacent Fujiko Nakaya Fog Sculpture*, the reflecting pool with the Lachaise* Floating Figure*, and High Court Ceremonial Ramp Cascade.*

The innovative design excellence arising from the high quality integrated concrete structures and spaces composition combined with the craft based approach to concrete construction, is expressed throughout the precinct with the exception of the 1997 Gallery wing.

Criterion G—Social Value

As the focus and the pinnacle of the justice system in Australia, the High Court has critical importance to each and every Australian.

Description

The High Court – National Gallery Precinct includes the High Court, its Forecourt, Ceremonial Ramp and Cascade, the High Court prototype building and area, the Address Court, the roof garden, the footbridge across the Address Court, the National Gallery, the underground carpark and the Sculpture Garden. The precinct also includes the woodland, parkland and grassland landscapes and related landscape features within the Precinct, including the original street and path lightning, the perimeter plantings and spaces near the land axis space, lake edge and roadsides as the curtilage and setting of the heritage complex.

The High Court of Australia
The High Court and surrounds includes the location of the building within the Parliamentary Zone, the High Court building, its Forecourt, Ceremonial Ramp and Cascade, the High Court prototype building and area, the roof garden, the footbridge across the Address Court, original street and path lightning, the perimeter plantings and spaces near the land axis space.

The High Court of Australia building is arranged on eleven floor levels and rises some 41 metres. It houses three main courtrooms, Justices' chambers with associated library and staff facilities, administrative offices and public areas including a cafeteria. The design style employed was based on the philosophy of a building's form following function, now known as Late Twentieth-Century Brutalist style.

The overall monolithic form of the building resembles a cube, with internal functions expressed by the façade, and large areas of glazing supported by tubular steel frame structural supports. The administrative offices to the east, and the vast south glass wall both provide the building form with two restrained elevations, while the north and west elevations are fragmented, as internal functions push out or recede into the form.

Most of the external and internal walls created by the 18,400 cubic metres of concrete used in the construction have been subjected to a process known as "bush hammering", achieved by constructing the walls using formwork and hammering the concrete when the form work is removed to expose the aggregate within the concrete.

The internal floor area of the building is approximately 18,515 square metres. The building itself covers 0.32 hectares (0.8 acres) and is surrounded by nearly 1 hectare (2.5 acres) of quarry tiles (High Court, 2005)

The glazed areas total some 4,000 square metres and these are mainly on the northern and southern faces of the building. The use of steel frame supports for the glazed areas has permitted for generous expansion allowances to cope with Canberra's relatively wide temperature range. A system was devised so that the glass in the walls can "creep" up or down according to the temperature changes and any movement in the concrete structure.

The Public Hall serves as the grand entrance foyer and central circulation space of the building. It is conceived as a semi-external space, providing cover to the communication systems, ramps, stairs and lifts, taking the visitor to the galleries, platforms and ante-rooms preceding the working areas, and to the more enclosed spaces of the courts. It extends through eight levels of the building to a height of 24 metres and is the central point of reference for the public areas of the building. The ceiling waffle slab is dramatically supported by two round, centrally located pillars.

Overall, the sequence of spaces off the central area provides a natural vertical progression through the building from public spaces served by ramps and stairs on the lower level, to more private facilities served by lifts and stairs on the higher levels (EMTB et al 1980). The main ceremonial court opens off this space and an imposing ramp leads to courts on the second level. The three courtrooms are all entered on different levels and arranged in plan around the single circulation core of lifts and stairs. The Justices' circulation system is strictly segregated from the public circulation and travels from the underground carpark, through the intermediate courtroom levels, to the Justice Chambers and library at the upper level. The library and judges' rooms cap the building and general administrative offices flank the building on the eastern side. The restaurant overlooks the

lake (Taylor 1990).

The building contains three courtrooms of different size which are used for different purposes. Courtroom 1 is the building's focal point; it is used on all ceremonial occasions and for all cases where a full bench of the seven Justices of the Court is required to sit. The room measures 17.5 metres from floor to ceiling and has two levels of public gallery. The wall panelling is finished in red tulip oak timber from Queensland and New South Wales, as is the furniture in the gallery (High Court of Australia, 2005).

The long curved bench and bar table are made of jarrah timber from Western Australia. Aurisina marble has been used on the floor as well as the face of the bench. Blackwood panels have been used in the ceiling of the room. The doors of Courtroom No. 1 feature a silvered bronze grid partly recessed and fixed into the laminated plate glass. The theme of the design is a shield, emphasising the Court's function as a protector of the Constitution and the liberties of the citizen. The door handles continue the emblematic design (High Court of Australia, 2005).

Courtroom 2 is described as the "Working Courtroom", as it is the venue for the majority of hearings. It is mostly used in cases where a full court of fewer than seven Justices is sitting. It has similar wall panelling and fittings to No. 1 Courtroom, although the ceiling is of painted moulded plywood (High Court of Australia, 2005).

Courtroom 3 has been designed for cases which will be dealt with generally by a single Justice and is the smallest of the three courtrooms. It has a jury box so that a trial can be conducted on the rare occasions that such a case comes before the High Court. The Courtroom has been furnished with coachwood timber with a ceiling mainly of glass which provides a high level of natural lighting (High Court of Australia, 2005).

A number of specially commissioned art works complement the public hall as applied works or are integrated into the building's detailing. Included is a water feature in the forecourt designed by Robert Woodward, murals by Jan Senbergs forming an integral part of the public hall, doors at entry to Court 1 designed by Les Kossatz and George Baldessin and a wax mural by B. Maddock in the public hall outside Courtroom 1 (Buchanan, 2001).

Careful attention has been paid to detailing and the use of controlled natural light in the courtrooms. Internal finishes are rich yet restrained. Flooring is aurisina stone, Pirelli rubber or carpet. Wall finishes are concrete, plaster or timber panelling. Ceilings are plywood panelling, timber battened, plaster or concrete.

High Court Forecourt and Ceremonial Ramp

The forecourt and ceremonial ramp, including the Waterfall by Robert Woodward, were designed as the formal arrival and gathering space for the High Court. The Forecourt was designed to create a link to the proposed elevated National Place to the west, and to provide a space for large public ceremonies. The western part of the forecourt was created after the proposed National Place was abandoned. The Waterfall is a long rectangular fountain with alternating cascades and pools - its tessellated surface was inspired by columnar basalt formations and is made of Imperial black granite from South Australia. A carpark under the forecourt services the High Court. A car park, installed at a later date to the east of the ceremonial ramp, is for public use (Buchanan, 2001).

High Court Prototype Area

This sitting space on the southwest corner of the High Court utilised the prototype or test sample components produced prior to construction of the building. A stepped wall gives access to the area and the concrete pergola is similar in design to that documented for the unfinished restaurant in the Sculpture Garden. The angled blades of the pergola were used to house one of four sets of floodlights for the High Court. The prototype Waterfall was considered a safety hazard and was removed in 1999 (Buchanan, 2001).

High Court Roof Garden

A roof garden on the top floor of the High Court was designed for the Justices' private use. A pyramid

sculpture, tubbed shrubs, and off-white sloping concrete walls provide a secluded sitting space for contemplation (Buchanan, 2001). The former raised beds were removed in 1999 due to moisture leakage.

The Address Court

The Address Court is a large rectangular area between the High Court and National Gallery. It includes several main elements:

1. An axial footbridge, which provides direct access between the two buildings at first floor level. The footbridge visually connects the Precinct with the National Library and anticipates the National Place, originally planned for the Land Axis.

2. Angled concrete paths and a gravel sitting/gathering area at ground level.

3. Access to The Gallery's underground carpark, providing direct access to the Sculpture Garden. Plantings on the roof of the carpark were designed to blend in with the rest of the landscape.

4. Mature plantings of native trees and shrubs (mostly of local provenance), which not only act as a foil for the two buildings and provide a strong visual setting for the adjacent Sculpture Garden, but have a significant effect on the microclimate of the Precinct. Visitors walking across the footbridge at first floor level are enclosed and sheltered by the canopy of these trees (Buchanan, 2001).

The Bridge

The National Gallery building is linked to the High Court building to the west, by a large elevated concrete bridge. The bridge is constructed of off-form concrete and pre-cast concrete elements (Pearson et al, 2004).

The National Gallery of Australia

The National Gallery is a complex building of varied levels and spaces arranged on four floors of approximately 23,000 square metres. The character and proportion of the galleries vary. They are arranged on the lower three levels and are in a spiral circulation pattern related in such a way to provide rest points and sudden visual release points. The ground level, initially used for sculpture, now has varied uses. The first floor level is for introductory galleries and exhibitions with a monumental scale and the third level is for Australian collections. The top floor houses a series of private areas for offices, storage and a range of services related to the collection. In addition the building houses a restaurant, bookshop, theatrette and a series of private areas for offices, storage and a range of services related to the collection.

The building demonstrates an imposing and vigorous use of off-white in-situ reinforced concrete, used in the triangulated space frame ceilings, also referred to as the 'triagrid system'. The triagrid ceiling-floor system is used to create a complex structural and spatial order departing from orthogonal planning and the route through the galleries is unexpected and complex (RAIA, 1993). The underlying geometry of the Gallery building design provides a stability of form for the changeable display spaces.

Another feature is the bush-hammered off-form concrete walls. Except for the parquetry floors of the upper galleries, all other gallery floors are paved in brown tiles, set out in the triangulated pattern employed elsewhere in the building. The same tile paving extends out over the footbridge to the forecourt of the High Court. Pirelli rubber is used on internal ramps (RAIA, 1993). The lower level is paved in grey slate which extends out into the Sculpture Garden. The foyer of the 1997 extension is tiled with grey tiles. A service courtyard on the southern side of the building provides access to two loading docks.

The entrance to the building was designed on two levels, a first floor level from the footbridge linked to the High Court, and the lower level from the proposed one-way road system which was later abandoned. The raised entry levels to both the High Court and National Gallery were built in response to the 1971 Parliamentary Triangle plan for a raised National Place on the Land Axis.

Andrew Andersons designed a new wing used for temporary exhibitions, constructed in 1997 of concrete panels with some use of granite cladding. The new extension included a courtyard garden sculpture designed and established by the artist Fiona Hall. The Gallery was altered from its original structure to include re-roofing with a metal deck; the creation of storage space under the new roof; some galleries have been subdivided; to create new galleries; some wall surfaces have been changed or re-clad; and the bookshop extended.

The Sculpture Garden

The Sculpture Garden creates an identifiably Australian garden for the display of sculpture in a comfortable and inviting landscape to encourage visitors and locals to explore and linger outside the Gallery. The garden repeats the patterns and form introduced by architecture, allowing for works of art to be experienced in discrete intimate spaces. Each has a discrete setting and visitors are guided through a sequence of outdoor rooms, including platforms chiselled into the large earth berm on the eastern side of the Sculpture Garden. The strong underlying geometry was used to set out paths, sculptures and circulation pattern. This is offset by the informal native planting which add additional aesthetic experience by providing the Sculpture Garden a sense of volume, enclosure, light, shadows, movement, change over time as well as birds and perfume (Buchanan, 2001).

The Sculpture Garden design divided the area into four gardens which expressed the seasons through flowering. The Winter Garden was to be planted with predominantly winter-flowering native species, the Spring Garden with spring-flowering native species etc. with the idea that outdoor exhibitions could be staged at various times of the year.

The Winter Garden area covers the forecourt closest to the National Gallery entrance which is a sheltered, sunny garden paved with large rectangles of soft blue-grey slate from Mintaro, South Australia. Islands of planting within the paving direct visitors through the first part of the garden with the larger than life figurative sculptures such as 'The Burghers of Calais' by Auguste Rodin, the female nude 'La Montagne' 1937 by Aristide Maillol and 'The Floating Figure' 1927 by Gaston Lachaise, which hovers above a rectangular pool, bringing scale and humanity (Buchanan, 2001). Many Eucalyptus polyanthemos *contribute to the structure and colour of the garden.*

The Avenue extends from the Winter garden out to Lake Burley Griffin. Informal Cooma road pink gravel paved areas lead off from the slate-paved Avenue, inviting visitors to explore. 'Penelope by Emille-Antione Bourdelle gazes down the Avenue towards the lake, to the sides of the Avenue are abstract sculptures 'Ik Ook' by Mark Di Suvero, 'Cones' by Bert Flugelman, 'Number 751' by Robert Klippel and 'Virginia' by Clement Meadmore (Buchanan, 2001).

The Spring Garden lies between the lake and the Marsh Pond/Summer garden and includes the first five platforms and a lookout, built of Mt.Mugga bluestone. Based on the proportions of the Golden Mean, these five spaces are smaller and more intimate than those in the Autumn Garden which were intended for larger works. 'Temple Gate' by Inge King, 'Australia No.151' by Richard Stankiewicz and the 'Pukamani Burial Poles' by the Tiwi People are sited here (Buchanan, 2001).

The Summer Garden is centred on the secluded Marsh Pond with its dense stands of Casuarina cunninghamiana *and fluid lines of water, gravel paving, and reeds, which contrast with the strong off-white concrete walls, paved terrace and angled footbridge. 'Hill Arches' by Henry Moore, the ethereal 'Fog Sculpture' by Fujiko Nakaya, 'On the Beach Again' by Robert Stackhouse, 'Group of Eight Bronzes' by Robert Klippel and 'Slit Gongs' from Vanuatu inhabit this garden. A temporary restaurant has been set up on the lower terrace of the Marsh Pond. At the time of construction of the Sculpture Garden a permanent outdoor restaurant was included as part of the plan, located on the large terrace on the next level, east of the Marsh Pond. A water feature by Robert Woodward, which links the Autumn Garden with the Marsh Pond, has been covered over on the lower terrace (Buchanan, 2001).*

The Autumn Garden, above and south of the Marsh Pond, originally was designed to include five large outdoor rooms and a large rectangular pool with floating sculpture. Due to a lack of funds, only the earthworks, part of the water feature (by Robert Woodward) and tree plantings were completed. Although incomplete, the Autumn Garden was included in the listing on the Register of the National Estate for the Sculpture Garden in 1994. The existing gravel paths in this area were not part of the original design. 'To Do With Blue' by Tony Coleing, sited on top of the earth berm, is the only sculpture now existing in the Autumn Garden. Extensions to the eastern side of the building in 1996 resulted in two of the five platforms of the planned Autumn Garden being somewhat compromised (Buchanan, 2001).

An access road and a small car park have also been installed to service the restaurant. The planned kiosk and amphitheatre, between the Avenue and the underground carpark, have not been constructed. A small concrete building housing toilets is located to the north of the winter garden area, partially covered by the earthworks from the incomplete amphitheatre (Pearson et al, 2004). A former guardhouse forms part of the structure.

Perimeter Landscape

The landscape brief from the National Capital Development Commission required that the High Court, National Gallery and surrounding landscape become a single precinct in visual terms, with the High Court as the dominant element to be open to views from the lake (Buchanan, 2001). The precinct landscape provides the curtilage setting for the monumental buildings. Throughout the precinct landscape are structural landscape and utilitarian elements constructed in a manner so that they form an array of minor features. The precinct extends from the lake to King Edward Terrace and from west of the High Court to the road, the main approach being from King Edward Terrace. The carpark area south of the Gallery is not included in the heritage precinct.

Perimeter plantings along King Edward Terrace, Bowen Drive and the Land Axis help to provide a structural and visual framework to the Precinct. The brief required that planting to the lake edge must consist of Poplars and Willows in keeping with the lake edge treatment elsewhere (Buchanan, 2001).
The Gleditsia triacanthos *species in the Gallery's service yard were growing on the site in 1970 when Colin Madigan first inspected the site (Madigan, 2001).*

The surface carpark to the south of the National Gallery, although not included in the heritage precinct, was constructed as part of the landscape contract. It was not part of the original design - the Sculpture Garden was originally intended to encircle the whole building (Buchanan, 2001). The sculpture ' Pears ' by George Baldessin provides a feature entrance to the car park area. Tree plantings in the carpark are now mature and have a significant impact on the appearance and microclimate of this part of the Precinct.

The management issue of the access to the Gallery entrance for the public approaching from the carpark and for the disabled, is recognised as a problem that the Gallery will be addressing in its proposed new entrance (2006).

Aesthetic Qualities

The High Court has visual and landmark prominence in the important landscape setting of the Parliamentary Zone. The main entrance to the building with the ceremonial ramp, water cascade and glass wall is imposing and monumental. The interior of the building evokes an aesthetic response of awe from the sublime space of the public foyer, and the diagonal aesthetic provided by the long sloping ramps passing through it.

The Gallery has aesthetic importance for its projecting and recessing off-form concrete shapes with clearly expressed off-white triangular concrete forms, expressed in the strong vertical elements of blades and columns particularly at the entrance portico, the restaurant stack and in the high shaft of the southern lift tower. The aesthetic value relates to the experience of moving through the array of spaces from the grand external entrance, to the array of internal spaces such as the cathedral-like space of the main gallery, the long ramps, smaller galleries and small spaces, along with challenging perspectives from the internal and external windows. Aesthetic quality is also derived from the play of light on the concrete forms that externally give a tough architectural expression and internally evoke a medieval castle-like image through the array of shapes and spaces.

In describing the aesthetic qualities experienced by visitors to the Gallery, Terence Measham (1982) refers to the array of illusions created by the spaces, forms and textures of the building: 'Illusion is the key word. At a number of points in the building there are moveable walls which swing to reveal or conceal a whole gallery internal vista. There are internal windows through which you can spy on other visitors below and ones for them to spy back at you. And there are the forbidden spaces in the upper levels, which I call triforia and which beckon invitingly. These are architectural perspectives that reveal structure, passages, along which only one's gaze may travel. They give a curious sense of relativity as if wherever we go we are aware of a parallel world, empty, impenetrable and dangerous. The very texture of the fabric looks abrasive and the scale of some of the

galleries is awesome. The building is always active, always expressive, always something to be reckoned with.'

The Sculpture Garden has complex aesthetic qualities of light, time and space, sound, form, textures, colour and birdlife, as well, its spaces display the sculptures in intimate settings, and provide vistas to the lake or within the garden. In addition, the off-white colour of the concrete masses, enhanced by predominantly cool hues of the selected native vegetation and slate paving, create a visually crisp and distinctive aesthetic quality. The sharp forms and hard texture of concrete features, create an aesthetic dynamic with the informal shapes and textures of the garden spaces, a quality that is particularly emphasised at the marsh pond where the flat planes of the concrete platform and footbridge appear to float over the surface of the marsh pond, contrasting with the naturalistic form of the pond and its surrounding vegetation. The ephemeral aesthetic qualities of the water features, particularly the Marsh Pond with the effects of the Fog Sculpture, and the unfolding complex sequence of spaces makes it an evocative place of serenity and happiness valued by artists, visitors and the Canberra community.

History

Establishment of the High Court
The High Court of Australia was established in 1901 by Section 71 of the Constitution but the appointment of the first Bench had to await the passage of the Judiciary Act in 1903. The first sitting of the High Court took place in the Banco Court of the Supreme Court building in Melbourne on 6 October 1903. The Bench comprised three people who had been prominent in the Federal movement. They were: the Chief Justice, Sir Samuel Griffith; Sir Edmund Barton, the first Prime Minister of Australia; and Richard Edward O'Connor, a former Minister of Justice and Solicitor-General of New South Wales and the first Leader of the Government in the Senate.

The High Court quickly demonstrated its influence over the State Supreme Courts and showed that the Court was a necessary arm of the newly-created Commonwealth of Australia. The Court soon gained an international reputation for judicial excellence. Such was its success, the workload became too much for three Justices. In 1906, the Justices increased in their number to five but it wasn't until 1946 that, with the Great Depression and World War II over, the number of Justices was increased to seven and the Court has remained at seven Justices ever since.

In its early years, the High Court shared courtroom and registry facilities with State courts in Sydney and Melbourne. Separate facilities were eventually provided for the High Court in Sydney in 1923. In Melbourne, a special building for the Court was constructed and opened in 1928. The Principal Registry of the High Court was located in these Melbourne premises until 1973, when it was transferred to Sydney.

Establishment of the National Gallery
The Commonwealth Government began collecting national art treasures in 1911, comprising works of aesthetic and historic value. It established the Historic Memorials Committee, and in 1912, the Art Advisory Board to assist the Committee. Works were displayed in Parliament House after 1927, in other Commonwealth buildings and in Australian missions overseas, except for war paintings that were commissioned or collected by the Australian War Memorial (Pearson et al 2000).
Acquisitions continued throughout the following decades, with serious collecting of Australian art increasing in the late 1960s, followed by acquisitions of international art in the early 1970s. In 1967 Prime Minister Harold Holt announced that the government would build an Australian National Gallery in Canberra to house the National Collection (National Gallery of Australia, 2001). In 1966, the National Art Gallery Committee of Inquiry completed a design report, and the location of the Gallery was confirmed.

Development of the Parliamentary Zone
The Parliamentary Zone is the triangular shaped area of land fanning out from (new) Parliament House to Lake Burley Griffin. The area contains significant axes and vistas of Walter Burley Griffin's winning design for Australia's capital in 1912, including the avenues forming the Parliamentary Triangle, the Land Axis and the Water Axis (Department of Home Affairs 1913). The concept of the triangular space was to be the focus of

government and administration with monumental buildings set in the landscape in the Beaux Arts style with grand vistas. The central land axis runs from Mount Ainslie to the distant Bimberi Peak in the south of the ACT. It is the section of the Land Axis, the vista of Mount Ainslie to Capital Hill that gave the City its central planning design focus with the southern point of the Parliamentary Triangle terminating at Capital Hill and the base of the triangle addressing the proposed lake. Running across the triangle were a series of terraces proposed to house government buildings.

The first buildings in the triangle during the 1920s were the Provisional Parliament House flanked by two Government Secretariat Buildings, East and West Block. They were all designed in a complementary neo-classical style, applied in early Canberra architecture, that became known as the Federal Capital style.

Formally arranged landscaping of trees and gardens were constructed around and in front of the Provisional Parliament House. The Depression of the 1930s and World War II halted development of the zone and in the post war years major Government buildings, the Administrative Block (now John Gorton Building) and the Treasury Building were constructed along with the central water feature.

In 1957 the Government established an authority, the National Capital Development Commission (NCDC), to direct planning and development of the Capital. Major architectural works were commissioned to independent architects, the first constructed was the 1968 National Library, by Bunning and Madden in association with T.E. O'Mahoney.

As part of this development of Canberra, in 1967 the government announced a limited competition to select an architect to design an Australian National Gallery to house the national collection (Taylor, 1990). Then Prime Minister John Gorton remarked, "It is very important that the design of the gallery should reflect the most modern thinking of the present day, that it should be particular to Australia, and be an expression of the national character". The winner of the competition was the Sydney firm of Edwards, Madigan, Torzillo and Partners, with Colin Madigan the head of the design team (Taylor, 1990).

The originally proposed site for the Gallery was in the saddle between Capital Hill, and Camp Hill to the rear of the Provisional Parliament House. At that time the proposed new Parliament House was intended to be located on the lakeshore. By 1969, a new site on Capital Hill had been selected for the permanent Parliament House, which led to a re-appraisal of the site planned for the Gallery. In 1970 it was agreed to change the site for the Gallery to the northeastern corner of the Parliamentary Zone (Pearson et al, 2000).

In 1971, the chief architect of the NCDC, Roger Johnson, proposed a revised plan for the Parliamentary Zone placing a 16 ha (400x400m) square called the 'National Place' within the central lakeshore area. The National Place was to have a major underground car park to serve the new Parliament House, and surrounding cultural institutions including the future High Court and National Gallery. This was to be flanked by the National Library to the west and the High Court and National Gallery to the east, to create a strong axial link between the National Library and the National Gallery.

In 1972 a competition was held for the design of the High Court, which would be sited near the National Gallery. This was the first open design competition held in Canberra since the international competition for the plan of Canberra in 1912.

The conditions for the design were as follows:

'The national functions of both the High Court and the Parliament are strongly related. In simple terms, the former interprets Federal law established by the latter.
The locating of both the High Court and the Parliament in proximity to one another in the Federal Capital has strong symbolic significance. Together they represent the basis of government and justice at the national level. The High Court building, in one sense, is visually related to the Parliament but at the same time must be seen to stand separate from, and independent of, the Parliament. In its constitutional independence, its objectivity of deliberation and freedom from political influence, the High Court can be seen as a powerful influence within this relationship. An expression of both the unity of purpose and the independence of status is the essence of

the physical symbolism that has been achieved.
In its siting and in its form, the High Court building imparts a sense of strength and security. The visitor is made to feel aware of the rights, privileges and responsibilities of the Australian judicial system.' (High Court, 2005)

A total of 158 designs were submitted for the competition. The firm of Edwards Madigan Torzillo and Briggs Pty Ltd, the same firm was designing the National Gallery, won the competition. Christopher Kringas was head of the High Court design team, while Colin Madigan was the head of the design team for the National Gallery. As the designs of the High Court and National Gallery were vested in the same firm, the opportunity for a consonance between them was high (Taylor 1990).

Kringas and Madigan's design style and use of extensive concrete were tested in the Warringah Shire Civic Centre and Administrative Offices at Dee Why, completed in 1973. Kringas worked on the details of the High Court design until his death on 27 March 1975. Construction began 1 month later.

Fluctuations in the political and economic climate delayed the beginning of the construction of the Gallery until 1973. The Gallery was 'moth-balled' for 18 months to finance the continuation of the High Court. In 1975 the NCDC abandoned the 1971 Roger Johnson plan for the National Place. This left the entry levels of the precinct 5 metres above the natural ground level and without the connection to the National Place, Parliament or the National Library.

The High Court commenced construction in 1975 and the Foundation Plaque to commemorate the commencement of construction was unveiled by the Prime Minister in September 1975.

The structural engineering for the project was by Miller Milston and Ferris (Engineers Pty Ltd), the mechanical and hydraulic engineering by Frank Taplin and Partners, the electrical and fire services engineering by Addicoat Hogarth Wilson Pty Ltd, the acoustic engineering by Peter R. Knowland and Associates, the quantity surveying by DR Lawson and Associates, and the contractor was PDC Construction ACT Pty. Miller Milston and Ferris gave particular attention to reduction of shrinkage through the use of specified low shrinkage concrete, through controlled placing sequence, and through planned jointing (EMTB et al 1980). The High Court was completed in 1980 at a total cost of $46.5 million.

The High Court, as the head of the Australian judicial system, required a monumental building, and its design was influenced by the Chief Justice of Australia, Sir Garfield Barwick, who had specific ideas about an appropriate image and the location of spaces within the building (Taylor, 1990). The main entrance and southern facing glass wall were proposed to give the High Court an address towards Parliament House to symbolise the relationship of Australia's judiciary and the legislative systems. Art works were commissioned for the interior as well as a sculptural cascading fountain as a feature on the ceremonial entrance ramp.

The High Court was officially opened by Her Majesty Queen Elizabeth II on 26 May 1980 (High Court, 2005). The Court and its Principal Registry were immediately transferred to the new building and the first sitting in this location took place in June 1980. The High Court was awarded the Canberra Medallion by the Royal Australian Institute of Architects in 1980.

The High Court has been the setting for landmark legal cases including Koowarta *(1982),* Tasmanian Dams *(1983),* Coe *(1983),* Mabo *(1992) and* Wik Cases *(1996).*

The National Gallery concept was for a complicated building, located in the eastern corner of the Parliamentary Triangle. The exhibition galleries are of varying sizes and heights, arranged on four major levels to allow for the maximum amount of flexibility of display spaces (National Gallery of Austrlia, 2005). The structural spatial order was based on equilateral triangles. The requirements of the brief and the conceptual ideas were articulated in an open display of structure and structural materials.

The other aspect of the precinct is the landscaping. The firm Harry Howard and Associates was commissioned to undertake the land design with the principal design firm, Edwards Madigan Torzillo Briggs International Pty

Ltd (EMTB). The design team for the landscaping consisted of the principal designers Colin Madigan (EMTB) and Harry Howard, along with Barbara Buchanan (Harry Howard and Associates), Roger Vidler (EMTB) and James Mollison (Gallery Director).

James Sweeney, Director of the Museum of Fine Arts Houston, was employed as a consultant. He proposed a plan based on a `spiral' progression of galleries, of contrasting sizes and heights, allowing the greatest flexibility in the arrangement of exhibitions. Sweeney emphasised that viewers should not be distracted from the works of art by outside views through windows - for example, the Sculpture Garden can generally be seen only from areas where works of art are not on display (National Gallery of Australia, 2001).

The Sculpture Garden's design continued the triangular geometry of the Gallery in its circulation pattern, spatial arrangement and concrete elements of bridges and terraces. The selection of local indigenous plants, although informally grouped, have a controlled aesthetic of foliage and colour enframing spaces for displaying the national sculpture collection, but would not visually compete with the sculptures.

The water feature of the Marsh Pond was designed by Robert Woodward. Harry Howard had worked with EMTB as an architect and understood the language of their architecture, yet was inspired by the Australian bush and the need to humanise and localise the landscape experience for visitors (Buchanan, 2001). The design consisted of Summer, Winter, Spring and Autumn gardens blending into each other.

In 1978 the change of plan by the NCDC from a one-way to a two-way road system along with the construction of a surface carpark to the south, meant that most visitors approached the Gallery from the rear of the building (comments by Madigan, AHC Workshop, 2001). The National Gallery was completed in 1982. Due to a lack of funds, the Autumn Garden, restaurant, kiosk and amphitheatre were not completed.

In the early 1990s, under the direction of the Gallery Director, Betty Churcher, subdivision of some galleries was undertaken with the insertion of mezzanine floors and changing or re-cladding wall surfaces, in order to create new galleries to suit the exhibitions. Other changes to the building included re-roofing with a metal deck and the office space under the new roof, and extension of the bookshop. A temporary restaurant appropriated the Marsh Pond terrace and, at a later date, an access road and small car-park to service the temporary restaurant were installed.

A new wing, designed by Andrew Andersons, was constructed in 1997 of concrete panels with some use of granite cladding. It is used for temporary exhibitions. The new extension included a courtyard garden sculpture designed and established by the artist Fiona Hall.

A sculpture hanging over the forecourt area, Globe*, by New Zealand artist Neil Dawson, was destroyed during a storm in late 1998. In September 2002, another spherical sculpture by Neil Dawson*, Diamonds on the Land, *was installed in the same location.*

The Canberra Medallion was awarded to the High Court in 1980 and the Australian National Gallery in 1982, by the Royal Australian Institute of Architects. The buildings were further recognised by the Royal Australian Institute of Architects in 2001 in their listing of the two buildings for national significance.

Designers

Colin Madigan commenced formal studies in architecture in 1937 at Sydney Technical College. He served in the Navy from 1939 and after the war combined experience in the office of David King in building design for hospitals and factories with the college tutorage of Harry Foskett, Miles Dunphy and Jack Torzillo. In 1948 he and Jack Torzillo joined Maurice Edwards in partnership and gained much work from the Joint Coal Board. The firm remained small during the 1950s but worked towards a rationalist approach to design. The firm gained work from the Public Works Department and Madigan designed many schools, the NSW Tourist Bureau building and the Round House at the University of New South Wales.

By the early sixties Madigan, along with his partners was designing in the modernist style. After an influential

trip to Europe in 1963 Madigan's work demonstrated more attention to the local context. The High Court, National Gallery and their precinct are the culmination of his achievements in public architecture (Taylor, 1982). In 1981, the Royal Australian Institute of Architects awarded Colin Madigan the Gold Medal, the Institute's highest accolade for lifetime efforts in the field of architecture.

Christopher Kringas was head of the team of architects working for Edwards, Madigan Trozillo and Briggs that won the design competition for the High Court. Other team members were Feiko Bouman, Rod Lawrence and Michael Rolfe. Christopher Kringas worked with Colin Madigan on the prizewinning design for the Warringah Council's Civic Centre (Andrews 1980)
Harry Howard completed architecture studies at Sydney University and a diploma in town and country planning. As a student and throughout his career he was a convinced modernist. He worked for the modernist architect Sydney Ancher and for many years with Edward Madigan Torzillo. He had a love of native plants which he shared with his friends, the landscape architects Bruce Rickard and Bruce Mackenzie. He was part of a group of talented Sydney architects, landscape architects and designers that had studios at 7 Ridge Street, North Sydney. The expression of Australian design ideals held by the Ridge Street group is now referred to as the 'Sydney School'. In 1996 Howard received the Australian Award in Landscape Architecture, the highest accolade of the Australian Institute of Landscape Architects, for his life's work (Weirick, 2000).

Condition and Integrity

A Gallery condition audit by Bligh, Voller Neild in 1999 identified a number of shortcomings in the condition of the building and functional spaces. The National Gallery is in fair condition, and over its life has experienced problems with water leaks, failed glazing, condensation in winter and a lack of appropriate access for people with disabilities, the elderly and children (RNE, 2001).

While the Sculpture Gardens are generally in good condition, some general maintenance is required such as thinning and replacement of over mature plants and painting of outdoor furniture. The intended character of the Gardens has changed little, however a number of additions to the Gallery, including a restaurant, car parking and recent extensions to the Gallery has compromised the integrity of the Gardens' original design. The carpark and access road built behind the Henry Moore sculpture to service the temporary restaurant, is not part of the original design, brings cars into a pedestrian zone and is a visually intrusive backdrop to the sculpture (Buchanan, 2000).

A number of miscellaneous items such as concrete paving, bins, signs and drains have been introduced over the years, particularly near the Marsh Pond that adversely affect the values of the garden. The enclosed marquee which houses the temporary restaurant blocks visitor circulation around the Marsh Pond and prevents visitors other than restaurant clientele, from using the lower terrace. The angled water channel (part of the Woodward water feature) has been covered over in the section that dissects the terrace next to the Marsh Pond (Buchanan, 2000).

Much of the planting proposed in the original plan to emphasize the seasonal flowering concepts of the Winter, Spring, Summer and Autumn Gardens was never implemented and existing planting needs maintenance and the furniture in the Sculpture Garden has been allowed to deteriorate (Buchanan, 2000).

The condition of the High Court building is excellent. The building is well maintained and cared for (RNE, 2001).

Deteriorated furniture was replaced for the Gallery's 20th birthday. The gravel has caused some scratches on the metal sculptures (CHL, 2004).

The High Court – National Gallery Precinct is in fair condition. The Marsh Pond leaks and requires repair and the carpark is in poor to fair condition (Pearson et al, 2004).

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Location

About 16ha, Parkes Place and King Edward Terrace, Parkes, comprising the area bounded by the alignment of the north-western boundary of Blocks 6 and 8 Section 28, Parkes, the southern shore of Lake Burley Griffin, the northern side of Bowen Place and the eastern and southern boundary of Block 7 Section 29, Parkes, and the northern side of King Edward Terrace. Excluded is the National Gallery carpark, being that part of Block 7 Section 29 to the west of ACT Standard Grid 211583mE.

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CHL Heritage Citation for High Court – National Gallery Precinct

Place Details	*High Court - National Gallery Precinct, Parkes Pl, Parkes, ACT, Australia*
Photographs	*Refer to <http://www.environment.gov.au/cgi-bin/ahdb/search.pl?mode=place_detail;place_id=105544>*
List	• *Commonwealth Heritage List*
Class	*Historic*
Legal Status	*Listed place (22/06/2004)*
Place ID	*105544*
Place File No	*8/01/000/0533*

Summary Statement of Significance

The High Court and National Gallery Precinct is significant for its design achievement as a group of late twentieth century public buildings and landscape which were conceived by the same design team as a single entity, to create a venue for these important national civic institutions. The complex is stylistically integrated in

terms of architectural forms and finishes, and as an ensemble of freestanding buildings in a cohesive landscape setting. The precinct occupies a 17 ha site in the north-east corner of the Parliamentary Zone and as a man-made landscape is a synthesis of design, aesthetic, social and environmental values with a clear Australian identity. It includes the High Court (RNE file 8/1/10/537), its forecourt and ceremonial ramp, the underground carpark, the prototype area, the roof garden, the address court footbridge and underground carpark between the High Court and the National Gallery, the National Gallery (RNE 8/1/0/538), the Sculpture Garden (RNE file 8/01/000/0424). The precinct includes the perimeter plantings and spaces near the land axis space, lake edge and roadsides as the curtilage and setting of the heritage complex. (Criterion F1)

As a unit of buildings, terraces, gardens, courts, paving, sculptures and water features, the Precinct successfully relates to Lake Burley Griffin, and addresses the Parliamentary Zone, giving a contemporary expression to W B Griffin's vision for a grand panorama of public buildings reflected on the waters of the lake. In particular, the Sculpture Garden includes access to the Lake and vistas of the Lake in its design. An innovative design feature of the period was the triangular theme of the spatial layout of the Gallery and the Sculpture Garden that was influenced by the location of the Gallery in the triangular corner of the Parliamentary Zone. The triangular theme is reflected in the shapes and angles of the Gallery structure, the circulation through the Gallery and the Sculpture Garden and the layout of paths and some paved areas in the Precinct. The use of high quality structural concrete with quality detailing in formwork and finishing was at the cutting edge of concrete technology. The design excellence of the Precinct is acknowledged in the awards for design excellence achieved by each building, the landscaping and the structural engineering. (Criteria E1 and F1)

The Precinct is a highly regarded expression of contemporary architectural and landscape design. The architectural design is an example of Late Twentieth-Century Brutalist style demonstrating a development of the modernist movement away from the constrictions of modular structural systems to a more flexible form of architecture. The landscape design using mostly local native plant material is an example of the Australian Native Landscape design style that developed in Australia in the 1960s, and is a fine example of the newfound idiom of landscape design being practised in Australia at the time, using carefully grouped, local species as informal native plantings against modern architectural elements. (Criterion D2)

Features of the Precinct of design and aesthetic importance are the pattern of functional columns and towers in the architectural elements, the sculptures of the national collection in a landscaped setting, the high degree of design and craftsmanship in the complementary internal and external furnishing and fittings of the Gallery and High Court, and the artistry and craftsmanship in the water features by Robert Woodward. (Criteria E1 and F1)

The geometry of the expanding equilateral triangular design theme employed inside the Gallery and extending through the Sculpture Garden, is a rare expression of multi-dimensional architectural geometry utilising the plastic capabilities of structural concrete. The high quality of the concrete work is rare in Australia. (Criterion B2)

The Precinct has aesthetic importance with its monolithic off-white concrete structural mass of bold angular shapes of projecting and recessing off-form concrete shapes arranged on concrete terraces and emerging from a mass of native vegetation. It has a united profile and is a dominant feature on the lake edge of the Parliamentary Zone. (Criterion E1)

The Precinct provides a significant array of aesthetic experiences derived from the patterns of the architectural masses, rough textures of the off-form concrete architectural elements, the vast spaces of the building entrances, the varied levels of the buildings and terraces and the intimate spaces of the garden. The contrast of sharp geometric forms of the buildings, the exterior structural features and paved areas, and the angled layout of most paths is offset by the soft informal massing of native plantings (mostly of local provenance). In addition, the off-white colour of the concrete masses, enhanced by predominantly cool hues of the selected native vegetation and slate paving, create a visually crisp and distinctive aesthetic quality. The ephemeral aesthetic qualities of the water features, particularly the Fog Sculpture, and the landscape areas are much valued by the community. (Criterion E1)

The Precinct is significant in representing the high point in the distinguished career of architect Colin Madigan, who was involved in the project over many years, and who was awarded the Gold Medal by the Royal Australian Institute of Architects in 1981. The National Gallery was designed by Colin Madigan and the High Court building designed by Christopher Kringas. As well, the precinct was a high point in the career of the landscape architect Harry Howard, awarded the Gold Medal by the Australian Institute of Landscape Architects in 1996. (Criterion H1)

The High Court and public landscaped areas of the Precinct are much used and valued by the community. The Sculpture Garden is valued by the community as an outdoor art gallery and as a freely accessible public area used by visitors and local people for musical, theatrical and other cultural and social events. The heritage significance of the Precinct to Australian architects and landscape architects is demonstrated in a submission, prepared in 2001, of a statement of principles to protect heritage values, with numerous signatories from members of the professional organisations. (Criterion G1)

The creation of the Gallery along with the Sculpture garden represents the culmination of a long held desire that the Commonwealth should play a substantial role in the collection and presentation of art, especially Australian art for and to the nation. The High Court reflects the early concept in the Walter Burley Griffin plan for Canberra, for Australia's highest judicial system to be in the Parliamentary Zone yet separate from Parliament. Along with the National Library, the Gallery and High Court contribute to the later phase in the development of the Parliamentary Zone, as the home for national institutions. The precinct reflects the nation's vision at the time; one of optimism, vitality, and creativity linked to nation building and egalitarianism. (Criterion A 4) Australian Historic Themes: 4.3 Developing Institutions, 7.4 Federating Australia, 8.10.4 Designing and building fine buildings)

Official Values

Criterion A—Processes

The creation of the Gallery along with the Sculpture garden represents the culmination of a long-held desire that the Commonwealth should play a substantial role in the collection and presentation of art, especially Australian art for and to the nation. The High Court reflects the early concept in the Walter Burley Griffin plan for Canberra, for Australia's highest judicial system to be in the Parliamentary Zone yet separate from Parliament. Along with the National Library, the Gallery and High Court contribute to the later phase in the development of the Parliamentary Zone, as the home for national institutions. The precinct reflects the nation's vision at the time; one of optimism, vitality and creativity linked to nation building and egalitarianism.

Attributes
The values are expressed in the quality of the precinct and particularly in the location and aspect of the High Court, which is separate from, but visually addresses, Parliament House.

Criterion B—Rarity

The geometry of the expanding equilateral triangular design theme employed inside the Gallery and extending through the Sculpture Garden is a rare expression of multi-dimensional architectural geometry utilising the plastic capabilities of structural concrete. The high quality of the concrete work is rare in Australia.

Attributes
Features of the precinct that express the triangular design theme include the alignment of sculptures, alignment of paths, particularly 'the Avenue' of the Sculpture Garden, the bridge and terraces at the marsh pond, the triangular shape of columns in the address court, some paving details, triangular patterns in the water cascade on the ceremonial ramp and cascade feature of the marsh pond, and the triangular angles and patterns of features of the High Court prototype building and external features of the National Gallery and High Court.

Criterion D—Characteristic Values

The Precinct is a highly regarded expression of contemporary architectural and landscape design. The architectural design is an example of Late Twentieth-Century Brutalist style demonstrating a development of the modernist movement away from the constrictions of modular structural systems to a more flexible form of architecture. The landscape design using mostly local native plant material is an example of the Australian Native Landscape design style that developed in Australia in the 1960s, and is a fine example of the newfound idiom of landscape design being practised in Australia at the time, using carefully grouped, local species as informal native plantings against modern architectural elements.

Attributes
The attributes include the Late Twentieth-Century Brutalist style evident in the form, fabric and finish of the Gallery and the High Court, the High Court and National Gallery Prototype structures, the Ceremonial Ramp and Forecourt, plus all the structural elements such as retaining walls, foot bridges and colonnades. Additional features include all the designed plantings that demonstrate the Australian Native Landscape design. Attributes noted in the CHL Values Table for the Sculpture Garden (CHL No. 105630) and external attributes noted in CHL Values Tables for the High Court (CHL No.105557) and the National Gallery of Australia (CHL No. 105558) are also included.

Criterion E—Aesthetic Characteristics

As a unit of buildings, terraces, gardens, courts, paving, sculptures and water features, the Precinct successfully relates to Lake Burley Griffin, and addresses the Parliamentary Zone, giving a contemporary expression to W B Griffin's vision for a grand panorama of public buildings reflected on the waters of the lake. In particular, the Sculpture Garden includes access to the Lake and vistas of the Lake in its design

The Precinct has aesthetic importance with its monolithic off-white concrete structural mass of bold angular shapes of projecting and recessing off-form concrete shapes arranged on concrete terraces and emerging from a mass of native vegetation. It has a united profile and is a dominant feature on the lake edge of the Parliamentary Zone.

The Precinct provides a significant array of aesthetic experiences derived from the patterns of the architectural masses, rough textures of the off-form concrete architectural elements, the vast spaces of the building entrances, the varied levels of the buildings and terraces and the intimate spaces of the garden. It has a contrast of sharp geometric forms of the buildings, the exterior structural features and paved areas, and the angled layout of most paths is offset by the soft informal massing of native plantings (mostly of local provenance). In addition, the off-white colour of the concrete masses, enhanced by predominantly cool hues of the selected native vegetation and slate paving, create a visually crisp and distinctive aesthetic quality. The ephemeral aesthetic qualities of the water features, particularly the Fog Sculpture, and the landscape areas are much valued by the community.

Attributes
All the elements that contribute to the aesthetic experience, plus the designed features mentioned above, including views of the Precinct from the lake, views outward from the Precinct as well as several minor vistas and views within the Precinct. Also, colour hues of vegetation and the relationships of vegetation forms and water forms with structural features. Attributes noted in the CHL Values Table for the Sculpture Garden (CHL 105630) and external attributes noted in CHL Values Tables for the High Court (CHL No.105557) and the National Gallery of Australia (CHL No. 105558) are also included.

Criterion F—Technical Achievement

The High Court and National Gallery Precinct is significant for its design achievement as a group of late twentieth century public buildings and landscape which were conceived by the same design team as a single entity, to create a venue for these important national civic institutions. The complex is stylistically integrated in terms of architectural forms and finishes, and as an ensemble of freestanding buildings in a cohesive landscape setting. The precinct occupies a 17 ha site in the northeast corner of the Parliamentary Zone and as

a man-made landscape is a synthesis of design, aesthetic, social and environmental values with a clear Australian identity.
As a unit of buildings, terraces, gardens, courts, paving, sculptures and water features, the Precinct successfully relates to Lake Burley Griffin, and addresses the Parliamentary Zone, giving a contemporary expression to W B Griffin's vision for a grand panorama of public buildings reflected on the waters of the lake.

An innovative design feature of the period was the triangular theme of the spatial layout of the Gallery extending through the Sculpture Garden that was influenced by the location of the Gallery in the triangular corner of the Parliamentary Zone. The triangular theme is reflected in the shapes and angles of the Gallery structure, the circulation through the Gallery and the Sculpture Garden and the layout of paths and some paved areas in the Precinct.

The use of high quality structural concrete with quality detailing in formwork and finishing was at the cutting edge of concrete technology. The design excellence of the Precinct is acknowledged in the awards for design excellence achieved by each building, the landscaping and the structural engineering.

Features of the Precinct of design and aesthetic importance are the pattern of functional columns and towers in the architectural elements, the sculptures of the national collection in a landscaped setting and the artistry and craftsmanship in the water features by Robert Woodward. There is a high degree of design and craftsmanship in the complementary internal and external furnishing and fittings of the Gallery and High Court

Attributes
The High Court, its Forecourt and Ceremonial Ramp, the underground carpark, the prototype area of the High Court, the roof garden, the Address Court Footbridge and underground carpark between the High Court and the National Gallery, the National Gallery, the Sculpture Garden, the perimeter plantings and spaces near the land axis space, lake edge and roadsides as the curtilage and setting of the heritage complex. Attributes noted in the CHL Values Table for the Sculpture Garden (CHL No. 105630) and external attributes noted in CHL Values Tables for the High Court (CHL No.105557) and the National Gallery of Australia (CHL No. 105558) are included.

Criterion G—Social Value

The High Court and public landscaped areas of the Precinct are much used and valued by the community. The Sculpture Garden is valued by the community as an outdoor art gallery and as a freely accessible public area used by visitors and local people for musical, theatrical and other cultural and social events. The heritage significance of the Precinct to Australian architects and landscape architects is demonstrated in a submission, prepared in 2001, of a statement of principles to protect heritage values, with numerous signatories from members of the professional organisations.

Attributes
The entire complex, particularly the public areas of the High Court, the Gallery, the Sculpture Garden and the precinct landscape.

Criterion H—Significant People

The Precinct is significant in representing the high point in the distinguished career of architect Colin Madigan, who was involved in the project over many years, and who was awarded the Gold Medal by the Royal Australian Institute of Architects in 1981. The National Gallery was designed by Colin Madigan and the High Court building designed by Christopher Kringas. As well, the precinct was a high point in the career of the landscape architect Harry Howard, awarded the Gold Medal by the Australian Institute of Landscape Architects in 1996.

Attributes
The precinct landscape designed by Harry Howard and Associates, the buildings and structures designed by Colin Madigan and Christopher Kringas.

Description

The Precinct includes the High Court (RNE file 8/1/10/537), its forecourt and ceremonial ramp, the underground carpark, the prototype area, the roof garden, the Address Court footbridge and underground carpark between the High Court and National Gallery, the National Gallery (RNE 8/1/0/538), the Sculpture Garden (RNE file 8/01/000/0424), the area occupied by the surface carpark (south of the National Gallery), perimeter plantings near the Land Axis, lake edge and roadsides.

THE HIGH COURT OF AUSTRALIA (RNE file 8/1/10/537)
The High Court of Australia building is arranged on eleven floor levels and rises some 41 metres. It houses three main courtrooms, Justices' Chambers with associated library and staff facilities, administrative offices and public areas including a cafeteria.

The building form is almost a cube with administrative offices to the east and the vast south glass wall providing two disciplined faces with the north and west elevations being more fragmented as internal functions break out or recede into the forms of the court room. The public hall has an internal volume some 25 metres high and is the central point of reference for the public areas of the building. Ramps and stairs climb through the space. The three courtrooms are all entered on different levels and arranged in plan around a single circulation core of lifts and stairs. The Justices circulation system is strictly segregated from the public circulation and travels from the underground carpark, through the intermediate courtroom levels, to Justices' Chambers and library at the upper level. A roof garden is provided for the Justices' use.

The building is primarily constructed from bush-hammered, in-situ, reinforced, off-white concrete as a monolithic structure. The bush-hammering is achieved by constructing the walls using formwork and hammering the concrete when the form work is removed. Large areas of glazing are supported on tubular steel frame structural back-ups. Careful attention has been paid to detailing and the use of controlled natural light in the courtrooms is noteworthy. Internal finishes are rich yet restrained. Flooring is aurisina stone, pirelli rubber or carpet. Wall finishes are concrete, plaster or timber panelling. Ceilings are plywood panelling, timber battened, plaster or concrete.
A number of specially commissioned art works complement the public hall as applied finishes or are integrated into the building's detailing. Included is a water feature in the forecourt designed by Robert Woodward, murals by Jan Senbergs forming an integral part of the public hall, doors at entry to Court 1 designed by Les Kossatz and George Baldessin and a wax mural by B. Maddock in the public hall outside Courtroom 1. (Buchanan 2001)

The High Court is further described by J. Taylor (1990):
'With its recessed and projecting forms, the building exploits the plastic characteristics of reinforced concrete. The differing expressions of each facade arise from the internal functions and the external conditions. The building was designed to read clearly from across the lake to the north.'

THE NATIONAL GALLERY OF AUSTRALIA (RNE 8/1/0/538)

The entrance to the building was designed on two levels, a first floor level from the footbridge linked to the High Court, and the lower level from the proposed one-way road system which was later abandoned. The raised entry levels to both the High Court and National Gallery were built in response to the 1971 Parliamentary Triangle plan for a raised National Place on the Land Axis.

The National Gallery is a complex building of varied levels and spaces arranged on four floors of approximately 23,000 square metres. The character and proportion of the galleries vary. They are arranged on the lower three levels and are in a spiral circulation pattern related in such a way to provide rest points and sudden visual release points. The ground level, initially used for sculpture, now has varied uses. The first floor level is for introductory galleries and exhibitions with a monumental scale and the third level is for Australian collections. The top floor houses a series of private areas for offices, storage and a range of services related to the collection. In addition the building houses a restaurant, bookshop, theatrette and a series of private areas for

offices, storage and a range of services related to the collection.

The building demonstrates an imposing and vigorous use of off-white in-situ reinforced concrete, used in the triangulated space frame ceilings, also referred to as the 'triagrid system'. Another feature is the bush-hammered off-form concrete walls. Except for the parquetry floors of the upper galleries, all other gallery floors are paved in brown tiles, set out in the triangulated pattern employed elsewhere in the building. The same tile paving extends out over the footbridge to the forecourt of the High Court. Pirelli rubber is used on internal ramps (RAIA 1993). The lower level is paved in grey slate which extends out into the Sculpture Garden. The foyer of the 1997 extension is tiled with grey tiles.

The Gallery was altered from its original structure to include re-roofing with a metal deck; the creation of storage space under the new roof; some galleries have been subdivided; to create new galleries; some wall surfaces have been changed or re-clad; and the bookshop extended.

LANDSCAPE

The landscape brief from the National Capital Development Commission required that the High Court, National Gallery and surrounding landscape become a single precinct in visual terms, with the High Court as the dominant element to be open to views from the lake (Buchanan 2001). The precinct landscape provides the curtilage setting for the monumental buildings. Throughout the precinct landscape are structural landscape and utilitarian elements constructed in a manner so that they form an array of minor features. The precinct extends from the lake to King Edward Terrace and from west of the High Court to the road, the main approach being from King Edward Terrace. The carpark area south of the Gallery is not included in the heritage precinct.

HIGH COURT FORECOURT AND CEREMONIAL RAMP

The forecourt and ceremonial ramp, including the Waterfall by Robert Woodward, were designed as the formal arrival and gathering space for the High Court. The Waterfall is a long rectangular fountain with alternating cascades and pools - its tessellated surface was inspired by columnar basalt formations and is made of Imperial black granite from South Australia. A carpark under the forecourt services the High Court. A car park, installed at a later date to the east of the ceremonial ramp, is for public use (Buchanan 2001).

HIGH COURT PROTOTYPE AREA

This sitting space on the southwest corner of the High Court utilized the prototype or test sample components produced prior to construction of the building. A stepped wall gives access to the area and the concrete pergola is similar in design to that documented for the unfinished restaurant in the Sculpture Garden. The angled blades of the pergola were used to house one of four sets of floodlights for the High Court. The prototype Waterfall which used to be operational in this area was causing injuries to people and was removed in 1999 (Buchanan 2001).

HIGH COURT ROOF GARDEN

A roof garden on the top floor of the High Court was designed for the Justices' private use. A pyramid sculpture, tubbed shrubs, and off-white sloping concrete walls provide a secluded sitting space for contemplation (Buchanan 2001). The former raised beds were removed in 1999 due to moisture leakage.

THE ADDRESS COURT

The large rectangular area between the High Court and National Gallery includes:
1. An axial footbridge, which provides direct access between the two buildings at first floor level. The footbridge visually connects the Precinct with the National Library and anticipates the 'National Place', a vast plaza which was originally planned for the Land Axis.
2. Angled concrete paths and a gravel sitting/gathering area at ground level.

3. An underground carpark which looks out onto the Address Court on one side and gives direct access to the Sculpture Garden on the other side. Plantings on the roof of the carpark were designed to blend in with the rest of the landscape.
4. Mature plantings of native trees and shrubs (mostly of local provenance) which not only act as a foil for the two buildings and provide a strong visual setting for the adjacent Sculpture Garden, but have a significant effect on the microclimate of the Precinct. Visitors walking across the footbridge at first floor level are enclosed and sheltered by the canopy of these trees (Buchanan 2001).

THE SCULPTURE GARDEN (RNE 8/01/000/0424)

The design philosophy for the Sculpture Garden was to create an identifiably Australian (ie Canberra) garden for the display of sculpture and to create a comfortable and inviting landscape which encouraged visitors and locals to explore and linger outside the Gallery. Stopping and resting spaces would be provided, including a kiosk, amphitheatre and an outdoor restaurant. Each piece of sculpture was to have a discrete setting and visitors would be guided through a sequence of outdoor rooms, including platforms chiselled into the large earth berm on the eastern side of the Sculpture Garden. A strong underlying geometry, generated from inside the National Gallery, would be used to set out paths, sculptures and circulation pattern. This would be offset by the informal native plantings which would bring the third and fourth dimensions to the Sculpture Garden in volume, enclosure, dappled light, shadows, movement and change over time as well as birds and perfume (Buchanan 2001).

The Sculpture Garden design divided the area into four gardens which expressed the seasons through flowering. The Winter Garden was to be planted with predominantly winter-flowering native species, the Spring Garden with spring-flowering native species etc. with the idea that outdoor exhibitions could be staged at various times of the year.

The Winter Garden area covers the forecourt closest to the National Gallery entrance which is a sheltered, sunny garden paved with large rectangles of soft blue-grey slate from Mintaro, South Australia. Islands of planting within the paving direct visitors through the first part of the garden with the larger than life figurative sculptures such as 'The Burghers of Calais' by Auguste Rodin, the female nude 'La Montagne' 1937 by Aristide Maillol and 'The Floating Figure' 1927 by Gaston Lachaise, which hovers above a rectangular pool, bringing scale and humanity (Buchanan 2001).

The Avenue extends from the Winter garden out to Lake Burley Griffin. Informal Cooma road pink gravel paved areas lead off from the slate-paved Avenue, inviting visitors to explore. 'Penelope by Emille-Antione Bourdelle gazes down the Avenue towards the lake, to the sides of the Avenue are abstract sculptures 'Ik Ook' by Mark Di Suvero, 'Cones' by Bert Flugelman, 'Number 751' by Robert Klippel and 'Virginia' by Clement Meadmore (Buchanan 2001).

The Spring Garden lies between the lake and the Marsh Pond/Summer garden and includes the first five platforms and a lookout, built of Mt.Mugga bluestone. Based on the proportions of the Golden Mean, these five spaces are smaller and more intimate than those in the Autumn Garden which were intended for larger works. 'Temple Gate' by Inge King, 'Australia No.151' by Richard Stankiewicz and the 'Pukamani Burial Poles' by the Tiwi People are sited here (Buchanan 2001).

The Summer Garden is centred on the secluded Marsh Pond with its dense stands of CASUARINA CUNNINGHAMIANA and fluid lines of water, gravel paving, and reeds, which contrast with the strong off-white concrete walls, paved terrace and angled footbridge. 'Hill Arches' by Henry Moore, the ephemeral 'Fog Sculpture' by Fujiko Nakaya, 'On the Beach Again' by Robert Stackhouse, 'Group of Eight Bronzes' by Robert Klippel and 'Slit Gongs' from Vanuatu inhabit this garden. A temporary restaurant has been set up on the lower terrace of the Marsh Pond. At the time of construction of the Sculpture Garden a permanent outdoor restaurant was included as part of the plan, located on the large terrace on the next level, east of the Marsh Pond. A water feature by Robert Woodward, which links the Autumn Garden with the Marsh Pond, has been covered over on the lower terrace (Buchanan 2001).

The Autumn Garden, above and south of the Marsh Pond, originally was designed to include five large outdoor rooms and a large rectangular pool with floating sculpture. Due to a lack of funds, only the earthworks, part of the water feature (by Robert Woodward) and tree plantings were completed. Although incomplete, the Autumn Garden was included in the listing on the Register of the National Estate for the Sculpture Garden in 1994. The existing gravel paths in this area were not part of the original design. 'To Do With Blue' by Tony Coleing, sited on top of the earth berm, is the only sculpture now existing in the Autumn Garden. Extensions to the eastern side of the building in 1996 resulted in two of the five platforms of the planned Autumn Garden being somewhat compromised (Buchanan 2001).

The planned kiosk and amphitheatre, between the Avenue and the underground carpark, have not been constructed.

PERIMETER LANDSCAPE

Perimeter plantings along King Edward Terrace, Bowen Drive and the Land Axis help to provide a structural and visual framework to the Precinct. The brief required that planting to the lake edge must consist of Poplars and Willows in keeping with the lake edge treatment elsewhere (Buchanan 2001). The GLEDITSIA species in the Gallery's service yard were growing on the site in 1970 (Madigan 2001).

The surface carpark to the south of the National Gallery, although not included in the heritage precinct, was constructed as part of the landscape contract. It was not part of the original design - the Sculpture Garden was originally intended to encircle the whole building (Buchanan 2001). The sculpture ' Pears ' by George Baldessin provides a feature entrance to the car park area. Tree plantings in the carpark are now mature and have a significant impact on the appearance and microclimate of this part of the Precinct.

Designers

Colin Madigan commenced formal studies in architecture in 1937 at Sydney Technical College. He served in the Navy from 1939 and after the war combined experience in the office of David King in building design for hospitals and factories with the college tutorage of Harry Foskett, Miles Dunphy and Jack Torzillo. In 1948 he and Jack Torzillo joined Maurice Edwards in partnership and gained much work from the Joint Coal Board. The firm remained small during the 1950s but worked towards a rationalist approach to design. The firm gained work from the Public Works Department and Madigan designed many schools, the NSW Tourist Bureau building and the Round House at the University of New South Wales. By the early sixties Madigan, along with his partners was designing in the modernist style. After an influential trip to Europe in 1963 Madigan's work demonstrated more attention to the local context. Christopher Kringas principal designer for the firm of Edwards, Madigan Torzillo & Briggs designed the High Court. Kringas died one month before construction of the building commenced. The National Gallery was designed by Colin Madigan. The High Court, National Gallery Precinct is a culmination of Madigan's achievements in public architecture (Taylor 1982). In 1981, the Royal Australian Institute of Architects awarded Colin Madigan the Gold Medal, the Institute's highest accolade for lifetime efforts in the field of architecture.

Harry Howard completed architecture studies at Sydney University and a diploma in town and country planning. As a student and throughout his career he was a convinced modernist. He worked for the modernist architect Sydney Ancher and for many years with Edward Madigan Torzillo. He had a love of native plants which he shared with his friends, the landscape architects Bruce Rickard and Bruce Mackenzie. He was part of a group of talented Sydney architects, landscape architects and designers that had studios at 7 Ridge Street, North Sydney. The expression of Australian design ideals held by the Ridge Street group is now referred to as the 'Sydney School'. In 1996 Howard received the Australian Award in Landscape Architecture, the highest accolade of the Australian Institute of Landscape Architects, for his life's work (Weirick 2000).

Creativity of Design

The Precinct fulfils the design brief which was to emphasise the visual impact of the Gallery and the High Court, their entrance podium and the lake beyond. It also noted that the High Court and Gallery group were to become a single precinct in visual terms with the High Court the dominating feature (Pearson et al 2000).

The external form of the buildings, derived from the function of the internal areas, creates the visual strength of the design. The pattern of the columns of varying heights, the projecting and recessing forms of the off-form concrete shapes and the different building expressions on every building facade is an integrating feature of the design. The Gallery structure and spatial organisation are disciplined by the imposed order throughout of a three-dimensional geometry based on the four sided tetrahedron and equilateral triangle, which also informs the setout of paths and sculptures in the Sculpture Garden.

The High Court and National Gallery design and craftsmanship have been noted by Talyor (1990) as 'the most forthright examples of Australian civic architecture of their decade and in the case of the National Gallery, the most conclusive statement of the ideals and creativity of Madigan.' The High Court of Australia and the Australian National Gallery were awarded the Canberra Medallion by the Royal Australian Institute of Architecture, in 1980 and 1982 respectively.

The design teams from the firms of EMTB and Harry Howard and Associates along with the Director James Mollison developed the design plans for the Sculpture Garden and precinct planting. The Sculpture Garden's design continued the triangular geometry of the Gallery in its circulation pattern, spatial arrangement and concrete elements of bridges and terraces. The selection of local indigenous plants, although informally grouped, have a controlled aesthetic of foliage and colour enframing spaces for displaying the national sculpture collection.

Style

The design style employed in the building is now named 'Late Twentieth-Century Brutalist' described by Apperly, et al (1989). It is considered a pure interpretation of the modernist architectural style. The style developed from using off-form concrete, enabling architects to fully explore the plasticity of reinforced concrete and design buildings to follow function. The Gallery clearly expresses the philosophy of form following function, particularly in the lift tower being expressed as a major architectural feature of the building's southern elevation. The Precinct demonstrates Madigan's great craftsmanship and artistry applying the philosophy of the style. In addition, the Precinct demonstrates the application of the Brutalist style in ceremonial architecture compared with other examples of the style in Canberra where it is used primarily in office buildings.

The style of landscaping of informal, native planting is commonly known as 'Bush' style or 'Australian Native Landscaping' style. In this case, the landscaping material is predominantly species from the local provenance, carefully chosen for flowering times, leaf shape, size and colour, and grouped to provide interludes of sculpture and garden. This was an innovative approach to ecological landscaping.

Aesthetic Quality

The exterior massing of the National Gallery is lower, more articulated and more spreading than the High Court, but read together the bulk of the two buildings is reminiscent of a castle - the ramps, walkways, bridge, large blank walls, window penetrations and monumental scale of many of the internal spaces are also castle-like (Buchanan 2001).

The buildings provide an exciting aesthetic with their projecting and recessing forms, textured off-white surface, and its vast entrance spaces, the verticality of high columns, the great glass wall of the High Court and the openly expressed triagrid ceiling of the Gallery. The aesthetic quality is enhanced by the relationship of the geometric white architectural forms, water, surfaces, the informal plantings of the Sculpture Garden and landscaping, with their predominantly grey-blue hues, fine foliage, dappled light effects and other ephemeral

properties such as birdlife. Throughout the landscape the native trees are carefully grouped for aesthetic effect such as the CASUARINA CUNNINGHAMIANA near the marsh pond, the white trunked EUCALPYTUS MANNIFERA ssp. 'Maculosa', and E. POLYANTHEMOS, E. MELLIODORA, E. AGGREGATA, E. LEUCOXYLON var. macrocarpa and black-trunked E. SIDEROXYLON around the prototype area.

Social Importance

The gallery is important to the Australian public for housing, displaying conserving, curating and presenting the national art collections and for special exhibitions, despite some difficulties with access. The Sculpture Garden is important for displaying the collection of sculptures in an appropriate setting. It is valued by the community and visitors as an outdoor gallery and as a public area used by visitors and local people for musical, theatrical and other cultural and social events. The High Court of the Australia is the symbolic focus of justice in Australia and has been the setting for memorable landmark legal cases.

History

The Parliamentary Zone is the triangular shaped area of land including (new) Parliament House and fanning to the lake. It is an area which contains significant axes and vistas of Walter Burley Griffin's winning design for Australia's capital in 1912, including the avenues forming the Parliamentary Triangle, the Land Axis and the Water Axis (Department of Home Affairs 1913). The concept of the triangular space was to be the focus of government and administration with monumental buildings set in the landscape in the Beaux Arts style with grand vistas. The central land axis runs from Mount Ainslie to the distant Bimberi Peak in the south of the ACT. It is the section of the Land Axis, the vista of Mount Ainslie to Capital Hill that gave the City its central planning design focus with the southern point of the Parliamentary Triangle terminating at Capital Hill and the base of the triangle addressing the proposed lake. Running across the triangle were a series of terraces proposed to house government buildings.
The first buildings in the triangle during the 1920s were the Provisional Parliament House flanked by two Government Secretariat Buildings, East and West Block. They were all designed in a complementary neo-classical style, applied in early Canberra architecture, that became known as the Federal Capital style.

Formally arranged landscaping of trees and gardens were constructed around and in front of the Provisional Parliament House. The Depression of the 1930s and World War II halted development of the zone and in the post war years major Government buildings, the Administrative Block (now John Gorton Building) and the Treasury Building were constructed along with the central water feature.

In 1957 the Government established an authority, the National Capital Development Commission, to direct planning and development of the Capital. Major architectural works were commissioned to independent architects. In the northwestern corner of the Parliamentary Zone, the National Library, designed by Bunning and Madden in association with T.O'Mahoney, was constructed in 1968. At this time a competition was held for an Australian National Gallery with the location of the building in the saddle between Capital Hill, and Camp Hill. The winner of the competition was the Sydney firm of Edwards, Madigan, Torzillo and Partners (Taylor 1990). Colin Madigan was head of the design team. At that time the proposed new Parliament House was on the lakeshore. In 1971, the chief architect of the NCDC, Roger Johnson, proposed a revised plan for the Parliamentary Zone placing a 16 ha (400x400m) square called the 'National Place' within the central lakeshore area. The National Place was to have a major underground car park to serve the new Parliament House, and surrounding cultural institutions including the future High Court and National Gallery. This was to be flanked by the National Library to the west and the High Court and National Gallery to the east, to create a strong axial link between the National Library and the National Gallery.

In 1972 a competition was held for the design of the High Court. This was the first open design competition held in Canberra since the international competition for the plan of Canberra in 1912. The competition was won by Edwards Madigan Torzillo & Briggs. Christopher Kringas was head of the design team. Following Kringas' death in 1975 the design development fell to Colin Madigan. Kringas and Madigan's design style and use of extensive concrete was tested in the Warringah Shire Civic Centre and Administrative Offices at Dee Why, completed in 1973. As the designs of the High Court and National Gallery were vested in the same firm the

opportunity for a consonance between them was high (Taylor 1990). The entry levels were determined by the proposed National Place of the 1971 plan.

The functions of the buildings were very different. The High Court, as the head of the Australian judicial system, required a monumental building, and its design was influenced by the Chief Justice of Australia, Sir Garfield Barwick, who had specific ideas about an appropriate image and the location of spaces within the building (Taylor 1990). The main entrance and southern facing glass wall were proposed to give the High Court an address towards Parliament House to symbolise the relationship of Australia's judiciary and the legislative systems. Art works were commissioned for the interior as well as a sculptural cascading fountain as a feature on the ceremonial entrance ramp.

The Gallery concept was for a complicated building, located in the eastern corner of the Parliamentary Triangle, consisting of varied levels and spaces arranged on four major levels having a structural spatial order based on equilateral triangles. The requirements of the brief and the conceptual ideas were articulated in an open display of structure and structural materials.

The other aspect of the precinct is the landscaping. The firm Harry Howard and Associates was commissioned to undertake the land design with the principal design firm, Edwards Madigan Torzillo Briggs International Pty Ltd (EMTB). The design team for the landscaping consisted of the principal designers Colin Madigan (EMTB) and Harry Howard, along with Barbara Buchanan (Harry Howard and Associates), Roger Vidler (EMTB) and James Mollison (Gallery Director). The water feature of the Marsh Pond was designed by Robert Woodward. Harry Howard had worked with EMTB as an architect and understood the language of their architecture, yet was inspired by the Australian bush and the need to humanise and localise the landscape experience for visitors (Buchanan 2001). The design consisted of Summer, Winter, Spring and Autumn gardens blending into each other. Due to a lack of funds, the Autumn Garden, restaurant, kiosk and amphitheatre were not completed.

Fluctuations in the political and economic climate delayed the begining of the construction of the Gallery until 1973. The Gallery was 'moth-balled' for 18 months to finance the continuation of the High Court. The High Court was completed in 1980 and the National Gallery in 1982.

In 1975 the NCDC abandoned the 1971 Roger Johnson plan for the 'National Place'. This left the precinct 5 metres above the natural ground level and without the connection to a 'national place', Parliament or the National Library. In 1978 the change of plan by the NCDC from a one-way to a two-way road system along with the construction of a surface carpark to the south, meant that most visitors approached the Gallery from the rear of the building (comments by Madigan, AHC Workshop 2001).

In the early 1990s, under the direction of the Gallery Director, Betty Churcher, subdivision of some galleries was undertaken with the insertion of mezzanine floors and changing or re-cladding wall surfaces, in order to create new galleries to suit the exhibitions. Other changes to the building included re-roofing with a metal deck and the office space under the new roof, and extension of the bookshop. A temporary restaurant appropriated the Marsh Pond terrace and, at a later date, an access road and small car-park to service the temporary restaurant were installed.

A new wing, designed by Andrew Andersen, was constructed in 1997 of concrete panels with some use of granite cladding. It is used for temporary exhibitions. The new extension included a courtyard garden sculpture designed and established by the artist Fiona Hall.

A sculpture of a globe by Neil Dawson, hanging over the forecourt area, was destroyed during a storm in late 1998.

The Canberra Medallion was awarded to the High Court in 1980 and the Australian National Gallery in 1982, by the Royal Australian Institute of Architects. The buildings were further recognised by the Royal Australian Institute of Architects in 2001 in their listing of the two buildings for national significance.

Condition and Integrity

2001 - The condition of the High Court building is excellent. The building is well maintained and cared for.

The National Gallery is in good condition, but over its life has experienced problems with water leaks, failed glazing, condensation in winter and a lack of appropriate access for people with disabilities, the elderly and children. A Gallery condition audit by Bligh, Voller Neild (1999) identified a number of shortcomings in the condition of the building and functional spaces.

A review of the condition of the precinct landscaping is provided in the report by Howard and Buchanan (1999), and the report by Buchanan (2000).
A summary of the main points is as follows:

The carpark and access road built behind the Henry Moore sculpture to service the temporary restaurant, is not part of the original design, brings cars into a pedestrian zone and is a visually intrusive backdrop to the sculpture.

The enclosed marquee which houses the temporary restaurant blocks visitor circulation around the Marsh Pond and prevents visitors other than restaurant clientele, from using the lower terrace. The angled water channel (part of the Woodward water feature) has been covered over in the section that dissects the terrace next to the Marsh Pond.

Much of the planting proposed in the original plan to emphasise the seasonal flowering concepts of the Winter, Spring, Summer and Autumn Gardens was never implemented and existing planting needs maintenance.
A number of miscellaneous items such as concrete paving, bins, signs and drains have been introduced over the years, particularly near the Marsh Pond that adversely affect the values of the garden. Furniture in the Sculpture Garden has been allowed to deteriorate.

The prototype fountain from the High Court Prototype Area has been removed.

Location

About 16ha, Parkes Place and King Edward Terrace, Parkes, comprising the area bounded by the alignment of the north-western boundary of Blocks 6 and 8 Section 28, Parkes, the southern shore of Lake Burley Griffin, the northern side of Bowen Place and the eastern and southern boundary of Block 7 Section 29, Parkes, and the northern side of King Edward Terrace. Excluded is the National Gallery carpark, being that part of Block 7 Section 29 to the west of ACT Standard Grid 211583mE.

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Appendix B—HMP compliance tables for Schedule 5A and 5B of the EPBC Act Regulations

This Heritage Management Plan (HMP) for the High Court of Australia and National Gallery of Australia Precinct, located in Parkes, ACT addresses and fulfils the requirements for a management plan contained in the EPBC Act and the *Environment Protection and Biodiversity Conservation Regulations 2000.*

The EPBC Act (s324S) requires the Minister to prepare a management plan to protect and manage National Heritage places. The plan must address the matters prescribed by the EPBC Regulations and must not be inconsistent with National Heritage management principles. The matters to be addressed in National Heritage management plans are set out in Schedule 5A of the EPBC Regulations.

Like National Heritage management plans, the EPBC Act (s341S) requires Commonwealth agencies to prepare a management plan to protect and manage their Commonwealth Heritage places. The plan must address the matters prescribed by the EPBC Regulations and must not be inconsistent with Commonwealth Heritage management principles. The matters to be addressed in Commonwealth Heritage management plans are set out in Schedule 7A of the EPBC Regulations.

Note that Schedules 7A and 7B simply substitute the words 'National Heritage' with the words 'Commonwealth Heritage'.

Schedule 5A—Regulation 10.01C: Management Plans for National Heritage Places

Regulation 10.01C of the Regulations states that:

> *A plan for a National Heritage place, made under section 324S of the Act, must address the matters set out in Schedule 5A.*

The following table lists the requirements contained in Schedule 5A and the relevant sections of this Management Plan that address each listed item.

Regulation Ref.	Schedule 5A—A management plan must:	Report Section
Schedule 5A (a)	Establish objectives for the identification, protection, conservation, presentation and transmission of the National Heritage values of the place;	*Section 1.0 and Section 6.0*
Schedule 5A (b)	Provide a management framework that includes reference to any statutory requirements and agency mechanisms for the protection of the National Heritage values of the place;	*Section 1.5 and Section 5.6*
Schedule 5A (c)	Provide a comprehensive description of the place, including information about its location, physical features, condition, historical context and current uses;	*Section 2.0 and Section 3.0*
Schedule 5A (d)	Provide a description of the National Heritage values and any other heritage values of the place;	*Section 4.0 and Section 1.4*
Schedule 5A (e)	Describe the condition of the National Heritage values of the place;	*Section 4.5*
Schedule 5A (f)	Describe the method used to assess the National Heritage values of the place;	*Section 4.1.1*
Schedule 5A (g)	Describe the current management requirements and goals, including proposals for change and any potential pressures on the National Heritage values of the place;	*Section 5.0*

Regulation Ref.	Schedule 5A—A management plan must:	Report Section
Schedule 5A (h)	Has policies to manage the National Heritage values of the place, and include in those policies guidance in relation to the following:	*Section 6.0*
	(i) the management and conservation processes to be used;	*Section 6.0, Policies 1–2*
	(ii) the access and security arrangements, including access to the area for Indigenous people to maintain cultural traditions;	*Section 6.0, Policy 1.7 and Policy 4*
	(iii) the stakeholder and community consultation and liaison arrangements;	*Section 6.0, Policy 6*
	(iv) the policies and protocols to ensure that Indigenous people participate in the management process;	*Section 6.0, Policy 1.7 and Policy 6.5*
	(v) the protocols for the management of sensitive information;	*N/A*
	(vi) planning and managing of works, development, adaptive reuse and property divestment proposals;	*Section 6.0, Policy 3*
	(vii) how unforeseen discoveries or disturbing heritage values are to be managed;	*Section 6.0, Policy 1.11*
	(viii) how, and under what circumstances, heritage advice is to be obtained;	*Section 6.0, Policy 1.10 and Policy 1.11*
	(ix) how the condition of Commonwealth Heritage values is to be monitored and reported;	*Section 6.0, Policy 7.3*
	(x) how the records of intervention and maintenance of a heritage place's register are kept;	*Section 6.0, Policy 7.4*
	(xi) research, training and resources needed to improve management;	*Section 6.0, Policy 8*
	(xii) how heritage values are to be interpreted and promoted;	*Section 6.0, Policy 5*
Schedule 5A (i)	Include an implementation plan;	*Section 6.5 and Section 6.6*
Schedule 5A (j)	Show how the implementation of policies will be monitored;	*Section 6.0, Policy 7.2*
Schedule 5A (k)	Show how the management plan will be reviewed.	*Section 6.0, Policy 7.1*

Schedule 5B—Regulation 10.01E: National Heritage management principles

The EPBC Act (s324Y) requires National Heritage places to be managed in accordance with National Heritage management principles which encourage identification, conservation and presentation of a place's heritage values through applying best available skills and knowledge, community (including Indigenous) involvement and cooperation between various levels of government. The principles are set out in Schedule 5B of the EPBC Regulations.

Like National Heritage management plans, the EPBC Act (s341Y) requires Commonwealth Heritage places to be managed in accordance with Commonwealth Heritage management principles which encourage identification, conservation and presentation of a place's heritage values through applying best available skills and knowledge, community (including Indigenous) involvement and cooperation between various levels of government. The principles are set out in Schedule 7B of the EPBC Regulations.

The following table lists the requirements contained in Schedule 5B and the relevant sections of this Management Plan that address each listed item.

Regulation Ref.	Schedule 5B—A management plan must address the following:	Report Sections
Schedule 5B (1)	The objective in managing National Heritage places is to identify, protect, conserve, present and transmit, to all generations, their National Heritage values.	*Section 1.0 and Section 6.0*
Schedule 5B (2)	The management of National Heritage places should use the best available knowledge, skills and standards for those places, and include ongoing technical and community input to decisions and actions that may have a significant impact on their National Heritage values.	*Section 6.0 Policy 6 and Policy 1.10*
Schedule 5B (3)	The management of National Heritage places should respect all heritage values of the place and seek to integrate, where appropriate, any Commonwealth, State, Territory and local government responsibilities for those places.	*Section 5.6 and Section 1.4*
Schedule 5B (4)	The management of National Heritage places should ensure that their use and presentation is consistent with the conservation of their National Heritage values.	*Section 6.0 Policies 4 and 5*
Schedule 5B (5)	The management of National Heritage places should make timely and appropriate provision for community involvement, especially by people who: a) have a particular interest in, or associations with, the place; and b) may be affected by the management of the place.	*Section 6.0 Policy 6*
Schedule 5B (6)	Indigenous people are the primary source of information on the value of their heritage and that the active participation of indigenous people in identification, assessment and management is integral to the effective protection of indigenous heritage values.	*Section 6.0 Policy 1.7, Policy 5.2 and Policy 6.5*
Schedule 5B (7)	The management of National Heritage places should provide for regular monitoring, review and reporting on the conservation of National Heritage values.	*Section 6.0 Policy 7*

Appendix C—Social Values Assessment, 2017

C.1 Introduction

As part of the preparation of this HMP, the GML project team undertook consultation with targeted community groups via an invited stakeholder workshop and the wider community through a short online survey.

Separate social values consultation and a survey was undertaken by the consulting team preparing the HMP for the National Gallery of Australia, which was focused specifically on the National Gallery and Sculpture Garden area of the Precinct.

C.1.1 Aim of the Consultation

The aim of the consultation to establish the community views of the High Court of Australia and National Gallery of Australia Precinct with a view to understanding what aspects of the place are important to the community and are held in high regard. The consultation assists in formulating an understanding of aspects or the features of the place that are of significance to the community.

The community's views informed the assessment of the heritage values under National (and Commonwealth) Heritage criteria:

- *(e) the place has outstanding heritage value to the nation because of the place's importance in exhibiting particular aesthetic characteristics valued by a community or cultural group;* and
- *(g) the place has outstanding heritage value to the nation because of the place's strong or special association with a particular community or cultural group for social, cultural or spiritual reasons.*

C.1.2 A Note on Community

As part of the social values assessment for criteria e and g of the criteria – the community who values the place needs to be confirmed and their values examined.

The Australian Heritage Council's guidelines on the assessment of social values identify that a particular community or cultural group must collectively have strong or special associations with heritage places for the place to be considered to have social significance.[cliv] Community groups must have shared values and identities and cannot be simply a professional group or special interest group. An indicator of a community's strongly held values for a place includes continued association, deep sense of ownership or connectedness, ongoing use for events, and a valued representational quality (ie, use of the place to celebrate significant events). The Precinct contains a number of institutions and its location on the edge of the lake leads to a range of user groups in the Canberra community.

C.2 Consultation Process

C.2.1 Workshop

A workshop with stakeholders was held on Tuesday 2 May 2017 at the Griffin Room at the NCA in the Treasury Building. The invited stakeholders included professional groups and community organisations including the Australian Institute of Landscape Architects, Walter Burley Griffin Society, Lake Burley Griffin Guardians, Planning Institute of Australia, Australian Institute of Architects and the National Trust. Members and staff from the institutions within the Precinct and nearby were also invited, including the National Gallery, High Court, National Portrait Gallery, National Library, and Questacon.

Attendance at the workshop was minimal (four people), with apologies received from most stakeholders. The distribution of the survey to all stakeholders prior to the workshop ensured the views of the organisations were still captured (see below).

The workshop comprised an introduction to the project and the Precinct's heritage values, followed by a discussion from participants regarding their views of the place, the special attributes, stories of its past and issues/concerns/aspirations for the future.

C.2.2 Survey

An online survey was prepared to capture the views of the broader community regarding the values of the Precinct, and hear their associations, connections and feelings about the aesthetic character. In addition to general demographic and associative questions, the key questions included:

- What do you consider is special about the Precinct (via a matrix table of statements and how much they agreed/disagreed)?
- Which specific features are memorable, aesthetically pleasing or important?
- What do you like most about the Precinct?
- What events, stories or memories do you have of the Precinct?
- What would you change about the Precinct?
- Is the Precinct difficult to navigate (including cycling/walking/parking)?

The survey took into consideration the survey/questions which were distributed as part of the preparation of the HMP for the National Gallery, and focused on the Precinct more broadly.

The survey was distributed to all stakeholders who were invited to the workshop as well as instructions to circulate to their membership groups, friends of groups, and mailing lists. The survey was also circulated through the Australia ICOMOS mailing list.

C.3 Outcomes

C.3.1 Results of the Survey

A total of 95 responses to the survey were received. Of the responders, 80% lived in the ACT, approximately 16% were from NSW, and the remaining were from Victoria and WA.

The Precinct is regularly used, with 46% of the respondents indicating they visit at least weekly, with a further 17% visiting monthly. Most of the respondents had a long association with the Precinct, with 43% having over 20 years, 23% having 10-20 years, and 19% having 5-10 years.

The main way that people indicated they interacted with the Precinct was as a local visitor to the Precinct or the institutions (75%), or for recreational use (ie for exercise, walking, lake user, picnics etc (63%), or attending events in the Precinct (ie Enlighten, weddings, skyfire etc) (44%). Other less common interactions were by interstate visitors, or as staff working in the institutions or nearby.

The findings of the key survey questions are discussed in more detail below.

C.3.2 Special Attributes

The following attributes of the site were mentioned by numerous respondents as important features of the Precinct:

- a place to walk and relax
- a place to enjoy the vista and ambience
- a safe space for families to enjoy and play in the area
- a place of recreation and to enjoy the outdoors
- a place of national significance from the use, collections, galleries
- the iconic, landmark and significant buildings
- the important buildings/institutions of national and cultural significance
- the trees, colour of the leaves, and the canopy of trees along the bridge
- the connection to the lake
- a place to exercise whilst still being scenic
- a place of special events, activities and celebrations
- the open spaces
- specific sculptures including Baldessin's Pears
- the National Gallery has great landscape and building for the public to engage with
- an important cultural, and social meeting place, and the High Court as a meeting place for all Australians

The key comment that was raised the most when asked what was important about the Precinct was the ability to walk in and around it, either for recreation, socially, during lunch breaks for employees, and for relaxation.

C.3.3 Aesthetics

When asked to identify from a list of specific features in the Precinct that were memorable, aesthetically pleasing or important, 92% of respondents nominated the Sculpture Garden, 82% nominated the lakeside promenade, and 73% said the views within the landscape. Notably, only 25% said the Prototype Building area, and 33% said the Address Court–potentially a reflection of the relative unknown nature of these spaces due to their underuse and limited access.

The survey found that the community strongly agreed that the national institutions contributed to the architectural and aesthetic qualities of the National Triangle. It was described as integral to the symbolism and aesthetics of the Griffin plan.

It also found that the National Portrait Gallery and its landscape setting was generally considered to contribute to the architectural and aesthetic qualities of the Precinct. It was described as sitting well in the landscape and not conflicting with its surroundings.

The Precinct was regularly described as beautiful, and the views, trees, architecture, Sculpture Garden and landscape generally being the most commonly favoured aesthetic features.

C.3.4 Memories

Of the responses received when asked to recollect events, stories or memories of the Precinct, the following were mentioned:

- Enlighten
- Night Noodle Markets
- Balloon Festival
- Theatre performances and concerts (including at the Prototype Building area, during Australia Day etc)
- Centenary celebrations
- Special exhibitions
- 2000 Olympic torch ceremony

C.3.5 Issues

The survey asked respondents to consider things they would change about the Precinct and if the site was difficult to navigate. The key issues raised are discussed below.

High Court to Lake Connection

Many respondents commented on the landscape surrounding the High Court, and particularly its separation/disconnect from the lake. It was identified as being underutilised and were not encouraged to go there. It was noted this area could be improved, with more done with the space, including more seating (and in the shade),

However, many people also enjoyed the open space and specifically requested that no new permanent structures be built in the 'area north of the High Court'.

Function and Access

Function

Aspects of the function of the Precinct which respondents wanted to see changes include improvements:

- to better utilise the space between the lake and the High Court;
- to address the dead space between the High Court and the National Gallery;
- for better and more facilities, including toilets, shade structures, picnic table areas and space for group work and lunch areas for school groups
- for additional functions and services, including places to eat and drink, shops, banks and other amenities;
- for more seating, ie benches to sit on due to considerable amounts of walking;
- to the circulation, including from the Sculpture Garden to the new Australian Garden;
- to the lighting, particularly for night-time and pedestrians;

- for wheelchair access;
- to pedestrian and cycle access between the High Court and National Gallery (on the ground floor), including consideration of a car-free area;
- to signage for wayfinding and carparking;
- to the road system and to increase carparking, however the above ground carparking was also identified as being 'ugly' and should be removed;

Roads and Pathways

Commentary from respondents on the ability to navigate the Precinct included:

- The roads leading into the Precinct were identified as difficult, with the speed humps and trying to enter and exit the loop road leading to potential rear-end accidents.
- The consideration of the Precinct as a car-free zone, and removing vehicular access to Queen Elizabeth Terrace.
- The introduction of pay parking was noted as making it less difficult to find a spot, however also as a deterrent to use, and expensive.
- Parking was identified as difficult for people with a disability, particularly busy when major exhibitions are on, and difficult to find if not familiar with the area.
- The open and unstructured nature of the site was noted as a positive for pedestrians (with some improvements requested through additional wayfinding signage), and as a negative (not intuitive, poor visibility of surroundings).
- The distance between the High Court and National Gallery was noted as 'daunting' for some people and the connection between the institutions 'unnecessarily complicated'.
- The need to separate cycle paths and pedestrian paths was also identified, and that it gets crowded along the lakeside promenade at lunchtime and can be dangerous.

Presentation and Maintenance

Maintenance of the some of the Precinct was commented on, particularly in regard to the Sculpture Garden, with the area being overworked (ie too regular raking of leaves, over-trimmed groundcover, repainted seats).

It was identified that while some upgrades were needed (with recommendations including changing the brown gravel to the original white colour, changing the paint colour of the furniture to silver, cleaning the buildings to remove staining, removing cobwebs etc) that the retention of key features was important.

C.4 Conclusion

The community associated with the Precinct is made up of visitors, staff and the general Canberra and broader population who use the place and hold strong attachments to it. This community values a number of functional and aesthetic aspects of the Precinct, including:

- the importance of the buildings of national and cultural significance;

- the function of the institutions, and their galleries and collections;
- the open access for walking and recreational enjoyment;
- its social aspects as a space where people meet;
- events and celebrations which occur in the Precinct; and
- its aesthetic qualities—with the iconic and landmark architectural buildings and the landscape with the trees and particularly the Sculpture Garden.

The Precinct is a place of exceptional importance and is highly valued by the community.

C.5 Endnotes

[1] Australian Heritage Council, 'Guidelines for the Assessment of Places for the National Heritage List', viewed 19 May 2017 <www.environment.gov.au/resource/guidelines-assessment-places-national-heritage-list>.

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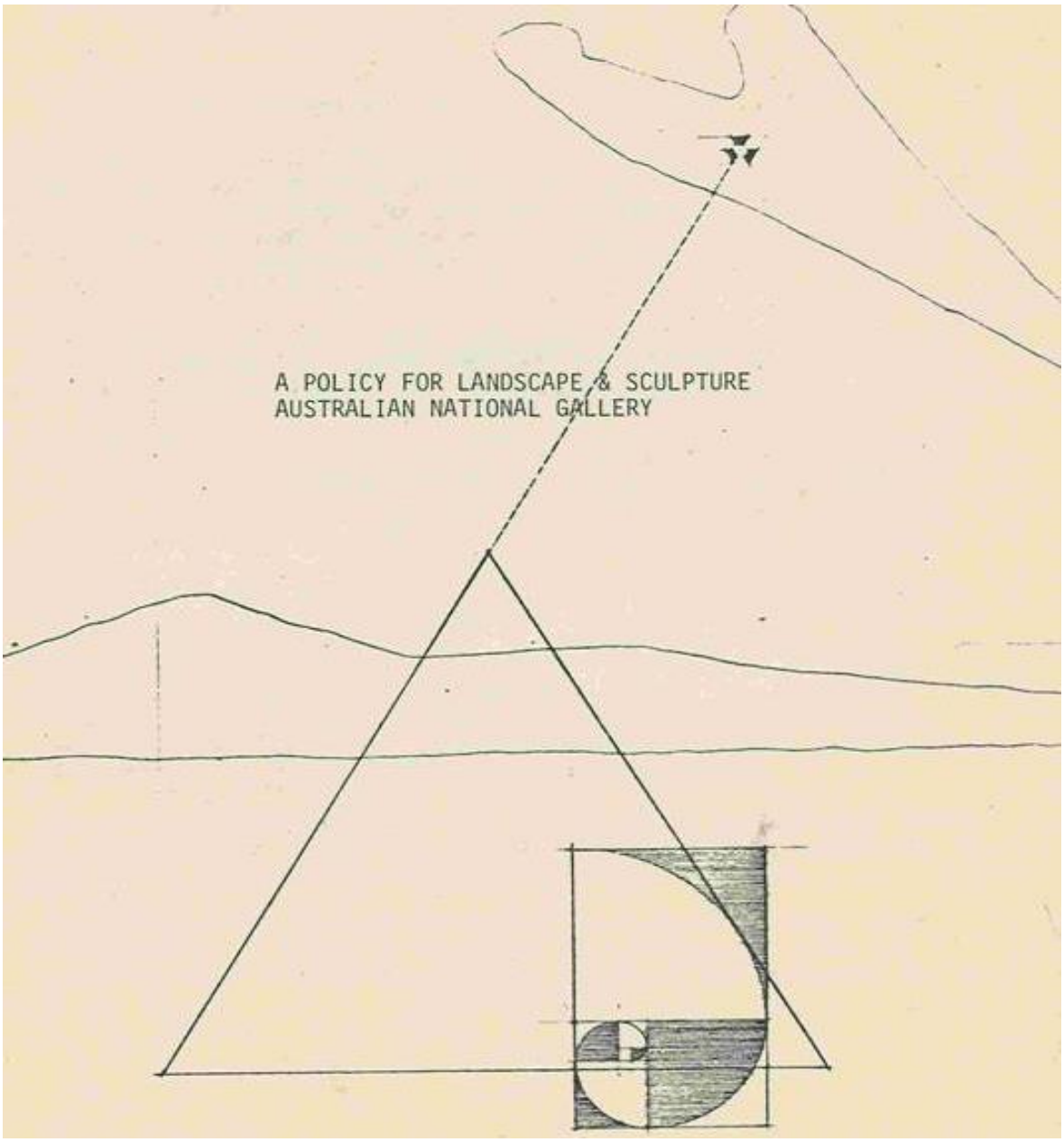
Appendix E—Landscape Design Process

Roger Vidler, Barbara Buchanan, 2003 (Appendix A from the Parliamentary Zone—Arts & Civic Campus, High Court of Australia and National Gallery of Australia Precinct Management Plan, prepared by Dr Michael Pearson, Craig Burton, and Duncan Marshall for the NCA, March 2006.)



The High Court and National Gallery Precinct, Canberra

THE LANDSCAPE DESIGN PROCESS

A Statement by Roger Vidler and Barbara Buchanan

Reviewed by Colin Madigan

September 2003

CONTENTS

INTRODUCTION

In 1987, only five years after completion, the Sculpture Garden was heritage listed on the Register of the National Estate as part of the *Parliament House Vista* – early recognition that the place had significance and value. In December 2001 following a campaign by an older generation of architects and landscape architects, who were concerned about the protection of the buildings and the landscape as a whole, the High Court - National Gallery Precinct was registered as significant within a registered area. This has led to the need for the preparation of a Conservation Management Plan (CMP) for the Precinct buildings and landscape. Few CMPs have been prepared for late 20th century designed landscapes in Australia – fewer still have involved the original designers. This Overview Paper then represents a big step forward for the profession of landscape architecture in Australia and a new development for heritage practice.

This paper aims to document the historical aspects of the design process – the origins, principles and development of the design of the High Court and National Gallery Precinct landscape - as well as identifying the fundamental elements that make it what it is. It is intended as a stand alone document which is attached to and informs the Conservation Management Plan (CMP). We hope that this work will help in a number of ways - to ensure the future integrity of the existing Precinct landscape, to provide momentum for the completion of the unfinished parts of the Sculpture Garden, to provide a framework for future development and to act as an educational tool for students of landscape architecture who want to understand how significant designed landscapes are put together.

The National Gallery site has been described by some newcomers as a “bush block”. They imagine that the building was carefully sited within an existing forest and that the landscape is a natural one. To us, two of the remaining designers of the High Court and National Gallery Precinct landscape, this description elicits a mixed reaction – firstly astonishment, because the site once resembled a bleak and windy moonscape, and secondly, pride, because in our opinion it is a compliment that a designed landscape appears not to have been designed at all. The Precinct landscape is in fact a highly constructed place which took six years from 1977 to 1982 to design and build, and another 10 years to mature. The source of greatest delight to us, however, is the knowledge that the Sculpture Garden has become known as

a place of great tranquillity, even a spiritual place, which has meaning for a wide range of people.

Looking back after 25 years, it is one thing to describe what we, the designers, aspired to and why we made the decisions that we did. It is not so easy, however, to determine why that landscape evokes the response that it does. On reflection we believe that it was the fortuitous convergence of events, personalities and ideas at a time of cultural and economic confidence in Australia. Could it be that the combination of James Mollison's vision of an Australian sculpture garden open to all with Colin Madigan and Roger Vidler's geometric structure and Harry Howard and Barbara Buchanan's expression of the ecology of Canberra and concern for 4-dimensional space and the human condition somehow manages to connect "thought and nature", as Madigan puts it, in a way that somehow resonates with people at a deeper level?

The information included here is based on our own memories supported by drawings, documents and files from the Harry Howard collection as well as sketch plans held by Vidler. Over the years we have watched with dismay the interventions, some proposed, some executed, by other designers to both the Gallery building and the Precinct landscape. Fortunately much has survived and the landscape has managed to mature largely as it was envisaged. We recognize that our recollections are undoubtedly coloured by time and the lens of our individual experiences over a quarter of a century. But we also recognise that as times have changed so have we – with the benefit of maturity, experience and hindsight we are now able to see the potential of the unfinished parts of the Precinct landscape in a clearer, more objective way. We hope that the dialogue now started will continue, and enable a strong contribution to be made to the future of the High Court and National Gallery Precinct.

Roger Vidler and Barbara Buchanan, September 2003

This work has been reviewed by Colin Madigan and his comments have been incorporated.

Harry Howard, who fought for many years to protect the Precinct landscape, died in September 2000.

Two of the three clients for the project, Richard Clough and James Mollison, were interviewed for this paper.

1. DESIGN ORIGINS

The Programme

The High Court and National Gallery Precinct landscape was designed, documented and constructed by the same team of designers in five phases over a period of 6 years:

HCA Forecourt Extension and Prototype Area (1977-80)

HCA Roof Garden (January 1978-80)

HCA and Address Court Landscape, Stage 1 (April 1978-80)

ANG Sculpture Garden, Stage 2 (1978-82)

ANG Surface Carpark (July 1978-82)

The Clients

There were three clients for the High Court and National Gallery project. The principal client was the National Capital Development Commission (NCDC), represented by landscape architect Richard Clough who played a key role throughout. Clough had travelled with Colin Madigan to study sculpture gardens such as the Kroller-Muller Museum in Otterlo, Holland and the Moderna Musette in Stockholm, Sweden (Clough interview, 2002). Interestingly Clough states that he had always had a vision for a sculpture garden in Canberra and had tried to establish one earlier in Commonwealth Park (Clough interview, 2002). During the forecourt extension, prototype area, roof garden and Stage 1 design process the HCA was represented by Sir Garfield Barwick. During the Stage 2 design process for the Sculpture Garden and surface carpark, James Mollison, the first director of the ANG (now NGA), played a vital role. It was Mollison who initiated the concept of a Sculpture Garden and was its driving force throughout the design, construction and establishment period. Mollison and Madigan travelled around the world together to study art galleries and sculpture gardens - according to Madigan, Mollison was “absolutely determined to make the Sculpture Garden the greatest in the world” (Madigan & Vidler interview, 2001). Over a number of years Mollison purchased 17 large international and Australian sculptures and stored them in a warehouse in Fyshwick ready for installation in early 1982 (ANG, Sculpture File).

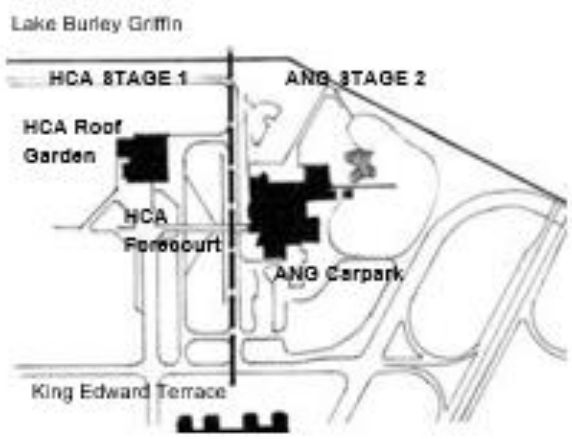


Figure 1

Diagram showing the five phases of design of the Precinct landscape

PLATO MEETS THE BUSH: The landscape design team

The design team for the landscape of the High Court and National Gallery Precinct consisted of principals Colin Madigan of Edwards Madigan Torzillo and Briggs (EMTB) and Harry Howard from Harry Howard and Associates (HHA), working closely with two younger designers, Roger Vidler (EMTB) and Barbara Buchanan (HH and A). John Suprun and Mervyn Dorrough assisted in Harry Howard's office. DESIGN ORIGINS contd

The team collaborated for a period of five years from 1978-1982. All the landscape works in the Precinct (including the HCA roof garden) were constructed by the same contractor, Able Landscaping, a local Canberra firm. EMTB acted as the principal consultant, handling all administrative matters, and Harry Howard and Associates acted as a sub-consultant to EMTB.

Col Madigan brought to the landscape team his extensive experience as an architect in the design and construction of both the High Court and National Gallery and skills perfected over many years dealing with the Canberra bureaucracy and federal government. Madigan created a safe framework within which the rest of the team could design. His powerful personality, deep beliefs in Platonic order and geometry and determination to extend the geometry of both buildings out into the landscape, strongly influenced the overall planning of the Precinct.

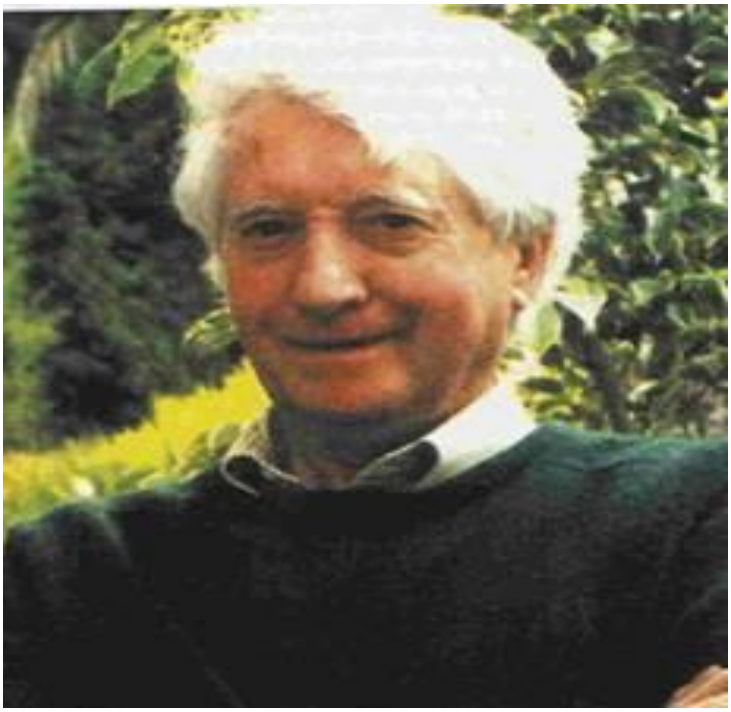
Harry Howard, an architect and landscape architect, was one of the key members of the Sydney Bush School of landscape architecture, a highly charged and influential movement which flourished in the years from the late 1960s to the late 1970s at

7 Ridge Street, North Sydney. Howard and the other prominent members of the group, Bruce Mackenzie and Bruce Rickard were all foundation members of the Australian Institute of Landscape Architects which was formed in 1967. They also personally influenced a large number of younger designers who went on to play important roles in the landscape architectural profession in Sydney.

Howard had worked with Madigan as an architect at EMTB from 1955 to 1965 and was both comfortable and familiar with Madigan's approach to design yet strong enough to inject his own ideas and personality. As a landscape architect with years of experience as a landscape consultant with Lane Cove Council, Sydney, Howard brought to the team an understanding and respect of the *genius loci* of a place, a love of the Australian bush, a deep and intimate knowledge of the spatial and experiential needs of people in external space, and of particular importance for the Sculpture Garden, a highly developed appreciation of painting and sculpture. The display of sculpture in the landscape was of particular interest to him. In 1974 he had visited the Louisiana art museum and sculpture garden near Copenhagen, Denmark and had been greatly impressed by the relationship of buildings to the landscape as well as the display of sculpture. In the HCA/ANG project Howard sought wherever possible to strengthen the inside-outside relationship between the buildings and the landscape. While Howard was involved in all the design decisions in his office he was directly responsible for all the practical aspects of running the project such as liaison with the clients, meetings, coordination and checking of all design and documentation drawings, writing specifications, report writing, correspondence, estimates and the budget. Used to operating a small firm doing local projects in Sydney, the HCA/ANG landscape project, which cost more than $2.5 million at the time, was by far the largest and most prestigious commission of his career.

Roger Vidler had been tutored by Harry Howard while studying architecture at UNSW. Following graduation and travel overseas Vidler worked briefly with Howard before joining EMTB in 1975. It was Howard who brought Vidler to the attention of Madigan. In 1977 Vidler was given the opportunity to be involved in the design development and documentation of the High Court ceremonial forecourt extension, ramp and prototype area and to consult with Robert Woodward on the water cascade. In 1978 Vidler was directed to work with Harry Howard and Associates on the HCA/ANG landscape. Vidler played a key role in designing the basic structure of the Sculpture Garden, including the detailed geometrical

relationships of the sculptures, the general circulation pattern, the design of the earthberm, amphitheatre, outdoor rooms, structures, walls, slate paving, ramps, terraces, the Water Walk and the outdoor furniture. He was particularly interested in the underlying geometry of the landscape which was an extension of the geometry within the buildings - this gave the Precinct what Vidler describes as a “formal” or disciplined structure as opposed to an organic one.



Barbara Buchanan joined Harry Howard at the end of 1977 shortly after finishing her undergraduate degree in landscape architecture at UNSW. Previously she had worked in his office during the holidays. Her thesis on “Roof Gardens” was particularly relevant when in January 1978 they began work on the High Court Roof Garden. When Howard accepted the commission for the HCA/ANG Precinct landscape in mid-1978 Buchanan was made an associate of the firm. Buchanan had input into all aspects of landscape design and documentation but was directly responsible for the planting design and documentation for the whole Precinct and the design and documentation of the Marsh Pond. She was particularly interested in the ecological aspects of the design, of developing a language of planting that extracted the essence of the bush rather than mimicked it, and creating rich, memorable experiences for the people who visited the Precinct.

The Team Dynamics

As people, Madigan and Howard were in many ways cast in the same mould – both were leftist Sydney ‘larrikin’ architects, colleagues and old friends who approached their life and work with a wry sense of humour and astute social awareness. Both Madigan and Howard were passionate about their work and were not afraid to stand up for their beliefs. Both saw the HCA/ANG project as an opportunity to express a truly Australian approach to design. While they were strongly modernist in outlook both Madigan and Howard also believed that buildings should express regionalism and humanity. Both men cultivated the younger designers in their offices in an atmosphere of trust and intellectual and creative freedom.

Despite much common ground between the two offices there was a fundamental difference of opinion regarding the landscape. EMTB's main focus was on the buildings and the built elements of the landscape which involved a strong geometrical approach to the layout and earthforms, while Harry Howard's office was intent on making the external spaces 4-dimensional, human, inviting and relevant to the natural landscape of Canberra. Howard's approach necessitated the planting of masses of indigenous trees which would eventually obscure the buildings and break down the strict underlying geometry. Friction arose between the two offices on a number of occasions but in the end both approaches were accommodated side by side – it is the juxtaposition of precise geometry with informal plantings, order with irregularity and solidity with translucency that today gives the landscape its vitality and strength.

Understanding Canberra as a place

Canberra in 1978 was an orderly and neat city, very different to Sydney which was the design team's home territory. Howard and Buchanan's experience of landscape had been totally shaped by the geology, topography, climate and indigenous vegetation of Sydney. Their perception of the landscape of Canberra, and in particular the Parliamentary Triangle, was that it lacked complexity, spontaneity and life - that it did not reflect the Canberra environment nor have a clear Australian identity. To them it seemed like an empty windswept paddock, not the vibrant heart of the nation's capital. They viewed the evenly spaced plantings of exotic and native trees in acres of irrigated grass as alien in a naturally dry and brown landscape. The Parliamentary Triangle seemed

to be designed as if to be viewed from a moving car, not to be explored on foot. From the outset then, Howard and Buchanan's approach to the HCA/ANG site was quietly rebellious and at odds with the clearly stated landscape principles set down in the NCDC brief. They wanted to create an intimate and detailed landscape that was clearly and unashamedly Australian, a view that visitors would remember and take away with them.

It took many visits in all seasons to get a feel for Canberra; to understand its climate, landform and vegetation; its sense of place. It was obvious that the climate and light quality in Canberra was very different from Sydney - the winters much colder, the summers hotter and the light much clearer and brighter. As it was considered essential that the new landscape express Canberra, not Sydney, many hours were spent at the Canberra Botanic Gardens (now Australian National Botanic Gardens) studying the species, colour, texture and form of indigenous plants with the assistance of the director, John Wrigley. James Mollison also spent some time there observing the plants (Boden 2002). The natural bushland around the edges of Canberra was also studied. Howard and Buchanan drove around the streets looking for examples of successful designed landscapes, examining the local geology and materials, water bodies and their ecosystems. Reference books such as *Trees in Canberra* (1968), *Flora of the A.C.T.* (1976) and the *Growing Native Plants* (1971-78) booklets published by the Canberra Botanic Gardens were invaluable.

Figure 2

Early architectural rendering of the Australian National Gallery (c.1975) from Lake Burley

The Site

In 1977-1978 both the High Court and National Gallery were well underway when Vidler, Howard and Buchanan became involved in the project. The footbridge, ceremonial ramp and forecourt were under construction. Access was possible to the HCA roof garden on the top of the building to gain an overview of the site. All ground level space around the Gallery and Address Court was covered with machinery and building materials so it was very difficult to get a sense of the space around the Gallery. The old Archives Building still existed in the southeastern corner of the site as did a huge stockpile of soil located to the northeast of the Gallery (see Fig. 3). The ground was very compacted over the whole site. A few clumps of existing trees which had been planted earlier by the NCDC edged the lake, land axis and King Edward Terrace and Madigan had incorporated two old exotic Gleditsia tricanthos trees into the service area on the southern side of the Gallery.

The Briefs

HCA ROOF GARDEN

No written brief was issued for the forecourt extension, prototype area, roof garden or the HCA landscape (Stage 1) by Sir Garfield Barwick. Only Madigan consulted with him directly, so Barwick's influence on the design team was much less pronounced than James Mollison's.

HCA LANDSCAPE (Stage 1)

The first meeting between the NCDC and the landscape design team for the HCA landscape was held at the NCDC offices on May 3, 1978. Clough, Madigan, Vidler, Howard and Buchanan were all present at this first meeting. A formal 38 page brief (NCDC, April 1978) was issued by the NCDC which set out their overall landscape design philosophy, design criteria, site analysis, design concepts, plant lists and maintenance requirements for both the Parliamentary Triangle and the Precinct landscape. The NCDC had a long established policy of planting deciduous exotics around the edge of Lake Burley Griffin with a mixture of exotics and natives in the valley floor and natural bush on the hilltops. The brief for the HCA/ANG landscape was explicit about planting – poplars and willows were to be planted around the Lake's edge and a mixture of exotic and native species used between the lakeshore and King Edward Terrace. The landscape was seen by the NCDC as a setting for the buildings and clearly stipulated that open views to the buildings, particularly from Lake Burley Griffin, were to be maintained. A strong visual axis between the Gallery and the Library was to be established as well as a clear view from King Edward Terrace up the ceremonial ramp to the High Court. The NCDC brief stated that the HCA forecourt and ramp had to cater for large groups of people on ceremonial occasions. The Address Court was to provide vehicular and pedestrian access to the buildings, underground parking and planting to be "predominantly deciduous, informally arranged in groups with expansive, relatively open grassed spaces to maintain approach views".

ANG SCULPTURE GARDEN (Stage 2)

From 1971-1975 Bruce Mackenzie and Associates had worked with EMTB to produce the first landscape plan for the Precinct. It had been accepted by the NCDC but was not implemented (see p26). While the

brief issued for the Stage 1 works was quite formal and proscriptive, the brief from Mollison at the Gallery was an evolving one. Although the Sculpture Garden had a very clear purpose, how it was to be achieved was not spelt out by the NCDC. James Mollison's ideas about design were communicated during a series of regular meetings attended by Mollison, the NCDC, EMTB and Harry Howard and Associates from October 1978 onwards.

ANG SURFACE CARPARK

The concept of an "overflow" carpark on the southern side of the Gallery was an afterthought put forward by the NCDC in

July 1978. It was not part of the original brief for the Gallery as the policy at that time was for all carparking in the Parliamentary Triangle to be underground. A two storey underground carpark running from King Edward Terrace to the lake under the Address Court had originally been proposed to service the High Court and National gallery. It was later reduced to a single storey carpark under the central part of the Address Court (Mollison Interview, 2003).

2. DESIGN PRINCIPLES

The following design principles have been distilled from the project and are grouped under three headings – ecological, social and aesthetic principles – in an attempt to define the design team's early holistic approach to the project as clearly and accurately as possible.

ECOLOGICAL PRINCIPLES

Context Canberra is located in the NSW ighlands, 140km inland from the coast. The site occupies the NE corner of the Parliamentary Triangle, adjacent to Lake Burley Griffin and is centrally located in the city.

Environmental history The site was once the floodplain of the Molonglo River, which was cleared for farmland. When Cork Hill (now the Land Axis to the west of the site) was cut away the adjoining lower areas were filled. Further filling and shaping of the site occurred in the early 1960s with the construction of Lake Burley Griffin, which was completed in 1964. Test bores revealed varying types of fill over the site between 0.6m and 2.0m in depth (see Figure 4).

The scale and lengthy construction time of both the High Court and National Gallery meant that the ground surface had become very compacted & impermeable.

Geology Numerous soil tests revealed siltstone and clay at varying depths under the fill. No natural rock formations were visible anywhere on the surface of the Parliamentary Triangle, although rock was close to the surface in the Marsh Pond area. This reinforced our design approach that we would not replicate rocky streams or relocate boulders from other places (as occurred at the ANG in 1991), but rather devise water bodies that were obviously hard-edged and man-made or alternatively, pools of water edged by gravel and reeds.

Climate:

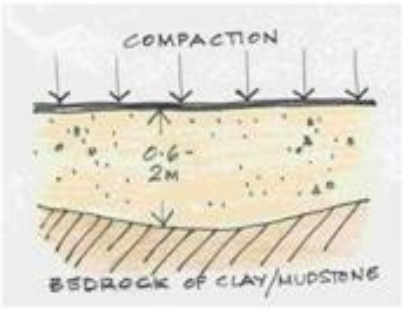
Sun The site was completely exposed to the bright Canberra sun and only the off white buildings cast shadows - the site while under construction was rather like a 'moonscape'. One of the main design aims was to create dappled light and soft shadows so that people would be enticed out of the buildings through extensive plantings of indigenous trees, shrubs and ground covers (see Figure 5).

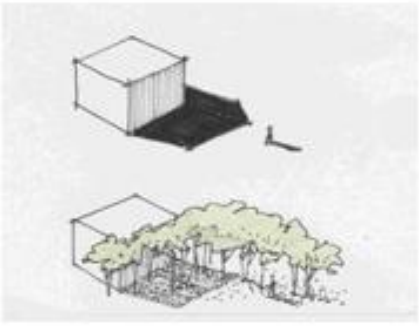
Figure 4 (top) Diagrammatic section through site. showing soil conditions in 1978

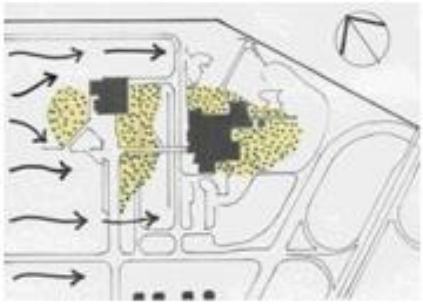
Figure 5 (middle) Diagram illustrating how trees near buildings break up harsh sunlight and create soft dappled shadows. Trees can also create an intermediate zone between inside and outside.

Figure 6 (bottom)

Diagram derived from wind study (*Investigation Report S169-1974)* showing the prevailing NW winds (arrows) and sheltered areas. (shown dotted)







King Edward Terrace

Wind — The site was very exposed to westerly and north- westerly winds which are cold in winter and hot in summer. Wind testing showed that most of the site was unprotected although a few places such as the Prototype Area, the western side of the Address Court and the northern and eastern sides of the Gallery were sheltered (see Figure 6). Creating windbreaks then was critical for comfort levels in outdoor spaces.

Temperature — Very cold winters and hot summers meant that the design had to cater for extremes of

temperature. Being low lying, the Precinct is subject to frosts. To ensure that people could use the Precinct landscape at all times of the year care was taken to design a variety of sheltered spaces, which offered sun and shade and reduced the wind chill factor.

Humidity — Canberra's climate is much drier than the coast so it was recognized that water elements should be incorporated wherever possible to add moisture to the air. The Fog Sculpture is very effective for this reason.

Air quality — The air in Canberra is generally clean and unpolluted making the skies exceptionally blue, bright and clear. This increases the sharpness of shadows and the amount of glare so creating dappled light and shade was considered even more important than in Sydney.

Seasons — The landscape of the Sculpture Garden was designed to express seasonal variations, not using deciduous foliage as generally occurs in Canberra, but through seasonal flowering of native plants. This lead to the development of the Winter, Spring, Summer and Autumn Gardens where each garden would come into flower according to a particular season (see Figure 7). It was intended that while flowers would be present in all parts of the Sculpture Garden at any one time, seasonal flowering would be accentuated in each part of the garden according to the season. Note that seasonal underplantings, which were designed to be implemented once the garden was established, have only been partially carried out.

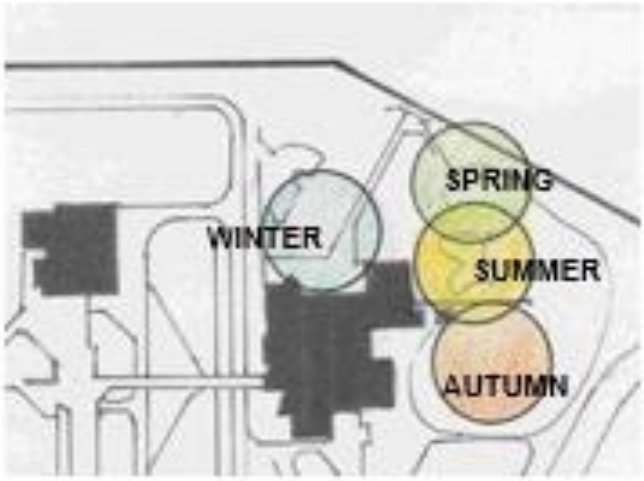


Figure 7

Diagram showing the location of the Winter, Spring, Summer and Autumn Gardens in the Sculpture Garden.

Hydrology:

Surface — All surface runoff from the Precinct is collected in oversized grated pits (which were never intended to be that big) and piped to Lake Burley Griffin. 1 in 100 year flooding from the Parliamentary Triangle was designed to flow through the carpark on the south- eastern side of the Gallery. This event determined the contouring of the carpark and the gap in the earthberm which allows water to escape to Lake Burley Griffin in times of flood (see Figure 8).

Marsh Pond — The concept of using the Marsh Pond to collect, store and recycle stormwater runoff was considered initially but it was decided that Lake Burley Griffin was better suited for water storage and that the Marsh Pond and other water features should have a separate reticulated system using mains water. The water supply to the Marsh Pond was intended to come from a large rectangular pool in the Autumn Garden above (the source there today is a small triangle). Water flows down the wall through the Water Link, runs across an open channel in the terrace, now covered over, and then flows into the Marsh Pond (see Design Development p37).

Topography The Parliamentary Triangle sloped very gently to Lake Burley Griffin and the Precinct site was visually quite flat and exposed. A large mound of soil had been stockpiled on site for the construction of an earthberm on the eastern side of the Sculpture Garden as part of Bruce Mackenzie's earlier landscape plan for the site. This earthberm concept was incorporated into the new design as a way of deflecting traffic noise and providing enclosure to the Sculpture Garden. The first floor entrance levels of both buildings are 5.0 m above natural ground with a set down at the front of the Gallery which created enclosure and shelter for the Winter Garden. The landscape design aimed to maximise and reinforce these ground level changes to create a variety of experiences and spaces as well as improving the microclimate. The siting and contouring of the Marsh Pond was carefully manipulated to ensure that it sat down low in the landscape and did not look artificial.

Figure 9

The Sculpture Garden during construction, June 1982

(Photo by B. Buchanan, Harry Howard Collection)

Figure 10. Diagram showing location of native plantings in the Precinct (hatched) with exotic plantings to the north of the High Court and along King Edward Terrace (dotted)

Soils The natural topsoils on the site had long been buried by compacted fill from various sources during earlier earthworks in the Parliamentary Triangle. Tree growth was therefore considered to be unpredictable so it was decided that 300 mm of imported soils were needed to provide a suitable growing medium in all planting areas and 150 mm of imported soil for all grass areas once the top layer had been thoroughly ripped.

Flora In Stage 1, around the HCA, the NCDC gave a clear directive that poplars and willows were to be used along the lake's edge. In Stage 2, with James Mollison's support, we were able to convince the NCDC that indigenous trees should Edward Terrace be carried right down to the lake's edge. Today, the plantings on the northern and northeastern sides of the HCA do not have the light qualities or the coherence of

the Sculpture Garden, and their bright green foliage and solid shadows set this area apart from the rest of the Precinct (see Figure 10). Because of the extremely harsh growing conditions on the site it was not known what would be able to grow there, so the planting design aimed at first establishing a sturdy framework of indigenous species from the Molonglo valley, which would modify the microclimate and provide a strong planting framework.

This was to be followed up by plantings of more delicate species once the growing conditions were suitable. Understorey plants included both local and NSW species which would give a wider choice of seasonal flowers. Tube stock and small plants were used initially as they could cope best with poor soils and high winds – the super advanced trees that Mollison had installed in 1982 did not fare well. Plant species were to provide biodiversity, as a food source for birds and to be self-seeding or self-generating wherever possible. (See also choice of plant species based on social reasons, p.16 and aesthetic reasons, p.19). Cues were taken from the bush about plant spacings, groupings and the intermixing of species but the final planting design is an invented or abstracted version of the Canberra bush, not a copy. The Marsh Pond was originally designed as an ecosystem with local species of reeds, rushes and aquatic plants. The first set of working drawings for the Marsh Pond show a clay lining, but this was replaced by a bituminous concrete lining which would allow the pond to be cleaned out by machinery on a regular basis.

Indigenous

Fauna

No indigenous fauna were present on site initially. The planting design aimed to attract native birds and one year after the Sculpture Garden was completed the gardener Rod Anderson noted 47 bird species in his report (Anderson, 1983). It was hoped that insects and small animals would find their way to the new landscape. The Marsh Pond was stocked with local species of fish and snails in order to

establish a self-sustaining system but we are uncertain how long or well that system worked.

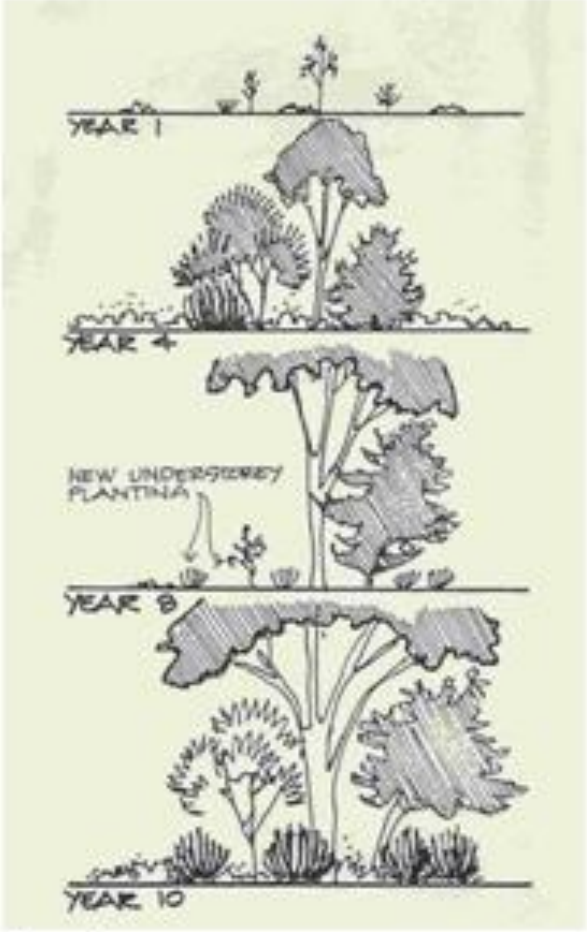


Figure 11

Diagram from the *HCA/ANG Maintenance Manual, June 1952*, illustrating the design intent for replacement planting over a period of 10 years

Materials

Materials were chosen to be high-quality, long-lived and replaceable. It was recognized that local materials should be used wherever possible to help give the landscape a strong sense of place. A local crushed granite gravel, “Cooma Road Pink” (supplied by Readymix), which was the same as that used in the buildings, was used in the porous gravel paving, as an aggregate in the washed concrete paving and for all external structures. The porous gravel paving designed by Howard was based on the “en-tout-cas” system used in tennis courts. A drainage layer connected to the underground stormwater system underlies

layers of gravel which are graded from coarse at the bottom to fine on top. This ensures that the fine gravel surface is kept firm and dry. Local Mugga bluestone was used in the low stone walls in the Spring and Summer Gardens. The brown tiles used in the Gallery and HCA forecourt, ceremonial ramp, footbridge and steps in the Spring Garden were PGH Eureka Ceramics produced especially for both projects. The two materials which are not local are the slate paving used in the Winter Garden and Avenue which comes from Mintaro, Adelaide and the fine creamy white paving around the High Court which is Italian Aurisina marble.

Energy The Precinct landscape was designed to be more energy efficient than other areas of similar use in Canberra. Reduced lawn areas meant less irrigation and less fuel for mowing, and the indigenous plantings were chosen to reduce watering and the use of fertilizers and pesticides.

SOCIAL PRINCIPLES

Social context The High Court and National Gallery represent two very important social institutions in Australia – the Law and the Arts. The Precinct landscape was designed as an egalitarian place of great legibility (see p.21).

Cultural history Regrettably no study was made of the Aboriginal history of the site nor of previous uses by Europeans, an obvious omission in the design process.

Ownership In May 1980 it was agreed that while the HCA and ANG would manage their buildings the City Parks Authority (CPA) would maintain the landscape. The Sculpture Garden was considered a special case because of the need for liaison between the ANG and CPA with regard to the maintenance of the sculptures, so it was agreed that the CPA would provide a permanent gardener who would work closely with the ANG (EMTB, 1980). This system

worked very well in the early years after opening. While delineating the boundaries between the HCA and ANG was never considered, fencing of the Sculpture Garden for security reasons was raised a number of times during the design process. Fortunately, in our opinion, it was never acted upon.

Identity The Precinct landscape was to be perceived as a single entity with no definition of boundaries, an inviting, relaxed atmosphere and a strong sense of Canberra. The HCA was perceived as the dominant building in the Precinct, rather like "a small village with its church dominating" (Howard, May 1978).

Use The Precinct landscape was designed to cater for a wide a range of people and a diversity of passive uses - viewing sculptures, walking, cycling, sitting, gathering, outdoor eating and events such as musical and theatrical evenings. There would be no discrimination about who should use the site. The Sculpture Garden's clear purpose was to display sculpture and cater for outdoor Gallery functions while the HCA forecourt and ceremonial ramp was designed to provide a large scale ceremonial space for occasional events. The Address Court was designed to act as an introduction to both buildings and a gathering, resting and orientation area for visitors. The eastern side of the High Court was designed to accommodate the arrival of vehicles but the landscape to the north and west of the High Court building had no clear social purpose – it was simply to act as visual foil to the building, allowing clear views to the building from Lake Burley Griffin and the city axis.

User participation Although Sir Garfield Barwick was involved to a limited degree in the design of the HCA landscape, James Mollison and his sculpture curatorial staff took a very active role in the design of the Sculpture Garden and positioning and installation of the sculptures.

Comfort User comfort was a prime concern considering the climatic extremes of the site in 1978. It was considered essential to modify the microclimate of the site to make it sheltered, inviting, warm in winter and cool in summer.

Facilities Provision of outdoor eating facilities, toilets, furniture and an amphitheatre were considered essential to make the Precinct landscape usable and lively. Of the facilities designed and documented only the toilets in the Sculpture Garden were completed – the proposed café overlooking the Marsh Pond, the amphitheatre and kiosk still await completion (see Figure 12).

Accessibility The Precinct landscape was designed to be open to all members of the public, free of charge, 24 hours a day, 365 days per year, so lighting and security at night were an important design consideration. All parts of the Precinct landscape were designed to be accessible by wheelchair. The lack of direct access from inside the NGA building to the Sculpture Garden was the result of security restrictions and was recognised very early in the design process as a severe design constraint. Although easy physical access exists from the underground carpark, the Lake (by ferry), the Land Axis and King Edward Terrace, and visual access is possible from the Water Gallery, the physical separation of the Gallery and the Sculpture Garden means that new visitors are sometimes unaware of its existence.

Circulation & wayfinding Circulation throughout the Precinct was carefully designed to guide visitors through the various spaces in a purposeful yet unobtrusive way (Howard, May 1978). The “figure-8” circulation pattern in the Sculpture Garden allowed for short and long journeys and the combination of hard paved surfaces and gravel allowed for both direct and indirect routes.

Safety & Security Originally the Sculpture Garden was constructed with two guard houses for night patrolmen. With the introduction of surveillance cameras however the guard house near the Marsh Pond was adapted for a restaurant and the one near the amphitheatre (originally the kiosk site) became a storage area.

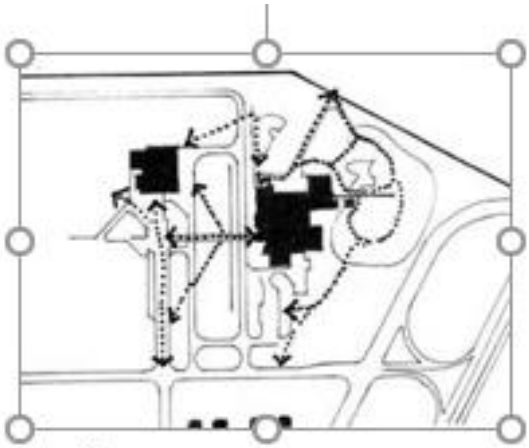


Figure 13

Pedestrian circulation pattern within the Precinct

Maintenance The Precinct plantings were designed to be less labour intensive than other parts of Canberra although Clough stated that the different planting strategy employed there required specialist skills within the NCDC compared to the rest of Canberra (Clough, 2002). It is worthwhile noting again however that the employment of a permanent gardener there in the early 1980s seemed to be very effective. As maintenance of the slate paving has proved to be problematic over time, we believe it should be conserved in the existing area but not extended in any new areas. Paving options for any new areas should, we believe, explore variations of the existing materials rather than introduce new ones.

AESTHETIC PRINCIPLES

Aesthetic The design of the HCA and NGA Precinct

Context landscape was an attempt to bring back to the heart of Canberra and by extension, the heart of Australia, a truly Australian landscape, which was in direct contrast to the rest of the Parliamentary Triangle. It strongly reflects the aesthetic values held by Harry Howard, a modernist and one of the leaders of the Sydney Bush School of landscape architecture (see p.6). In their own way Howard an Buchanan wanted to challenge the prevailing views about landscape in Canberra, which called for order, exotic plants and an international aesthetic.

Scale Creating human scale in such an open (in 1978) and monumental landscape was one of the most difficult design challenges. One study in the Schematic Sketch Studies (Howard, May 1978) which related the Precinct landscape to various well-known external spaces illustrates this concern for scale (see Fig. 14). Howard's experience in Sydney had been that extensive tree plantings of indigenous species were the quickest and most effective way of achieving human scale. Trees had the additional advantage of providing shelter, shade, spatial definition, movement, habitat and were very cost effective. The scale and proximity of the sculptures in the Sculpture Garden was seen as another very significant way of creating human scale in the landscape.

Space The Precinct landscape was not only designed spatially, in three dimensions, but also in four dimensions, incorporating time. The landscape was seen as a dynamic one where the understorey plantings would constantly change, sculptures would be added or moved, sidetracks throughout the gravel paving would evolve, even the uses of the spaces could change over time as new ways of perceiving sculpture evolved. The aim was to provide a strong geometrical framework using various combinations of earthberms, low bluestone walls, white concrete walls, pavements and indigenous tree plantings within which these changes could occur. Trees were considered the most important element of the planting design because of their long-term contribution to the structure and spatial definition of the landscape.

Geometry The geometry of the HCA Forecourt extension and Prototype Area is derived from the 45 degrees geometry of the HCA, while the geometry of the rest of the Precinct landscape is derived from the NGA's geometry, 30 and 60 degrees.

Proportion Within the Spring, Summer and Autumn Gardens the proportions of outdoor rooms are based on the 1:1.618 ratio of the golden mean (see p.29 Design Development). Timber edging,

low walls and paving once defined these rectangular gravelled spaces. Over time however, the “rooms” in the Spring Garden have become over-grown and reduced to tracks. While rigid adherence to a rectangular shape was never intended, removal of vegetation is now necessary to restore the original proportions and shapes of the original “rooms”.

Sequence of As occurs inside both buildings, “breakout

across the footbridge to the ANG. In the Sculpture Garden the designed sequence of spaces starts with the Winter Garden, moves down the Avenue to the lake, turns right back into the Spring Garden, zigzags through to the Summer Garden (and Marsh Pond), finally reaching the Autumn Garden. From the earliest schemes proposed by Bruce Mackenzie in 1975 (long before the surface carpark was imposed onto the SE corner of the Gallery), it was intended that the Sculpture Garden would wrap right around the building (see Figure 16). This meant that a visitor would proceed south from the Autumn Garden and come out near King Edward Terrace. In this way all of the sculpture collection could be viewed in a logical sequence and visitors would not be confused. It was also envisaged that the Address Court would act as a continuation of this circuit – that sculptures placed in the Address Court would serve as an introduction to the Gallery’s collection.

Sculpture Display

The major sculptures are set out according to the triangular grid which underlies the geometry of the landscape (see p.38). The figurative sculptures in the Winter Garden, such as the Rodins and Maillol, were designed to be viewed as a group. It was intended that they be viewed up close but not touched, so were placed in islands of planting which float in the slate paving. This concept was derived from the sculpture court at the Museum of Modern Art in New York. Planting around the base of these sculptures was intended to be simple, low and discrete, preferably of one species (such as *Astartea fascicularis*) rather than a mixture of species. The spaces for the display sculptures

in the Spring, Summer and Autumn Gardens were designed to be discrete and enclosed, so that each sculpture could be viewed individually. The “rooms” of the Spring Garden were designed for small to medium size sculptures while the larger “rooms” of the Autumn Garden were designed to display larger works. Grass was not considered a suitable surface for sculpture display because of pedestrian wear and tear and the problem of mowing – only the Meadmore is displayed on grass. Gravel paving was seen as a fluid surface which allowed free movement around sculpture and required little maintenance. It was intended that leaf litter and Casuarina needles would in time provide another pleasant ground surface for sculpture display.

Form: The massive, white, strongly sculptural forms of both buildings called for an equally strong, yet contrasting landscape.

Ground Modelling: The ground modelling is strongly geometric in principle but in reality understated – in most cases it disappears entirely under plantings. The ground modulation was seen as a means of reinforcing the circulation pattern, directing visitors, creating various display spaces at different levels and creating shelter and enclosure, not as an end in itself. Care was taken to ensure that level changes and slopes appeared “natural”.

Plants: The misshapen tree trunks and irregular groupings of trees and shrubs were consciously designed in counterpoint to the massive white walls. Trees were planted as close as 300 mm

to create the appearance of multi-stemmed trunks – in the early years tree stems were broken off purposely to induce clumping. Plants were carefully selected from indigenous and NSW species, with few cultivars, for form, colour, leaf shape and flowering time. Foliage was restricted to small to medium sized leaves, simple or compound, with no fleshy or oversized leaves (see sample of original plant list p.40). Plants were to be allowed to take on their natural form and be allowed to compete as they do in the bush. Regular pruning, shaping and thinning out were to be avoided except where views or vistas were to be maintained. In these areas careful removal of a branch or two may be all that's needed but in some cases the planting of a more suitable plant may be necessary to avoid regular pruning. Self-seeding and regeneration should be allowed to occur where it doesn't infringe on views. The planting was designed to create an interesting backdrop to sculptures but not to be in competition with them.

Figure 19 (top)

Perspective of the Avenue looking towards Lake Burley Griffin by Richard Goodwin. (Harry Howard Collection)

Figure 20 (middle)

Perspective by Richard Goodwin of the vista to the Meadmore from the Winter Garden, now blocked by foliage. (Harry Howard Collection).

Figure 21 (bottom)

View of the Winter Garden showing the layering and light quality sought by the designers. (Photo by Harry Howard)

Movement Movement was an important design principal because it can transform a static space into a lively one. Foliage moving in the wind, moving shadows, moving water, clouds reflected on water, fog and birds – all were seen to add life and visual interest.

Sensual The design aimed to stimulate all the

qualities: senses in a variety of ways:-

Water: Water is a fundamental design element because of its impact on all the senses – sight, hearing, smell, touch, taste and emotions – and as a source of relief in the hot, dry climate of

Canberra. The design aimed to introduce water in its many forms, not by imitating nature but by abstracting it. Lake Burley Griffin, which is incorporated into the design by a direct connection between the Gallery and the lake (the Avenue), offers visitors the experience of a wide, open expanse of water. The Marsh Pond provides a secluded, intimate space with still dark water, reeds and haunting fog. A rectangular pool in the Winter Garden serves as a shimmering black base for the Lachaise sculpture and the two waterfalls, by Bob Woodward, one on the ceremonial ramp of the HCA and the other between the Summer and Autumn Gardens, display cascading water. A large rectangular pool, designed for the Autumn Garden but never constructed (see Fig. 43)was intended to create a dark plane of water on which to display sculpture and act as a focus for this part of the garden.

Touch: Through textures such as that of different materials, plant foliage and bark; the feel of fog droplets on the skin.

Sound: Wind through Casuarina needles and other foliage, bird calls, the crunch of gravel underfoot.

Smell & Taste: Flower perfumes, the smell of food and coffee from outdoor eating areas.

Emotions: Delight, tranquillity, mystery and surprise.

Visual qualities: The design incorporated a number of views and vistas (see Figures 19 & 20) which would help visitors orientate themselves, increase the sense of depth of the landscape, give glimpses of the lake and increase the level of surprise and mystery. Some of the vistas and outlooks which have now become blocked by foliage could be easily restored by selective pruning.

Views & vistas

Light & shade The breaking up of strong sunlight to form soft shadows and create translucency is a critical design principle which was achieved throughout most of the Precinct using indigenous tree and shrub planting. All planted areas were designed to have layered foliage with tall tree canopy as the top layer, small tree and tall shrubs as the middle layer, and low shrubs and ground cover plantings as the lowest layer. Shrubs or ground covers were never intended to be in full sun without tree canopy except perhaps in planter boxes or at the base of sculptures. In our opinion the dense shade and bright green colour of the exotic trees in the High Court area, particularly *Platanus spp*., are not nearly as desirable as the more subtle light qualities that occur in the Sculpture Garden. Although *Populus alba* is an exotic, its foliage, bark and form blends much better with the Eucalypts than the *Platanus spp*.

Colour & Tone Materials and colours were restricted in number for simplicity and coherence. Smooth brown tiles, pink/ cream gravel, smooth grey slate and cream exposed aggregate concrete are the main paving materials, repeated in different ways. The colour palette of foliage was restricted to dark greens, grey greens and olive greens and bark colours to warm creams, light and dark greys with touches of pale ochres and salmon. Flowers were selected for colour, size and flowering time (see Design Development p.40) with a preference for small flowers in shades of red, yellow, white, blue and purples

that are found naturally in the bush, rather than the showy flowers of cultivars.

Complexity — The design aimed to achieve a balance between visual complexity and simplicity – enough complexity to appear rich and interesting, yet with an overall simplicity which does not compete with the sculptures. The Address Court is not as complex as it could be – the original intent was that sculptures would be placed in the Address Court to give life and as an introduction to the Gallery adjacent. The western side of the High Court has always been too open and empty - scope exists here to introduce other buildings, plantings and activities which would enliven this part of the landscape.

Legibility — The design consciously aimed to create a cohesive landscape that reads as a single entity. The Sculpture Garden, the central part of the Address Court and the surface carpark are the most complete and legible because of the consistent use of native plant species, the repetition of materials, the strong sense of enclosure and spatial definition. The weakest parts of the Precinct, such as the northern end of the Address Court and the western side of the HCA and Ceremonial Ramp, do not have the same cohesiveness and should, in our opinion be progressively redesigned to be consistent with the Sculpture Garden and Address Court.

3. DESIGN DEVELOPMENT

Introduction

The design development of the Precinct landscape began in 1975 with consideration of the impact on the Ceremonial Entrance Forecourt to the High Court by the abandonment of the Roger Johnson plan for the National Place. At this point in time certain external elements had been defined - the National Gallery's set-down concourse including the path to the lake, ramps to the underground carpark and service and prototype area, the slate sculpture court and the cooling tower to the south east. The pedestrian bridge joining the Gallery to the High Court Forecourt, the one-way loop road which delivered people to the main entry on the western side of the National

Gallery and the Forecourt and Ceremonial Ramp were well established.

The High Court had been conceived symbolically as a sentinel bastion on the northeastern corner of the National Place with a direct relation to Parliament House, whose laws it would test against the Constitution (see Figures 22-23). At that time the new Parliament House was sited on Camp Hill behind the Provisional Parliament House. The National Place determined the formal relationship between the High Court and National Gallery as well as the cross-axial connection between the National Gallery and the National Library. At a prosaic level it had set the entrance levels to both buildings five metres above natural ground. The abandonment of the National Place removed the formal logic that established the entrance level to both buildings and the Ceremonial Ramp approach to the Forecourt.

HCA Forecourt Extension and Prototype Area

1975-1978

With the abandonment of the National Place the design of High Court Forecourt had to be rethought. It was not until 1977 however, when Vidler became involved, that the external works were fully resolved. The Forecourt Extension, or Parkes Place East as it came to be known, was extended west to produce a larger space, wind spoiler forms were introduced in the southwest corner, the ceremonial ramp waterfall was introduced and the level difference between the Forecourt and the Land Axis was reconciled by an irrigated grass bank (as opposed to the dryland grass beyond), which diagonally linked the Ceremonial Ramp and the retaining structures that defined the northern edge of the Forecourt.

Figure 22

The National Place proposal. (from Roger Johnson's ***Design in Balance***, 1974)

Figure 23

Plan of the Parliamentary Triangle showing the National Place in the centre. (from Roger Johnson's ***Design in Balance***, 1974)

Details of this work are given in the "Forecourt Extension Design Report", September 1977, including a description of the 45 degree geometry which extends outside the building from the central circular column in the major public entrance hall, and the prototype area which incorporated the wind spoilers into a permanent structure on the northern edge of the Forecourt.

One of the first inputs by Harry Howard and Associates (HHA) in the HCA landscape concerned the location of tree planting holes and choice of tree species in the Forecourt Extension. *Casuarina cunninghamiana* was chosen because of its columnar form and dark green foliage but on reflection this species was not the best choice because of the restrictive ground conditions and the fact that these trees normally grow in low lying areas beside rivers. Consideration could be given

to replacing the area of tile paving around the trees with gravel, which would allow the tree roots to spread, help break up the large area of tile paving and allow the accumulation of Casuarina needles at the base of the trees.

EMTB saw the developed High Court prototype area as a gateway to a garden associated with the High Court. Plans of the prototype area dated February 1979 (HCA Stage 1 Documentation file, Harry Howard collection) by Vidler puts forward a concept for a formal maze garden adjacent to this area. The *Parliamentary Zone Development Plan 1984* (see Figure 24), which was prepared later by EMTB with some early input by HHA, explored the potential of siting a building to the north west of the High Court and the development of a walled or formal garden entered from the prototype area.

The Forecourt Extension earthworks and construction was carried out as part of the HCA building contract. At the same time the design for the cascade on the Ceremonial Ramp was refined and developed by Robert Woodward. A fully operating prototype of the cascade and adjoining paving were built in the prototype area. The cascade prototype provided a pleasant water feature in that space for many years but sadly it was demolished and the area paved over.

HCA Roof Garden 1978- 80

In January 1978 HHA accepted the commission to act as landscape consultant for the High Court roof garden project. This was Howard and Buchanan's first introduction to Canberra and acted a precursor to the HCA and ANG commission which followed. At this time the roof garden was already under construction. On the top floor of the building and adjoining the justice's common room, the roof garden had been designed by EMTB as a private outdoor space for the judges. A pyramid structure, which was a symbol of the geometrical principles used by EMTB in the High Court, covered a sheltered sitting area and created a place of contemplation. The strongly angular raised planting boxes had sloping sides which were clad in white concrete panels to match the floor paving. The roof space was exposed to full sun and the prevailing NW winds.

HHA's first contribution to the project was to persuade EMTB to install a protective glass wind screen along the NW face. They also prepared studies which showed how shade trees could break down the harsh light of the roof space and create a green and inviting outdoor space. Additional tubs for trees were introduced to break up the expanse of white paving and the geometry of the raised beds. These concepts were

presented to the client in preliminary sketches in February 1978 (Howard, Feb. 1978) and were accepted (see Figs. 25–27).

Much time was spent researching suitable plant species that would perform well under the harsh growing conditions. Super advanced plants were especially grown in the City Parks Yarralumla Nursery but as they were not up to standard at the time of planting substitutions had to be purchased from Sydney. In April 1980 a mixture of deciduous (Gleditsia ‘Shademaster’ and Ulmus parvifolia) and evergreen trees (Melaleuca armillaris) were installed, along with an understorey planting of native shrubs and ground covers. The planting grew well for many years but was removed in recent years because of problems with leaks in the roof.

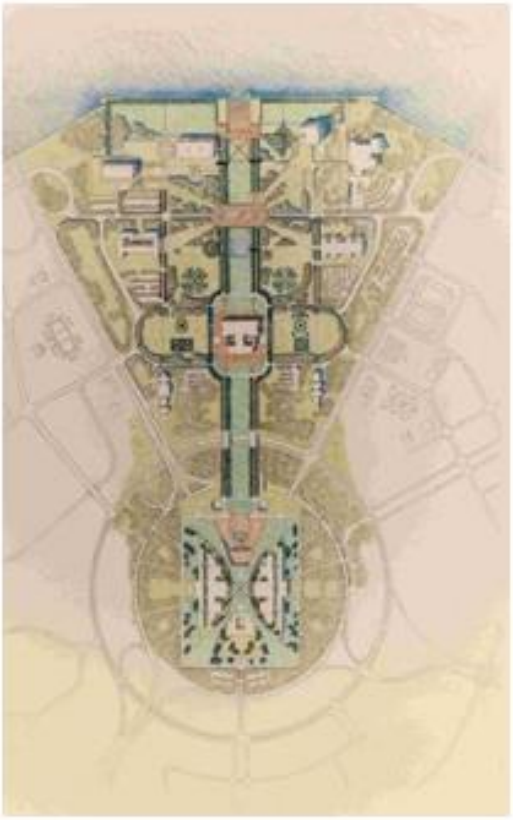
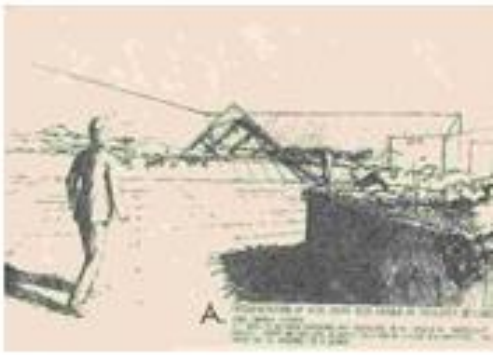


Figure 24

Parliamentary Zone Development Plan 1984 by EMTB. (Harry Howard Collection)



Figures 25 & 26

Before and after sketches of the HCA Roof Garden showing impact of small tree plantings on the space, Feb. 1978 (Harry Howard Collection)

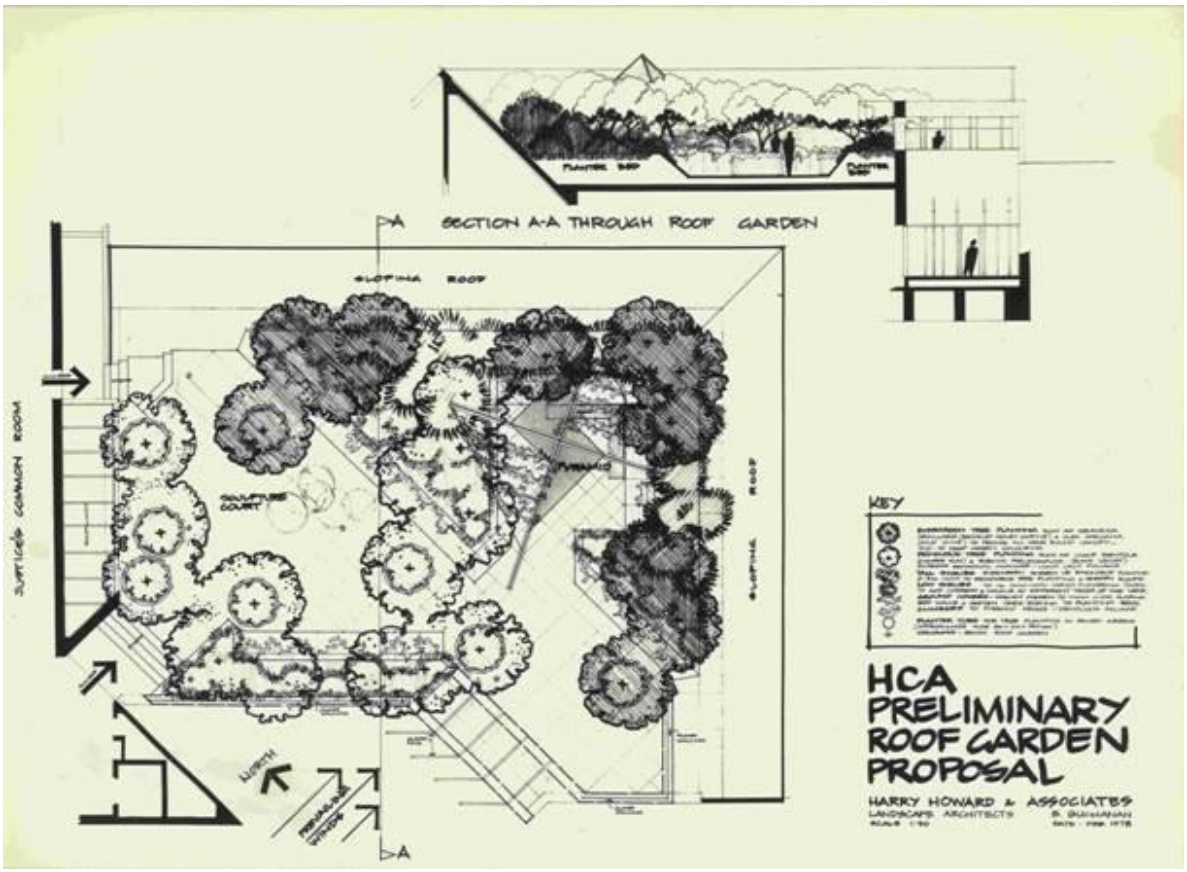


Figure 27

Preliminary plan and section of HCA Roof Garden showing proposed plantings. (drawn by Buchanan, Feb. 1978, Harry Howard Collection)

HCA and Address Court Landscape Stage 1

1978–1980

In April 1978 Harry Howard and Associates (HHA) accepted the commission to act as a landscape consultant to EMTB for the High Court and National Gallery Precinct, with the work to be carried out in two stages.

In May 1978 the issue of a lakeside road connecting into the loop road arose. The problem was connecting what would be a two- way road into a one-way system. EMTB proposed that the road on the High Court side of the loop be two-way, the road on the Gallery side be one-way and the connection to the lakeside road occur on the High Court side. In this way visitors would approach the Gallery entrance from the lakeside and see the underground carpark entrance immediately beyond. After a prolonged battle the NCDC instructed that all roads would be two-way and that the lakeside road would connect to the loop road on the Gallery

Figure 28

Early sketch showing how paving under the footbridge could be extended out to form a sunny sheltered space.

(Schematic Sketch Studies, 1978, Harry Howard Collection)

side. The current problems of identity and approach for the National Gallery stem from this one decision and were exacerbated by the introduction of the concept of a surface carpark on the southeastern side the Gallery in July 1978. We believe that these problems can not be resolved until the road pattern is corrected and appropriate underground carparking. provided.

A number of studies were prepared by HHA to assess existing site conditions in the Precinct and these were presented to the NCDC on May 24, 1978 as “Schematic Sketch Studies: HCA/ANG Landscaping Stage 1”. The studies identified views in and out of the site, possible pedestrian movement, uses, scale, overshadowing by the HCA, ground level wind patterns, possible planting groups and spatial issues, as well as directing a number of questions to the NCDC (see Figure 28).

While the NCDC brief stated that “outdoor space associated with buildings should be designed to encourage use by both workers and visitors” (NCDC, April 1978) this concept in reality was very difficult to reconcile with other requirements such as open views, axes and the landscape character required. Howard stated “Is it possible to satisfy the Brief… which calls for views of the building ‘stronger than the landscape’ (and we understand showing ground meeting building) without the planting appearing too thin, tentative and inconsequential?” (Howard, May 1978).

Howard and Buchanan feared that the Address Court would be a vacant no-mans land which would separate rather than link the two buildings, and that the upper level of the footbridge would be stark and uninviting to pedestrians if it was not framed by tree canopies. They also wanted to expand the

narrow path between the columns a ground level to create a generous gathering space, sheltered from the wind and open to winter sun. Howard also suggested level changes in the grass areas which would open up the underground carpark to the Address Court rather than obscuring it, as the Mackenzie scheme had done.

Contrary to the brief, the Schematic Sketch Studies indicate quite intense plantings in the Address Court, sitting areas and “Cyclopean” steps along the northern end to create a well-defined hard edge and secondary pathway between the HCA and ANG (Note at this stage the lakeshore drive link had not been developed) . The NCDC reacted in June 1978 by saying that the “The Commission does not envisage the Address Court as a high public use space. It has to retain the fairly formal space treatment with the dominant built form defining the space”. The “Cyclopean” steps “must be reconsidered”. (NCDC, June 1978).

It is of interest then that the Preliminary Sketch Plans, which were presented in July 26, 1978, show dense plantings, diagonal paths and a central sitting space in the Address Court. Views of both buildings have been reduced to make the area under the footbridge sheltered, shady and inviting and to frame the upper level of the footbridge with foliage. The Prototype Area has also been developed as a sitting space. The “Cyclopean” steps are present in this scheme but have been truncated because of the introduction of the link road between Lakeshore Drive and the loop road. The NCDC accepted the proposals with only minimal changes. Today the Address Court and Prototype Area closely resemble the proposals put forward in the Final Sketch Plans on October 23, 1978.

The HCA Stage 1 planting design strategy was developed and documented by Buchanan. It took some time to become familiar with Canberra species, both indigenous and exotic. Publications about Canberra’s flora provided a basis for plant selection followed by observations of plants growing in the Canberra Botanic Gardens and the streets and parks of Canberra. Discussions about availability of stock at the Yarralumla Nursery and the experience of City Parks also influenced choices. As mentioned before the NCDC brief also strongly influenced plant selection. Looking back, the Stage 1 planting works were really just the first step in developing a language of plants for the whole site. In some areas the result is quite tentative and a number of mistakes were made. By Stage 2, however, following much more research, a strong planting design philosophy began to emerge.

ANG Sculpture Garden Stage 2 1971–1982

Bruce Mackenzie Proposal 1971–1975

When the National Gallery was first designed and documented, EMTB engaged Bruce Mackenzie and Associates to act as their landscape consultant. From 1971 to 1975, Mackenzie's firm prepared landscape sketch plans for the High Court and National Gallery Precinct. They had also had some input into the design of the HCA roof garden (Bull interview, 2002).

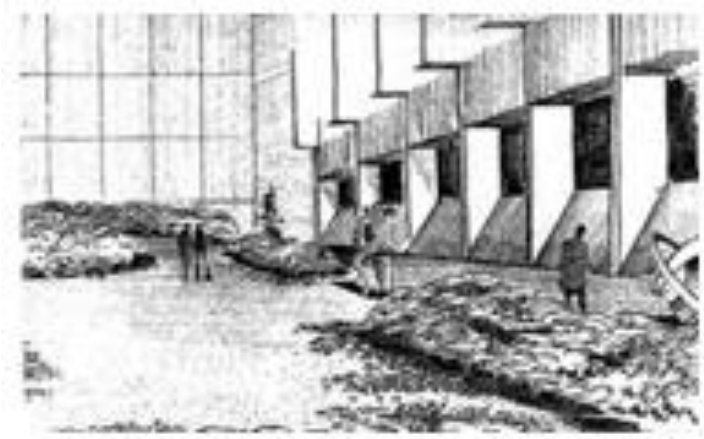


Figure 29

Early perspective sketch of the landscape on the northern side of the Gallery as proposed by Bruce Mackenzie and Associates, circa 1975 (Harry Howard Collection)

Mackenzie's sketch proposals for the Gallery had been approved by the NCDC and documentation had begun when construction of the building stopped (see Figs. 29-31). In April 1978, when the project was again revived, Mackenzie withdrew from the commission because of other commitments (Mackenzie interview, 2002). When Harry Howard was then approached to take over the commission, he notified his friend and colleague Mackenzie, who then made available copies of his drawings and perspectives.

Key features of the Mackenzie proposals (Mackenzie, 1975) were a Sculpture Garden wrapped right around the eastern side of the Gallery building, a large open slate paved sculpture court immediately north of the building, a lack of tree planting or detailed definition of space in the northern zone between the sculpture court and the lake (this area shows only "basic landforming and grassing" and was designated as "being developed progressively in unison with Gallery policy relating to external exhibits") and an earthberm on the eastern and

southeastern sides of the Gallery which was designed to protect the garden from traffic noise. The earthberm was planted with eucalypts and had groves of Casuarinas along a 1:100 year floodway. A sinuous pathway gave pedestrian access to a variety of loosely formed spaces which wrapped fully around the building. In the Address Court a bamboo hedge running its full length was proposed to screen the underground carpark. A small group of eucalypts were proposed at the western end of the footbridge and open grass was proposed elsewhere. The four key elements that were carried forward from the Mackenzie proposals into the new design for the Sculpture Garden were the concept of the Sculpture Garden wrapping 180 degrees around the Gallery, the slate paved sculpture court, the retaining wall and cooling tower on the eastern side of the Gallery and the earthberm.

Preliminary work for the Sculpture Garden by the design team was well underway when the first meeting was held with James Mollison and the NCDC to establish a brief in October 23, 1978. At this meeting EMTB tabled “A Policy for Landscape and Sculpture – ANG ”, prepared by Vidler, which set out a proposal for the triangulated framework and staging of the Sculpture Garden which allowed the garden to be implemented in stages as the sculpture collection grew. At the same meeting Howard tabled “Sculpture Gardens, ANG, Canberra, Study 1” which articulated how sculpture could be displayed in the landscape (NCDC, Oct. 1978). Mollison recognised the problem between the scale of sculptures and “the expanse of sky, the distances and the night lights of Canberra”. He agreed that sculptures should not been seen directly against the lake nor in strong sunlight, that sculptures be displayed in discrete spaces on surfaces other than grass and that visitors should be led through the garden in a definite sequence from the main entry (NCDC, 1978). Mollison responded favourably to both documents which were then adopted as the basis for the design of the Sculpture Garden.

A number of other important ideas emerged during design discussions within the team. These included:

A defined, built environment with ramps and steps for the display of sculpture adjacent to the cooling tower which accommodated the change in level around the building

A central water element amplifying the use of water already established in the Precinct

A formal avenue or walk connecting the sculpture court with the lake

An amphitheatre to provide a gathering place for educational activities and performance art

The need for food and toilet facilities outdoors

Design of the Architectural Elements

The architectural elements in the Sculpture Garden were designed and developed by Vidler and Madigan in close consultation with Howard and Buchanan. Following sketch plan approval, documentation of all architectural elements except the kiosk were the responsibility of HHA, with architect John Suprun playing a key role in that office.

1. Geometric Set Out and Placement of Sculptures

The equilateral triangle, the base of the ANG's tetrahedron module, was used to provide the formal structure of the Sculpture Garden. This system is based on angles of 60 degrees and 30 degrees. The repeated triangles formed the logic for the staged development of the Sculpture Garden as the sculpture collection grew. The nodes and centroids of the triangle were also used to locate the avenue walk, amphitheatre and major sculptures – the Meadmore. Di Suvero, Henry Moore and Flugelman (see Figure 44). The side of the triangle was determined as 81 of the four feet six inch "x" modules, 111.1 metres, offset by 27 modules. The first triangle was positioned on the wall of the north tower at the entrance to the Winter Garden. The second triangle was offset to provide a vista along the Avenue to the Carillon. The Carillon is not on the 60 degree axis of the avenue. This fortuitously avoided the juxtaposition of Bourdelle's Penelope, which was placed on the avenue looking towards the lake, with the Carillon. The Carillon starts to come into view when the statue is passed.

The placement of the major sculptures was also used to define the extent of the first 5 year stage of the garden, the area between the Gallery and the lake. It was intended that a visitor could experience in sequence all the major sculptures, including the Henry Moore, within this first part of the garden. The Rodins and the Maillol were placed within the Winter Garden so that

they could be viewed in juxtaposition with their corresponding maquettes or models that were located inside the building.

2. Garden "Rooms" – Earth Berm Platforms

A further use of geometry in the structure of the Sculpture Garden is the use of the golden mean in the proportions of the "rooms" or platforms of the Spring, Summer and Autumn

Gardens. A series of three sizes was determined on the basis of 9 of the “x” modules of which a soft conversion was made to 12.0 metres. The progression was 4.6 : 7.4 : 12.0 : 19.4 metres on the 1:1.618 ratio. The suggestion of the golden mean came from the water divining survey by EMTB architect Mark Singer who located underground water where the Marsh Pond was later constructed. The golden mean in Platonic geometry is a classical definition of a spiral and the positioning of water by divining is by the focus created by the spiral influence of the water (see Figure 43).

The garden “rooms” were designed to provide a variety of spaces for the display of sculpture already in the collection and for those which would be acquired in the future. These “rooms” were incised into the earth berm which protects the Sculpture Garden from traffic noise. They were sized on a progression based on the golden mean giving discernibly different sized spaces from small to large from which a curator could choose. The variety is therefore not arbitrary and provides the journey through the garden with an underlying harmony.

3. The Avenue

The Avenue which joins the Winter Garden and the lake was introduced as an element early in the development of the Sculpture Garden. It follows a natural desire to approach the lake and enjoy the prospect of the water and hills beyond. Early thinking contemplated a formal exotic tree lined avenue with seating. The element developed into a strong formal slate path which passes through a plantation of informally arranged eucalypts. The avenue is terminated at the lakeside by a raised retaining wall. The wall encloses a sitting area which allows the cycle and pedestrian path to pass below without disturbing the serenity of the view above.

4. The Marsh Pond, Pergola, Water Link and Water Walk

The divining of water in the area near the cooling tower confirmed the notion of a water element in this area. The Summer Garden was conceived as a Marsh Pond with an overhanging terrace for viewing and a possible place to have refreshments. A security station at the lower level and a pergola to the level above was documented with the view that it could later be converted to a simple café - the development of a full-blown restaurant with tent structure covering the terrace was never anticipated. The pergola was designed to provide shade, definition, a link between the Summer and Autumn Gardens and a viewing area on top of the security station, with views over the Marsh Pond in one direction and of the lake in the other (see Figure 43). The pergola was

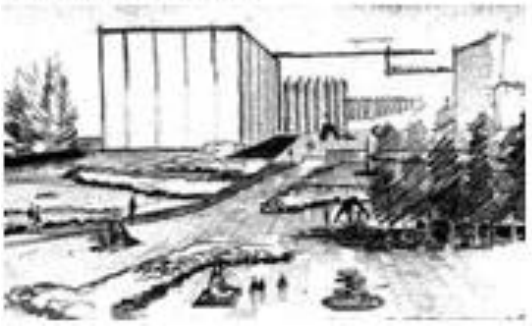
documented as a structure of steel columns and beams supporting precast concrete “U” beams with perforations in the horizontal sections. Slots in the roof members allowed light through. Similar elements were proposed to roof the kiosk next to the amphitheatre. They were part of a family of roofing or shelter elements including the High Court prototype area pergola that were designed to be viewed as landscape elements from above.

The Water Link was also a device proposed to link the Summer and Autumn Garden. This element, designed by Robert Woodward, was contained within the retaining wall and evolved from the notion of water flowing almost secretly through a “geological fault” (Vidler June 1981). It linked a formal pool intended for a floating sculpture by Robert Klippel on the upper platform which was part of the golden mean progression. Water from the Marsh Pond was to be recycled from the upper pool through the Water Link. The water, traversing the terrace in a runnel that discharged into a weir and thence to the Marsh Pond, has now been obscured by the restaurant tent.

The Water Walk or concrete bridge over the Marsh Pond aligns with the Meadmore and Flugelman sculptures on the eastern side of the first triangle, (see Figure 43). The bridge

Figures 30 & 31

Early perspective sketches of the Sculpture Garden between the Gallery and the lake as proposed by Bruce Mackenzie and Associates, circa 1975. (Harry Howard Collection)



provides safe wheelchair access to the Marsh Pond terrace without the need for handrails and carries pipes within its framework to service the area.

5. Kiosk and Amphitheatre

The earliest idea for the kiosk was that it should take the form of a triangular promontory jutting towards the Gallery from the back of the amphitheatre and would be completely covered with landscaping. The requirements of light air and space for kiosk and toilets and a desire to relate this development to other garden structures – the HCA prototype pergola and the attendant station pergola near the Marsh Pond led to the final proposal where the toilets are contained within the landscaped promontory and the kiosk and associated covered area are expressed as a separate pergola/pavilion; a kiosk in the true sense of the word. The “U” beams roof structure evolved as a structure/roof with acrylic cappings at the lateral junctions. This system responds to the varying requirements for air and light. The equilateral triangle that generates the form of the kiosk has a base of 9 “x” modules”. (Vidler, January 1980). Following cost cuts in 1981 the kiosk was redesigned and only modified toilets and an attendant station were constructed. The earliest sketches of the amphitheatre show a structure based on fragmented concentric circles. It was positioned to contain the sculpture court (see Fig. 33). It eventually moved to its present location in order to open up the vista from the Winter Garden to the Meadmore sculpture near the lake. The final documented design of the amphitheatre was a classic semicircle nestled into the contours adjacent to the jetty path (see Fig 32).

It was intended to operate in conjunction with the kiosk and its facilities, and be accessible from the entrance concourse and the lakeside walk and jetty. It was to be formed from precast concrete retaining elements designed to accommodate the varying radius of each row. Initially the tiers were to be grassed with the possibility of later addition of seats and paving. The grass was to flow out onto a curved earth bank that partially enclosed a stage area. Following cost cuts in 1981 the amphitheatre was constructed as a grassed earth form without the precast retaining elements.

6. Street Furniture

Street furniture for the whole Precinct was designed by Vidler in 1980. Reference is made to the EMTB report, “HCA/ANG Landscaping – Stage 1 & 2, Street Furniture, July 1980”. The furniture was designed to have an affinity with the architecture of the two buildings. It included modular timber and stainless

steel seating, drinking fountains and waste bins and was designed to coordinate with the bollard and standard lights chosen for the landscape.

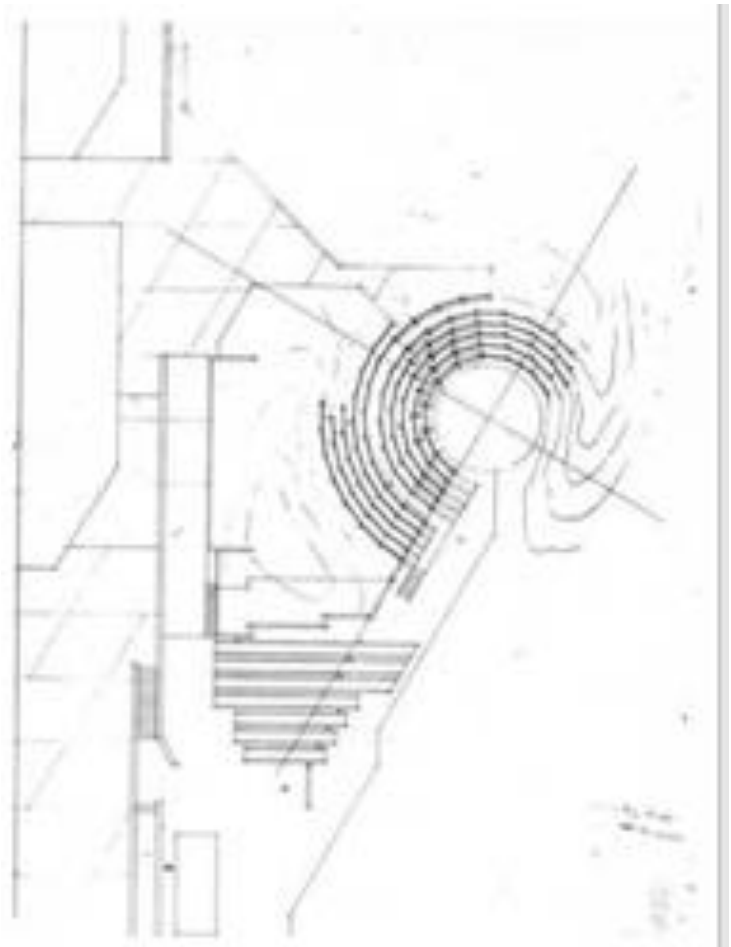


Figure 32

Final design of amphitheatre and kiosk by Roger Vidler 1979.

7. Lighting

A fundamental decision was made by Mollison not to light the sculptures in the garden at night. As the garden was to be accessible 24 hours a day they could be perceived in the full spectrum of natural lighting. For the same reason it was decided not to floodlight the eastern face of the building. The lighting design for the Precinct then became a question of providing sufficient area lighting for safe pedestrian circulation at night, security for the buildings and artworks as well as floodlighting of the buildings so that they could be read in the context of the Parliamentary Triangle from above.

In the Address Court a series of standard lights with three lanterns was designed to be mounted on the concrete upstand

to the underground carpark which highlights the entrance concourse. In The Sculpture Garden area lighting was provided by post top standard and bollards in the landscaped areas. The post top standards were set out in two connecting triangles forming an articulation of the set out triangle adjacent to the lake (see Figure 44). These were installed during the construction period but were removed after the opening of the Gallery because they dominated the immature landscape. The bases of the posts which were capped off still exist today. On reflection, however, we believe that the decision to remove the lights was the correct one and that they should not be reinstated. However, low-level and security lighting throughout the Sculpture Garden is today inconsistent and needs reassessment. Security lighting was provided in the undercrofts and areas adjacent to the buildings by means of lights attached to the buildings. Bridges and ramps had hand rail lights. The principle of flood lighting both buildings was to approximate the lighting were designed and constructed after model tests and full scale prototype tests were carried out.

8. Evolution of the Sculpture Garden Layout

The evolution of the Sculpture Garden layout can be traced through a total of 140 sketch drawings prepared by Vidler in the period from July 1978 to July 1979. A selection of these drawings follow:-

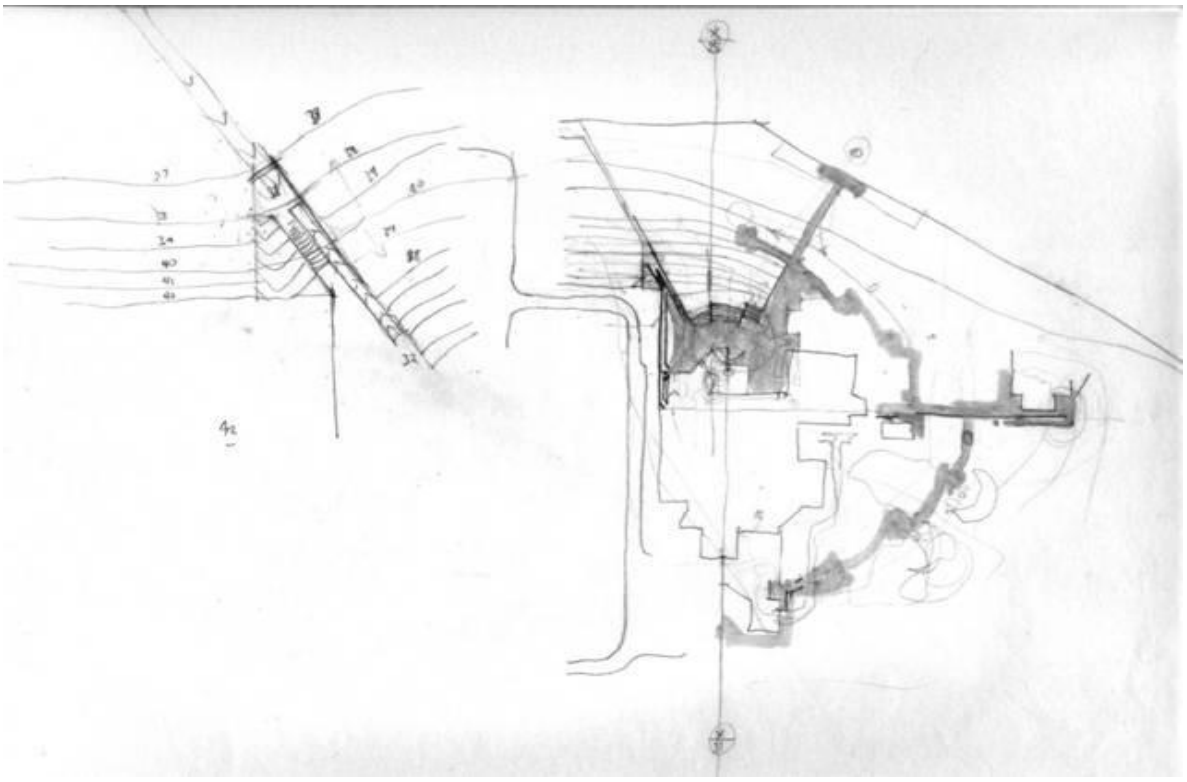


Figure 33

Early sketch by Roger Vidler 1978, showing the lakeside road linking into loop road near the HCA, the Avenue walk to the lake in its current location, a staggered circuit based on concentric pattern wrapping 180 degrees around the building, a terminating element at the end of the retaining structure, SE of cooling tower, which marks the transition from lower garden (future Spring and Summer Gardens) to the upper garden (future Autumn Garden). Note the early position of the amphitheatre facing onto the Sculpture Court (later Winter Garden).

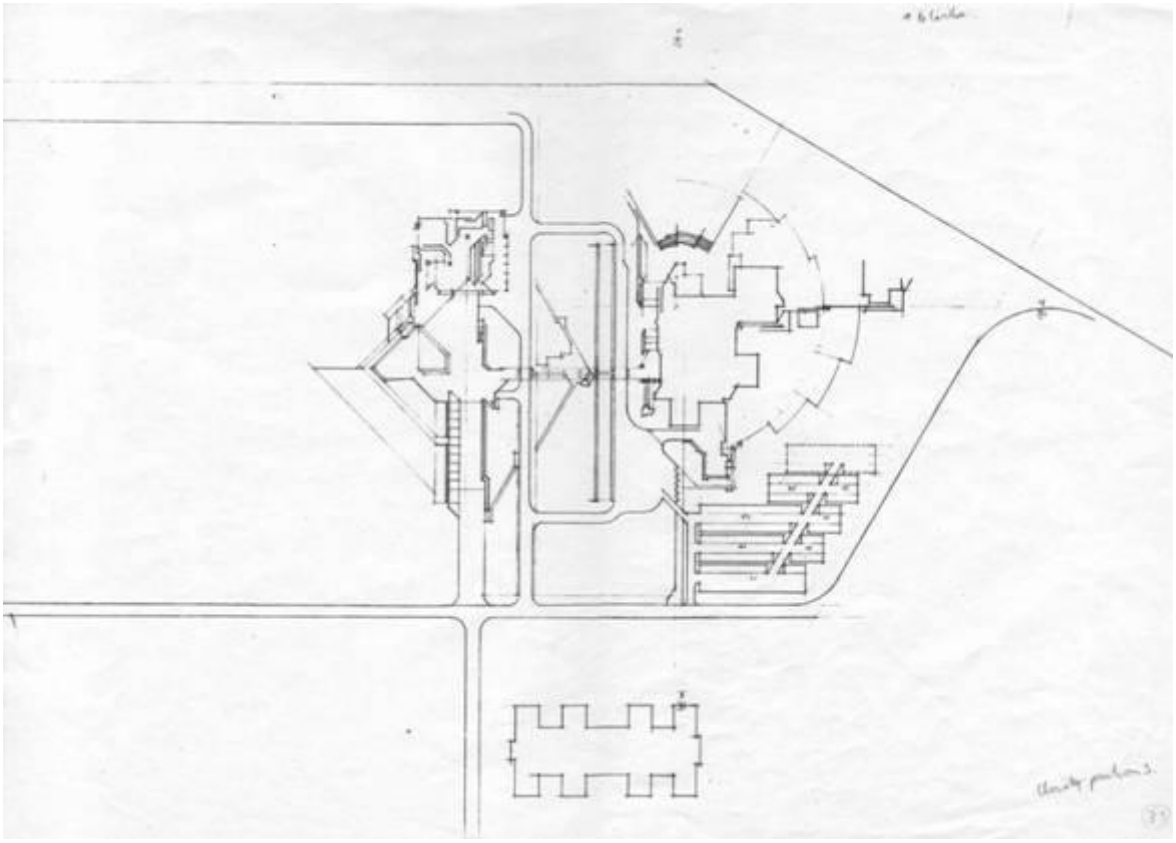


Figure 34

Early sketch by Roger Vidler 1978, showing the first concept for the surface carpark in the SE corner of the site.

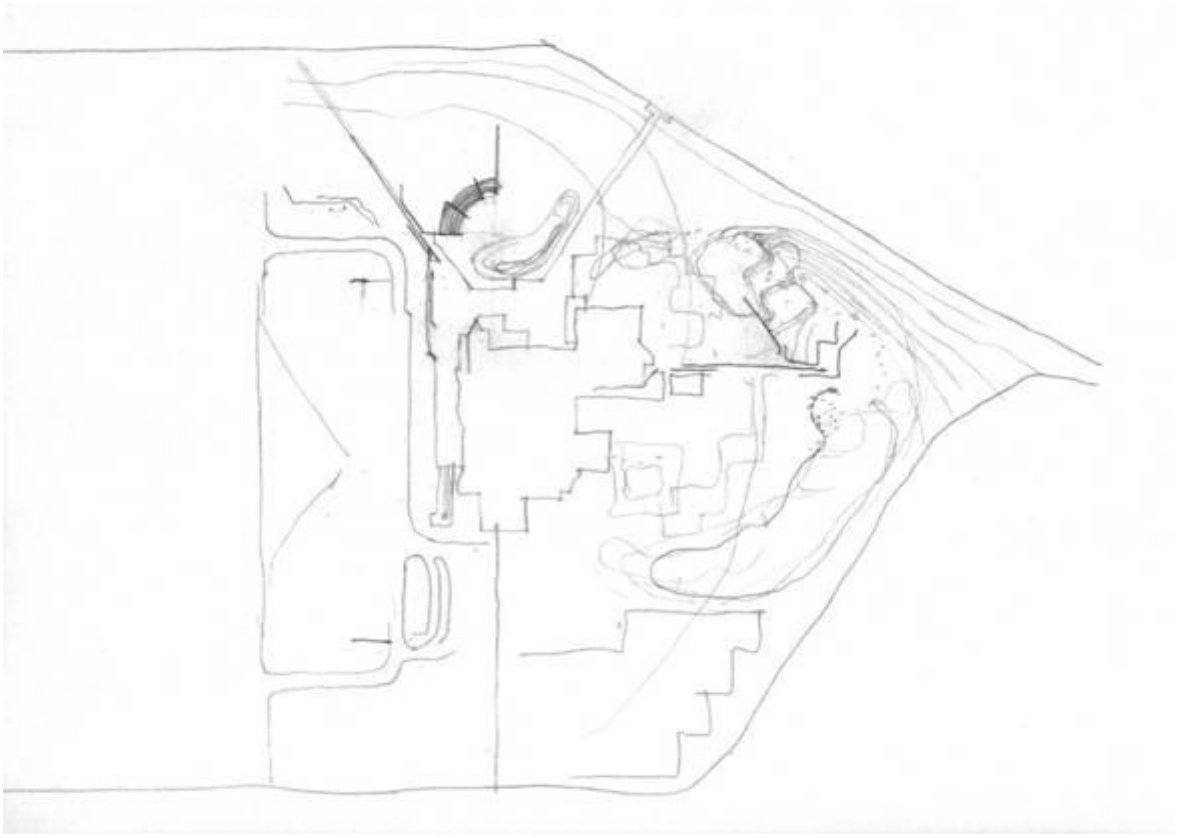


Figure 35

Early sketch by Roger Vidler 1978, showing the first indications of platform garden rooms and earthberm, the amphitheatre angled away from the Sculpture Court (later Winter Garden) and a bike path on the lakeshore.

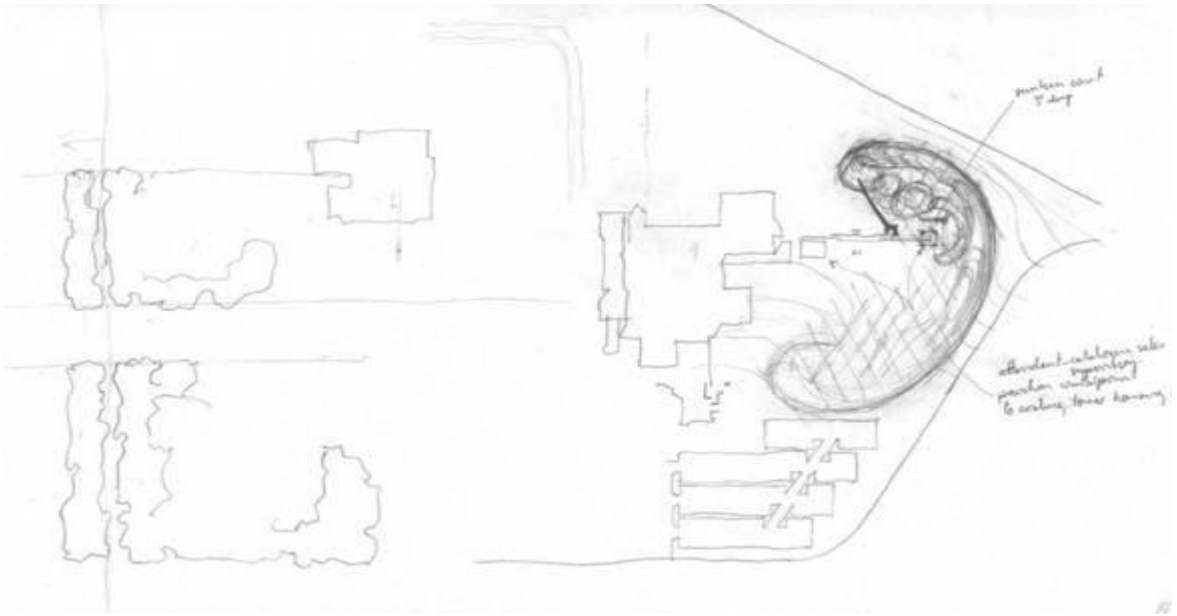


Figure 36

Early sketch by Roger Vidler 1978, showing the earthberm shaped to separate the Sculpture garden from the carpark (180 degree circuit of building no longer possible and lakeside road joins the loop road on the ANG side.

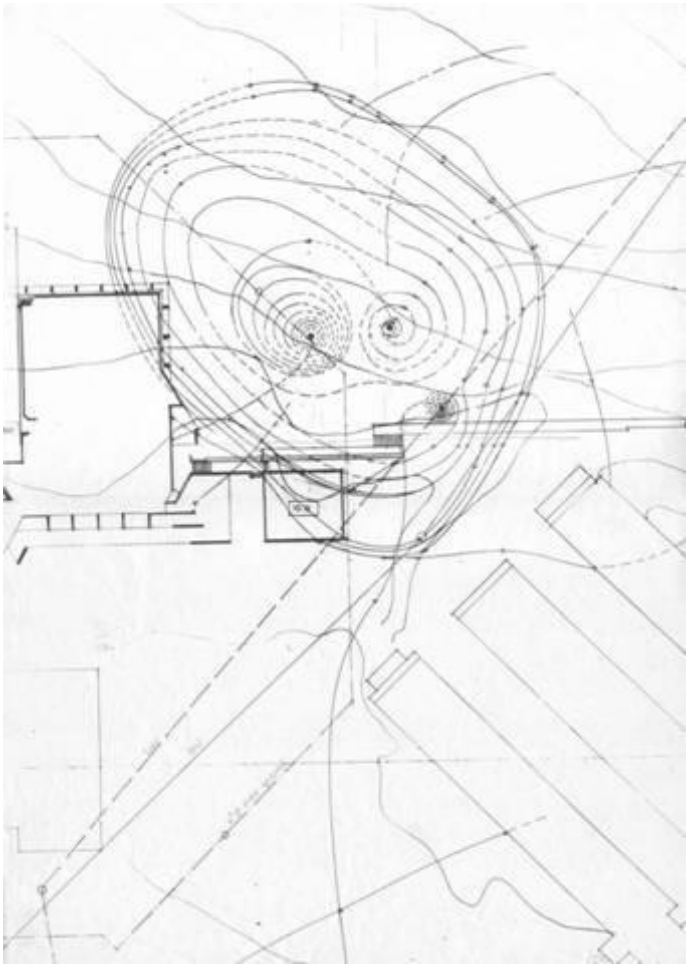


Figure 37

Water divining survey by Mark Singer (EMTB)

1978, indicating underground water adjacent to the cooling tower with spirals focussing on three points, one on the main stormwater drain.

Figure 38

Early sketch by Roger Vidler 1978, with a Golden Mean spiral now at the divined water source, the platforms shown to the whole earth berm, gravel paving through the platforms and sculpture locations explored.

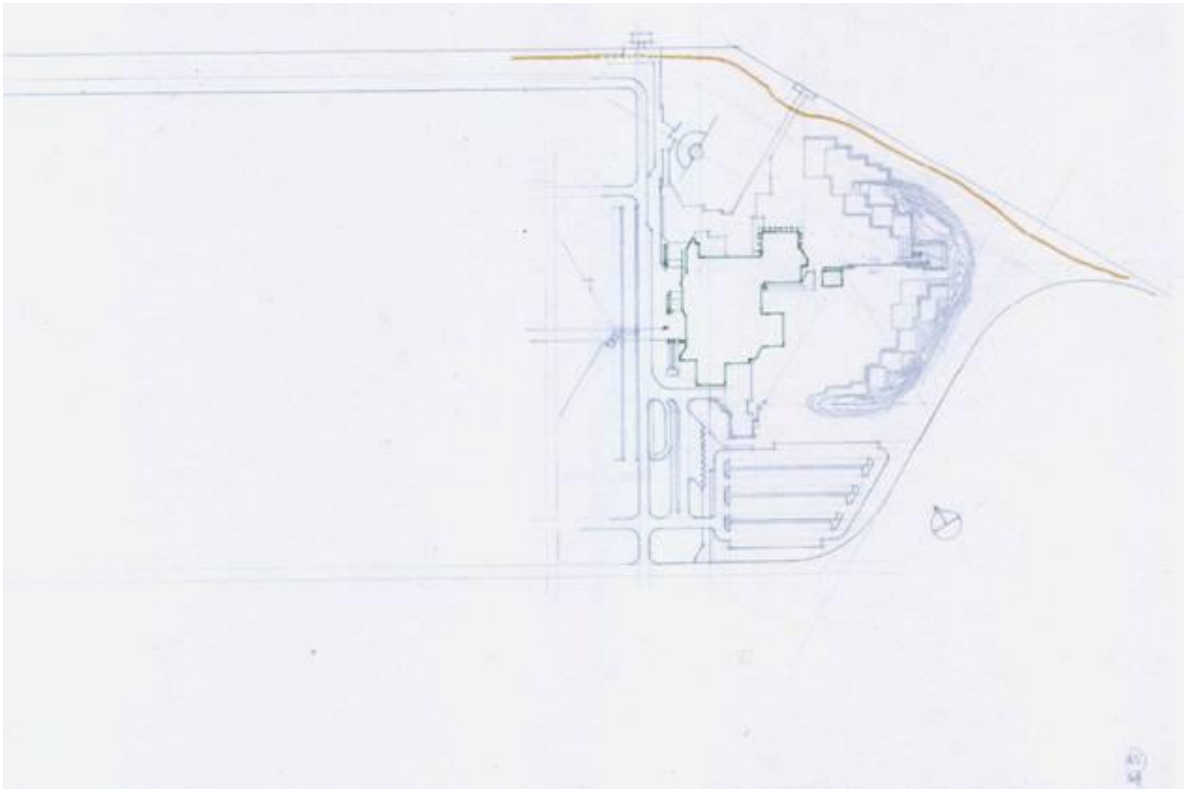


Figure 39

Early sketch by Roger Vidler, 1978, showing the introduction of the large setout triangles, the resiting of the amphitheatre on the centroid of the setout triangle next to the jetty path and the evolving form of the surface carpark.

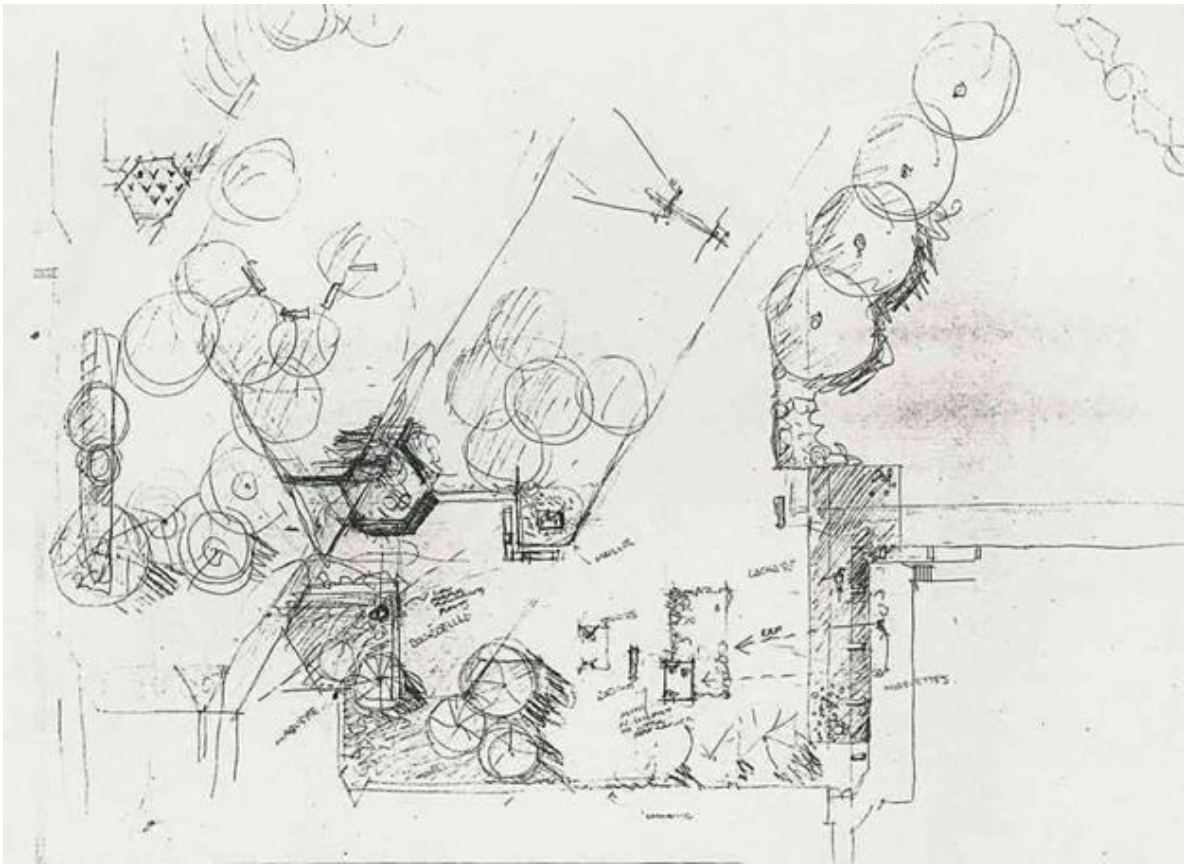
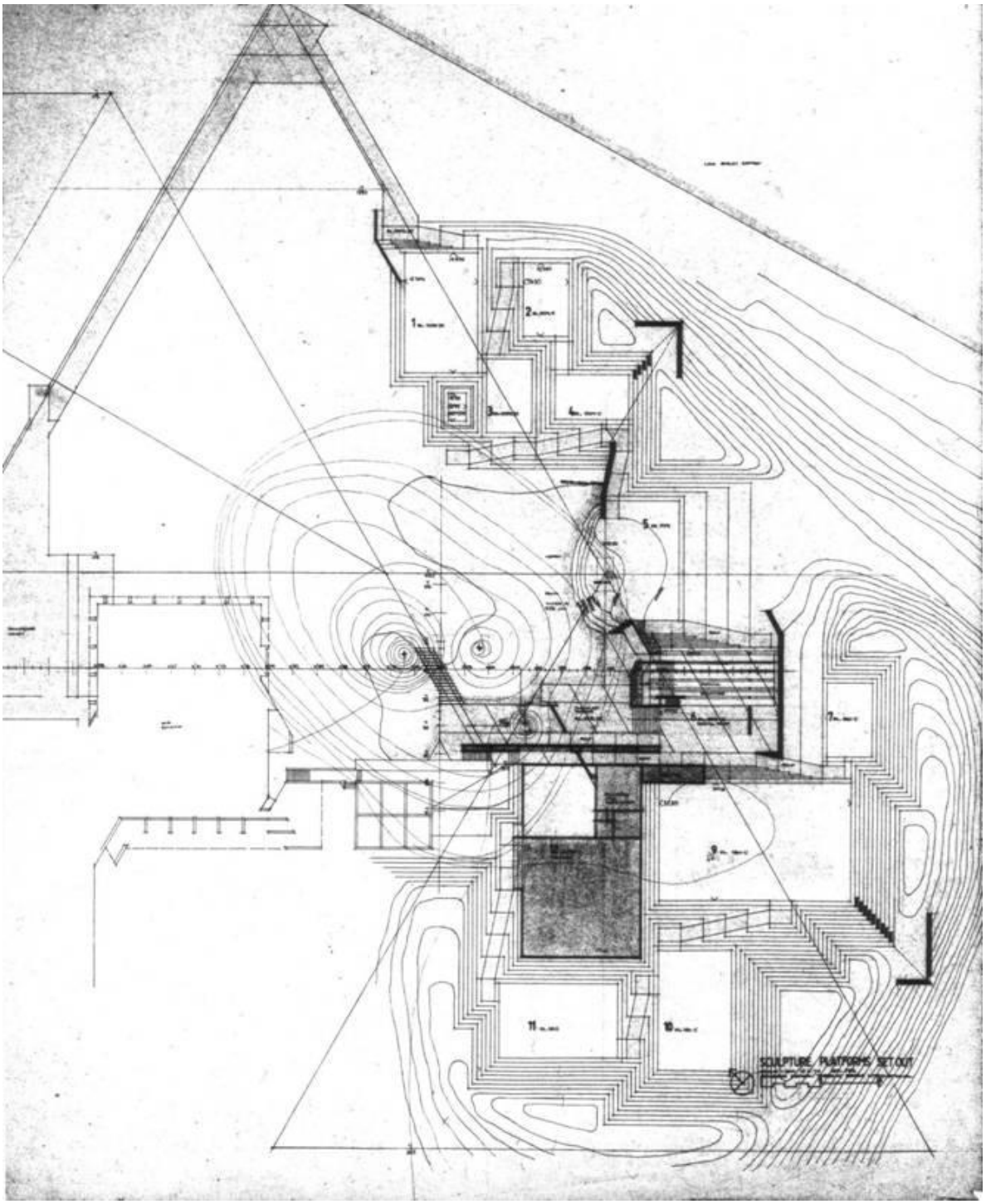


Figure 40

Sketch prepared by Col Madigan during discussions with James Mollison, 1978, setting out the kiosk and sculptures in the Sculpture Court (later Winter Garden).

Figures 41 and 42

Studies by Roger Vidler 1978, showing platforms using Golden mean proportions that generate a progression of three rectangles (left) and differentiation of levels between platforms (right).


SCULPTURE PLATFORMS SET OUT

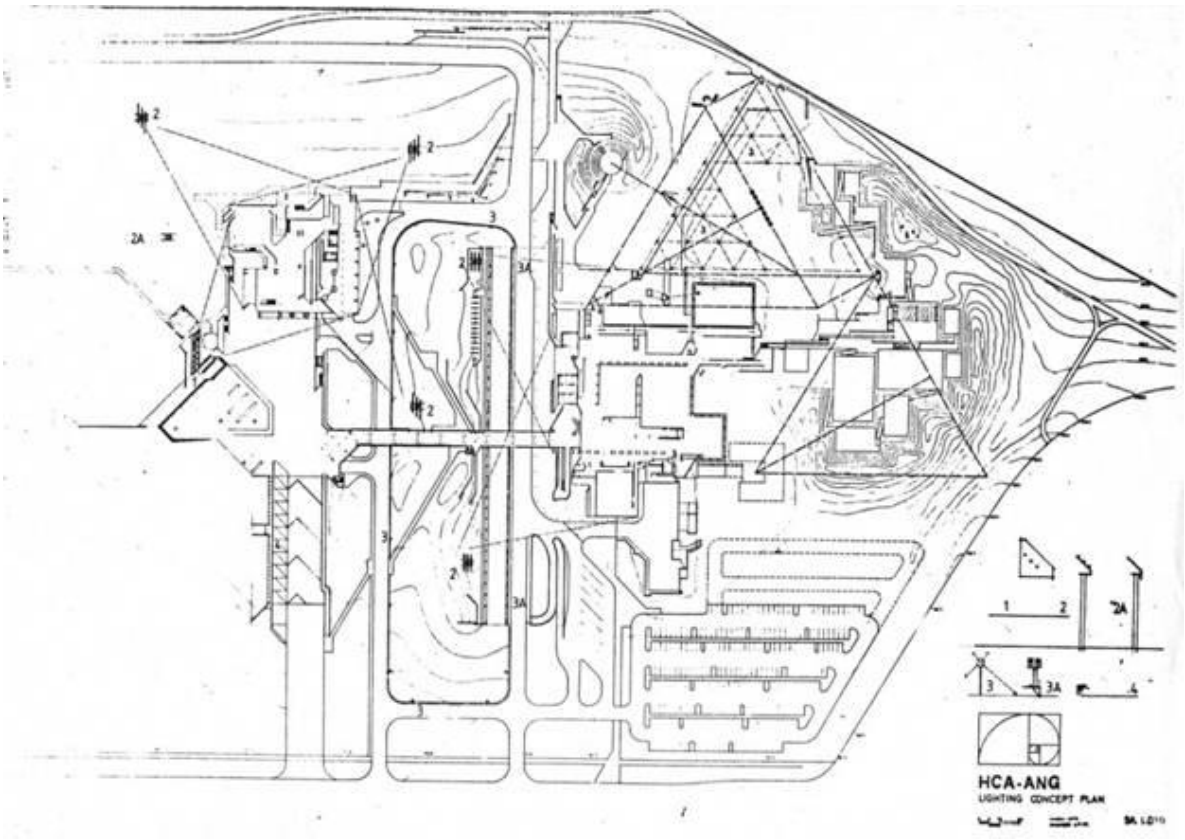


Figure 44

Plan of Sculpture Garden showing the setout of triangles which determined the staging, layout of paths, position of sculptures and location of amphitheatre. The two triangular grids next to the Avenue show the position of lights that were initially installed but later capped off. (EMTB drawing, Harry Howard Collection)

Planting Design

While Mollison had stated very early that he wanted the Sculpture Garden to be “Australian”, in a meeting on March 26, 1979 he suggested formal plantings of deciduous exotics for the Sculpture Court (later known as the Winter Garden) and along the Avenue, with underplantings of Agapanthus; the possible introduction of urns and seats along the Avenue and “antique column capitals as seats” in the Sculpture Court (EMTB, Mar. 1979). Formal plantings of deciduous trees to the Sculpture Court and Avenue are shown in the Preliminary Sketch Plans, however HHA believed that the approach to planting would have to be much bolder if the Sculpture Garden was going to have a strong Australian character. The approved Final Sketch Plans which were presented on July 4, 1980 have abandoned most of the lakeside plantings set down by the NCDC. The presentation, which included slides of a recently completed landscape model (see Figure 45) and the proposed indigenous trees, Richard Goodwin’s perspectives and a folio of plant material photographs (Harry Howard Collection), all of which expressed an intensely Australian character, was

supported by Mollison who agreed that this was the identity he was seeking for the Sculpture Garden. Mollison had recently seen the avenue of “white trunked gums” at Cruden Park which made him “realise that you could put together a grand garden using Australian plants only” (Mollison interview, 2003). He began to explore the Canberra Botanic Gardens and saw there the mature Eucalyptus maculosa trees which were “marvellously sculptural, very very good in colour, not much canopy so you had beautiful dappled light” (Mollison interview, 2003).

A strong planting design philosophy was developed during the Stage 2 documentation phase. Comparative lists were compiled by Buchanan which grouped plants according to their leaf shape, size, colour and form in conjunction with flowering time and colour (see Figure 46). The lists also identified which plants were indigenous to the ACT, their perfume, height, habit, density, growing conditions and whether self-seeding or suckering. One sheet was devoted to indigenous grasses and tufted plants which were rarely used in landscapes at that time. The lists made it possible to select those plants which had similar flowering times and would also blend together well in terms of foliage without competing with the sculptures.

Planting documentation for the Stage 2 works was a laboured process as the design was reworked several times. Each plant was shown individually in order to express the diversity, mixing and layering required. Some fine tuning was also done by Buchanan on site at the time of planting to ensure that plants were not evenly spaced.

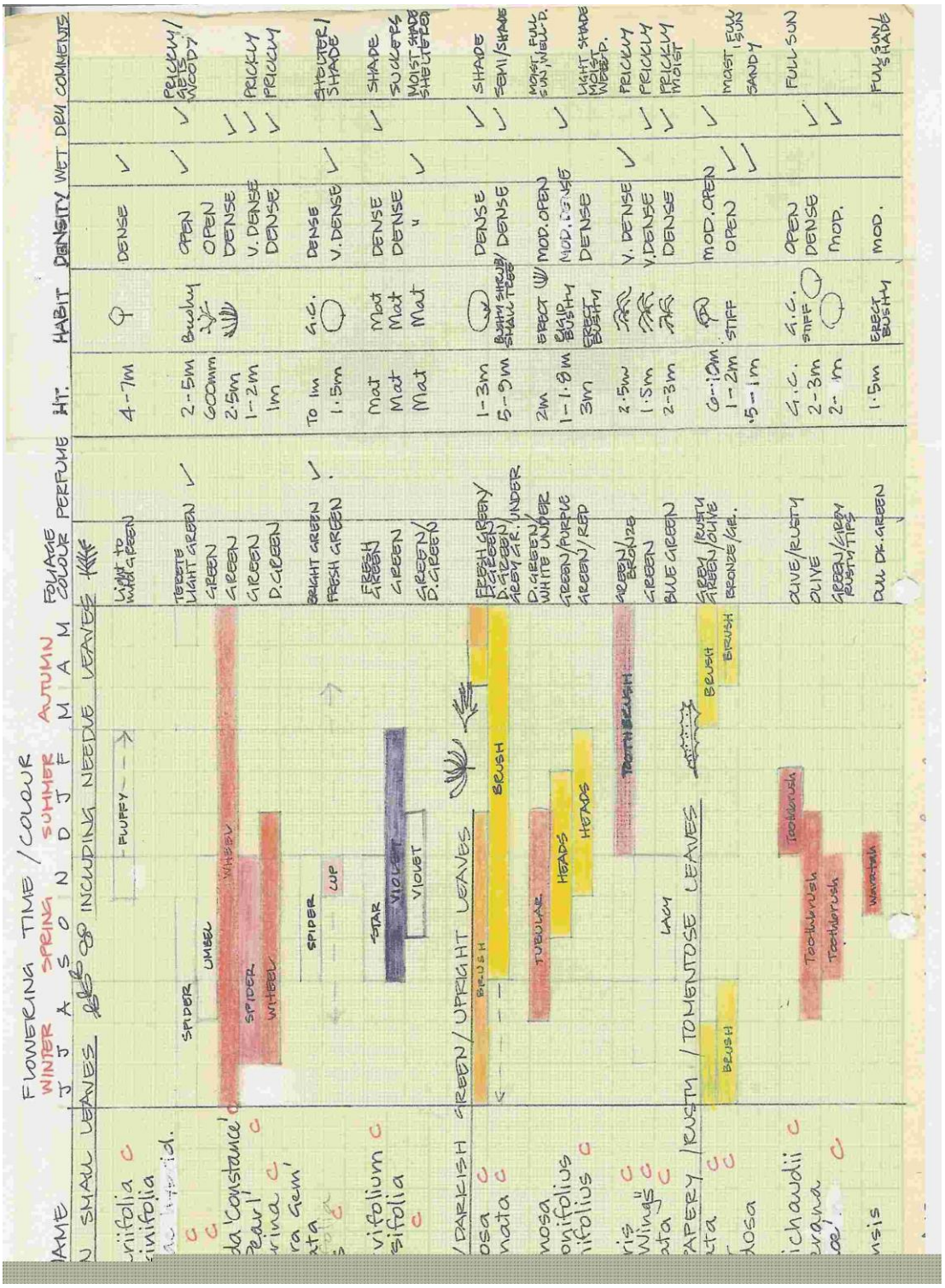


Figure 46

One of the eight original plants sheets prepared by Barbara Buchanan showing how shrubs for the Sculpture Garden were selected for leaf colour, shape, size and form; flowering time, colour and perfume; plant height, habit and foliage density; soil type and other factors (ANG Maintenance File, Harry Howard Collection).

Cost Cuts 1981

Documentation proceeded from the Final Sketch Plans where estimates confirmed that the project was within the budget.

Draft tender documents were submitted in November 1980 with a pre-tender estimate of $2.5 million, which allowed for the substantial rise in building costs between 1978 and 1981 as well as additional and unforseen items that the NCDC had agreed to. In early 1981 a nervous NCDC instructed HHA that the works be reduced by $500,000. These included all hardworks in the Autumn Garden, the pergola structure above the Marsh Pond, the amphitheatre and kiosk, and tile paving to the ramps and steel edging in the Spring Garden. Tenders were called and the winning tender, from Able Contractors Pty. Ltd., came in at $1.5 million, $500,000 short of the estimate. EMTB and HHA immediately appealed to the NCDC that the deleted works be reinstated in order that the Sculpture Garden could be fully realised. This request was refused (1981-2 ANG file, Harry Howard Collection) and the work was constructed as per the reduced budget in the form it exists today.

ANG Surface Carpark 1978-1982

The ANG surface carpark or “overflow” carpark was first mentioned in NCDC correspondence in July 1978 at a time when King Edward Terrace was being realigned, the Administrative Building was about to be refurbished and discussions about the one way loop road were also underway. HHA were asked to incorporate a 250 space carpark in the ANG grounds. This decision was opposed by EMTB and HHA who were concerned about the long-term planning implications for the Gallery.

The earliest scheme showing the new carpark by Vidler (August 1978 Harry Howard Collection) shows a series of rectangular parking areas near King Edward Terrace. Maunsell and Partners Pty. Ltd. were engaged to design and document the carpark in September 1978 with HHA to act as landscape consultant. A 1:100 year floodway had to be incorporated into the design. As the design progressed a curvilinear form evolved.

4. CONCLUSIONS AND RECOMMENDATIONS

CONCLUSIONS

Conserving the integrity of the High Court and National Gallery Precinct landscape in the future depends to a large extent on managers and new designers understanding the historical origins, principles and development of the design process. This paper describes that process in some detail. But what is the essence of the Precinct landscape? What overriding

principles do we, the original designers, see as absolutely essential to maintaining its integrity?

1. The juxtaposition of an underlying geometry with Canberra's ecology - a relationship of order versus anarchy, rational man versus nature.

2. The design of 4-dimensional spaces – "outdoor rooms" that express volume as well as time.

3. A concern to break down the barriers between inside and outside.

4. A concern for people's comfort and their experiences in outdoor space. This includes the freedom to experience the landscape as a public space at all times of the day or night.

5. The restrained use of a limited palette of local materials, plants, colours, shapes and textures which reflect Canberra's natural environment.

6. The enrichment of the landscape through the discrete use of sculptures, water, foliage, seasonal flowers, birds and animals, food and activities which make spaces come alive.

RECOMMENDATIONS

Existing Fabric

1. Prepare a detailed survey of the existing landscape which identifies elements to be retained or reinforced, and those that are intrusive or unfinished.

2. Implement the one-way Gallery loop road as originally planned.

3. Expose the underlying geometry of the landscape by opening up the intended vistas and views. Reveal the original edges of spaces and reinforce planting areas, such as the platforms of the Spring and Summer Garden platform spaces, to re-establish their proportions, form and sequence.

4. Remove intrusive elements, such as the carpark behind the Henry Moore sculpture and the marquee structure on the Marsh Pond terrace.

5. Complete the unfinished works such as the Autumn Garden (adapted to new uses as required), the pergola above the Marsh Pond (as a café and transitional element between the upper and lower gardens), and the amphitheatre and kiosk near the Winter Garden.

6. Develop and implement a planting strategy which ensures that existing trees, shrubs and ground covers are sustainable over time. Plant the understorey of the Winter, Spring, Summer and Autumn Gardens to reinforce its seasonal themes. Replant those areas within the Precinct that are weak or indecisive to match the Sculpture Garden and the central part of the Address Court. Plant species should be indigenous wherever possible or chosen from the original plant lists.

7. Develop and enrich areas such as the HCA Prototype Area and the central part of the Address Court so that they are livelier and more well used.

Future Works

The Sculpture Garden was always intended to wrap around the Gallery building where the southern surface carpark now stands. We believe that the opportunity still exists to complete this vision and are preparing a proposal to be published in due course to show how the Gallery's necessary expansion can be accommodated and the encircling Sculpture Garden completed.

The need to create a visual link between Parliament House, the Land Axis and the High Court to symbolise the functional relationship between the High court and the Parliament is a serious challenge for the future but also one that should be considered carefully in the context of any new work in the Precinct.

If the Precinct is to read as a unified whole, any new works should attempt to strike a balance between Canberra's ecology, social needs and the aesthetic aims as detailed in "Design Principles". It is possible with today's knowledge about ecology and technology to achieve a better ecological solution than was possible in 1980 - for example, any new works should incorporate water storage, recycling and cleansing, increased biodiversity and sustainability. Socially it is still important to provide comfortable, diverse, interesting spaces which are easy to navigate and are inviting to use. It is suggested that water and outdoor facilities should be an integral part of any new external spaces. Aesthetically, any new works should reinforce the existing relationship between an underlying geometry and informal plantings.

While it is understood that new works do not have to replicate the old, it is also understood that to achieve continuity they do need to achieve a similar level of richness and experiential complexity through a language that respects the old.

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