

National Carillon and Aspen Island

Heritage Management Plan

Report prepared for the National Capital Authority

February 2022



Sydney Office Level 6, 372 Elizabeth Street SURRY HILLS NSW Australia 2010 T +61 2 9319 4811

Canberra Office 2A Mugga Way RED HILL ACT Australia 2603 T +61 2 6273 7540

Melbourne Office 17 Drummond Street CARLTON VIC Australia 3053 T +61 3 9380 6933

www.gml.com.au | [@gmlheritage](https://twitter.com/gmlheritage) | www.contextpl.com.au | [@contextheritage](https://twitter.com/contextheritage)

GML Heritage Pty Ltd ABN 60 001 179 362 | GML Heritage Victoria Pty Ltd trading as Context ABN 31 620 754 761

Report Register

The following report register documents the development and issue of the report entitled National Carillon and Aspen Island—Heritage Management Plan, undertaken by GML Heritage Pty Ltd in accordance with its quality management system.

Job No.	Issue No.	Notes/Description	Issue Date
19-0182	1	First Draft HMP issued to the NCA	11 September 2019
19-0182	2	Second Draft HMP (for Public Consultation)	21 October 2020
19-0182	3	Final HMP (incorporating Public Consultation comments)	31 August 2021
19-0182	4	Final HMP (incorporating Australian Heritage Council comments) <i>Please note: The incorporation of the Australian Heritage Council comments were made by the National Capital Authority</i>	24 February 2022

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.

Copyright

Historical sources and reference material used in the preparation of this report are acknowledged and referenced throughout. Reasonable efforts have been made to identify, contact, acknowledge and obtain permission to use material from the relevant copyright owners.

Unless otherwise specified or agreed, copyright in this report is vested in GML Heritage Pty Ltd ('GML') and in the owners of any pre-existing historical source or reference material.

Moral Rights

GML asserts its Moral Rights in this work, unless otherwise acknowledged, in accordance with Part IX of the Copyright Act 1968 (Cth).

Right to Use

GML grants to the client for this project (and the client's successors in title) an irrevocable royalty-free right to reproduce or use the material from this report, except where such use infringes the copyright or moral rights of third parties.

Cover: View looking north-east toward the National Carillon and Aspen Island, c1970. (Source: ACT Heritage Library, ref no.005359)

Contents	Page
Executive Summary	1
1.0 Introduction	1
1.1 Background to the Heritage Management Plan	1
1.2 Study Area	1
1.3 Legislative Context	3
1.4 Heritage Context	3
1.5 Management Context	4
1.6 Methodology	7
1.7 Authorship	9
1.8 Acknowledgements	9
1.9 Endnotes	9
2.0 Understanding the Place—Historical Context	10
2.1 Introduction	10
2.2 Background History	10
2.3 Natural Heritage Context	15
2.4 Historic Development of Aspen Island	17
2.5 Historic Development of the Carillon	22
2.6 Subsequent Changes	32
2.7 Upgrade Works 2019–2020	36
2.8 Renaming of Aspen Island to Queen Elizabeth II Island	39
2.9 Management and Use	40
2.10 Summary Chronology	42
2.11 Historic Themes	43
2.12 Endnotes	44
3.0 Understanding the Place—Physical Context	47
3.1 Introduction	47
3.2 Setting and Context	47
3.3 Physical Description of Aspen Island	48
3.4 Physical Description of the Carillon	56
3.5 Views Analysis	62
3.6 Comparative Analysis	65
3.7 Endnotes	71
4.0 Understanding the Heritage Values	73
4.1 Introduction	73
4.2 Identifying Heritage Values	73

GML Heritage

4.3 Historic Heritage Values	74
4.4 Natural Heritage Values	82
4.5 Condition of the Heritage Values	83
4.6 Endnotes	85
5.0 Context for Developing Conservation Policy	86
5.1 Introduction	86
5.2 Understanding the Heritage Values	86
5.3 Site Management and Operational Requirements	87
5.4 National Capital Authority	100
5.5 Opportunities for Interpretation	101
5.6 Conclusion	104
5.7 Endnotes	104
6.0 Conservation Policy and Implementation	105
6.1 Introduction	105
6.2 Key Objectives and Policy Index	105
6.3 Implementation of the Conservation Policies and Actions	106
6.4 Management Policies and Implementation Schedule	107
7.0 Appendices	119
Appendix A—Abbreviations and Definitions	122
Appendix B—CHL Citations for the National Carillon and Parliament House Vista— Department of Agriculture, Water and the Environment, Australian Heritage Database	127
Appendix C—Compliance Tables for Schedule 7A and 7B of the EPBC Act Regulations	144
Appendix D—2003 Refurbishment Works, National Carillon and Aspen Island Heritage Management Plan 2011	148
Appendix E—Bibliography	151

Executive Summary

The National Carillon was a gift from the British Government to Australia in 1963 to commemorate the fiftieth jubilee of Canberra's founding as the National Capital. The heritage values of the National Carillon are recognised through its inclusion on the Commonwealth Heritage List (CHL). Designed by architects Cameron Chisholm and Nichol, the Carillon is a 50-metre-tall, free-standing reinforced concrete tower within which a musical instrument of 57 bronze bells is hung stationary in a steel frame. The bells are played from a keyboard known as a clavier. The National Carillon is on Aspen Island, the largest of three islands in the Central Basin of Lake Burley Griffin. Aspen Island itself is not individually included in the CHL, but is within the broader listing for the Parliament House Vista.

The National Capital Authority (NCA) commissioned GML Heritage Pty Ltd (GML) to review and prepare an update of the 2011 Heritage Management Plan (HMP) for the National Carillon and Aspen Island. In accordance with Section 341X of the *Environment Protection and Biodiversity Conservation Act 1999* (Cth) (the EPBC Act), management plans for Commonwealth heritage places must be reviewed at least every five years.

This HMP has been prepared in accordance with the EPBC Act and complies with Schedules 7A and 7B of the Environment Protection and Biodiversity Conservation Regulations 2000 (the EPBC Regulations) in relation to management plans and principles for Commonwealth Heritage places.

Because heritage values evolve and change over time, this HMP includes a revised assessment to confirm the presence of the Commonwealth Heritage values and identify any changes. An assessment of potential natural heritage values has also been undertaken in relation to Aspen Island.

This report confirms and verifies the Commonwealth Heritage values of the National Carillon against criteria (d) characteristic values, and (e) aesthetic characteristics as defined in the EPBC Regulations.

The revised assessment identifies that the Carillon also meets CHL criteria (a) processes, (b) rarity, (f) creative and technical achievement and (g) social values. It is important to note that Aspen Island and the pedestrian footbridge both contribute to the heritage values of the Carillon as elements of its 'immediate setting' and should be conserved and managed in conjunction with the Carillon.

The report provides the NCA with clear policy direction to guide the future conservation, management and interpretation of the heritage values associated with the Carillon and its immediate setting of Aspen Island.

The key recommendations for immediate action which arise from the HMP, for the ongoing conservation of the Carillon and its immediate setting of Aspen Island, include the following:

- Arrange a formal revision of the official CHL citation and boundary in accordance with the suggested revisions in Sections 4.4 and 5.2.4 of this HMP.
- Continue the primary function of the Carillon as a working concert instrument and the daily ringing of the Westminster Chimes.
- Review and determine the current extent of the Carillon's sensitive and rare acoustic environment and protect it appropriately; support public recreational use of Aspen Island through improvements to the beach, and encourage appropriate activities and events which are in keeping with the heritage values.

GML Heritage

- Prepare a Landscape Management Plan for Aspen Island to clarify and determine the original design intent, in order to guide future works.
- Retain and conserve the landmark qualities of the Carillon and key views to and from Aspen Island.

1.0 Introduction

1.1 Background to the Heritage Management Plan

The National Capital Authority (NCA) commissioned GML Heritage Pty Ltd (GML) in May 2019 to review and update the National Carillon and Aspen Island Heritage Management Plan (HMP).

The National Carillon (hereafter referred to as the Carillon) was a gift from the British Government to Australia in 1963 to commemorate the fiftieth jubilee of Canberra's founding as the National Capital. Designed by architects Cameron Chisholm and Nichol, the Carillon is a 50-metre-tall, free-standing reinforced concrete tower within which a musical instrument of 57 bronze bells is hung stationary in a steel frame. The bells are played from a keyboard known as a clavier. The Carillon is on Aspen Island, the largest of three islands in the Central Basin of Lake Burley Griffin. Construction of the Carillon began in 1969 and was completed in 1970, and the official opening took place on 26 April 1970.

The heritage values of the Carillon are recognised through its inclusion in the Commonwealth Heritage List (CHL)—Place ID: 105346. Aspen Island itself is not individually included in the CHL, but is situated within the broader listing for the Parliament House Vista—Place ID: 105466 (refer to Appendix A for official citations). The *Environment Protection and Biodiversity Conservation Act 1999* (Cth) (EPBC Act) requires that a HMP be prepared for Commonwealth Heritage places to conserve, present and transmit their heritage values.

The Carillon and Aspen Island are also within the boundaries of the Canberra Central Parklands and the Lake Burley Griffin and Adjacent Lands places. Both those places have been determined through a heritage assessment to possess heritage values, but these values have not been formally included in the Commonwealth Heritage List.

The HMPs prepared for these heritage places and the Parliament House Vista have been referred to in the development of this report to ensure consistency in conservation and management policies.

This HMP updates the previous HMP prepared by Duncan Marshall and Dr Dianne Firth (2011 HMP).

A formal review of the 2011 HMP 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 Heritage management principles and its effectiveness in protecting and managing the heritage values. It also 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 is consistent with the EPBC Regulations, particularly Schedule 7A 'Management plans for Commonwealth Heritage places', and Schedule 7B 'Commonwealth Heritage management principles' (refer to Appendix B for the compliance schedule).

1.2 Study Area

The study area for this HMP encompasses the Carillon, Aspen Island and the pedestrian footbridge connecting Aspen Island to the northern shore of Lake Burley Griffin. Aspen Island is in the Central Basin of Lake Burley Griffin and occupies Block 3 of Section 54, Parkes.

The study area lies within Canberra's central designed and symbolic landscape, which encompasses the National Triangle and is listed as part of the Parliament House Vista. The Vista combines urban

planning, landscape, and architecture to achieve a grand vision of a symbolic, unified, and visually dramatic place.¹ 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 Carillon and Aspen Island are described in more detail in Section 3.0 of this HMP.



Figure 1.1 Aerial showing the location of Aspen Island (orange ellipse) in its context within Canberra. (Source: Near Map with GML overlay)



Figure 1.2 Aerial of the study area (outlined orange) including Aspen Island and the pedestrian footbridge. (Source: Near Map with GML overlay)



Figure 1.3 Aerial showing the location of the study area (orange circle) within the Parliament House Vista (blue) and the National Triangle (white). (Source: Near Map with GML edits)

1.3 Legislative Context

The Carillon is included in the CHL and is therefore subject to the provisions of the EPBC Act. The Carillon and Aspen Island are also components of the Parliament House Vista, which is also included in the CHL. Refer to Section 1.4 for further details on the relevant heritage listings.

This HMP has been prepared in accordance with the requirements for management plans for Commonwealth Heritage places under the EPBC Act and Regulations (Act s341S, Regulations r10.03B and Schedule 7A). The primary function of this HMP is to guide the NCA in the conservation, protection and presentation of all heritage values of the Commonwealth Heritage place.

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

1.4 Heritage Context

The Carillon is listed for its heritage values on several heritage registers. In addition, both the Carillon and Aspen Island are within the boundaries of a number of additional heritage places that are listed or nominated for their heritage values.

1.4.1 Statutory Listings

Table 1.1 provides a summary of the multiple, overlapping statutory listings and nominations associated with the study area.

Table 1.1 Summary of relevant statutory listings/nominations.

Place Name	Location/Curtilage	Register	Status/ID
Carillon	Wendouree Drive, Parkes, ACT	Commonwealth Heritage List (CHL)	Listed (105346)
Parliament House Vista	Anzac Parade, Parks, ACT	CHL	Listed (105466)
Lake Burley Griffin and Adjacent Lands	Lady Denman Drive, Yarralumla, ACT	CHL	Nominated (105230)
Canberra the Planned National Capital	—	NHL	Nominated

1.4.2 Non-Statutory Listings

Table 1.2 provides a summary of the multiple, overlapping non-statutory listings and nominations associated with the study area.

Table 1.2 Summary of relevant non-statutory listings.

Place Name	Location/Curtilage	Register	Status/ID
Carillon	Wendouree Drive, Parkes, ACT	Register of the National Estate (RNE)	Registered (18373)
Parliament House Vista	Anzac Parade, Parks, ACT	RNE	Registered (13371)
Lake Burley Griffin Conservation Area	Lady Denman Drive, Yarralumla, ACT	RNE	Indicative (101595)
Carillon	—	National Trust of Australia (ACT) Classified Places	
Lake Burley Griffin	—	National Trust of Australia (ACT) Classified Places	
Parliamentary Triangle/ or Parliamentary Zone	—	National Trust of Australia (ACT) Classified Places	
Carillon	—	Australian Institute of Architects (AIA) Register of Significant Twentieth Century Architecture (RSTCA) (ACT Chapter)	R076
Carillon and Aspen Island	—	NCA Heritage Register	

1.5 Management Context

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

In addition to this management plan for the Carillon and Aspen Island, individual management plans have been prepared, or are currently being updated, for the Parliament House Vista (2010), Lake Burley Griffin and Adjacent Lands (2010) and Canberra Central Parklands (2009). As the study area falls within the boundaries of these other heritage places, it is important to understand the placement of this HMP within the hierarchy of management documentation, and to provide guidance to the NCA, which is responsible for managing the heritage values of these broader heritage listings.

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

- This HMP will be the primary conservation management planning document for the Carillon and Aspen Island.

- The Parliament House Vista HMP (2010) provides a higher level of heritage management advice and guidance for the Carillon and Aspen Island, focusing on a larger study area. It is currently being updated.
- The Lake Burley Griffin and Adjacent Lands HMP (2010) provides a higher level of heritage management advice and guidance for the Carillon and Aspen Island, focusing on a larger study area. It is currently being updated.
- The Canberra Central Parklands HMP (2009) is a secondary conservation management planning document for the Carillon and Aspen Island. This HMP is due for an update.

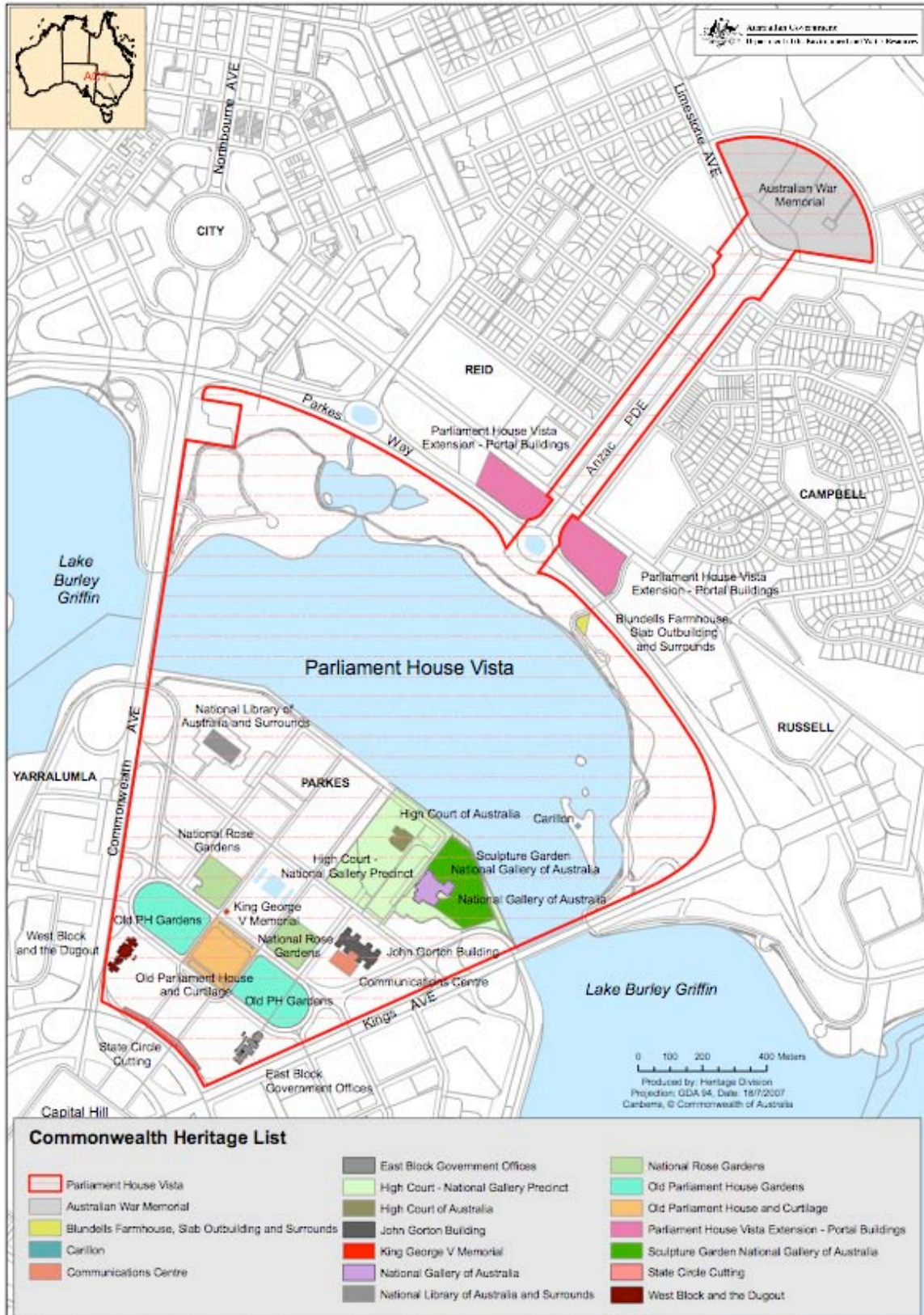


Figure 1.4 Plan showing the Carillon and Aspen Island in relation to the Parliament House Vista and other items on the Commonwealth Heritage List. (Source: Department of Environment, Water, Heritage and the Arts [currently Department of Agriculture, Water and the Environment])

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 1.3 Outline structure of the National Carillon and Aspen Island HMP.

Executive Summary: Provides an 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 study area.
Section 2.0—Understanding the Place—Historical Context: Provides an overview of the historic development of the Carillon and Aspen Island, including changes to the study area since 2011.
Section 3.0—Understanding the Place—Physical Context: Provides a description of the location and the physical elements of the study area, and a comparative analysis of similar sites.
Section 4.0—Assessment of Heritage Values: Provides the existing listed Commonwealth Heritage values, with a revised assessment and validation of these values. The condition of the heritage values are described and defined.
Section 5.0—Context for Developing Conservation Policy: Discusses the opportunities, issues and constraints affecting the future conservation, management and interpretation of the identified heritage values of the study area.
Section 6.0—Conservation Policy and Implementation: Provides specific conservation policies and actions for the conservation and management of the study area, and includes an implementation framework with priorities, timing and responsibilities.
Section 7.0—Appendices
Appendix A—Abbreviations and Definitions
Appendix B—CHL Citations for the Carillon and Parliament House Vista
Appendix C—Compliance tables for Schedules 7A and 7B of the EPBC Act Regulations
Appendix D—2003 Refurbishment Works
Appendix E—Bibliography

1.6.2 Relevant Documentation

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

- National Carillon and Aspen Island HMP, prepared by Duncan Marshall and Dr Dianne Firth for the National Capital Authority, 2011;
- 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*;
- Parliament House Vista Area HMP, prepared by Duncan Marshall, Craig Burton, Alistair Grinbergs, Chris Johnston and Jackie Donkin, Dr Warren Nicholls, Brendan O'Keefe, Dr Robert Boden, Robert Freestone and Alison Rowell for the NCA, 2010;
- Lake Burley Griffin and Adjacent Lands Heritage Management Plan, prepared by Godden Mackay Logan for the NCA, 2010; and

GML Heritage

- Canberra Central Parklands HMP, prepared by Duncan Marshall, Dr Sandy Blair, Craig Burton, Alistair Grinbergs and Roslyn Russell for the NCA, 2009.

1.6.3 Consultation

Stakeholders

For the development of this HMP, consultation was undertaken with stakeholders from the NCA. Consultation helped to identify the views of key stakeholders regarding the heritage values of the Carillon and Aspen Island, issues in its management and responsibilities, and plans for its future.

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.

The draft HMP was placed on public exhibition by the NCA from 24 April to 24 May 2021. It was available digitally through the NCA's website, and a physical copy was accessible at the reception desk at the National Capital Authority's office at the Treasury Building, Parkes ACT. Submissions were accepted by email or post.

Five submissions were received: from the Carillon Society of Australia, Lake Burley Griffin Guardians, the National Trust of Australia, and individual responses from two carillonists.

A separate consultation report was prepared to respond to the comments raised by the public during the notification period, and identifies how the public comments have been addressed in finalising the HMP.

1.6.4 Limitations

GML was not commissioned by the NCA to undertake an Indigenous heritage values assessment (including consultation with the Aboriginal community) as part of preparing this HMP update. Indigenous values were not identified in the 2011 HMP, which noted that 'the island was artificially created as part of the construction of the lake'.

The description and condition of the Carillon and Aspen Island in this HMP have been drawn from the previous 2011 HMP and site inspections undertaken by the GML project team in July and August 2019. This was prior to works undertaken to the Carillon and Aspen Island between September 2019 and September 2020 and subsequent changes to fabric and condition.

An arborist's report on the condition or health of the trees on Aspen Island was not prepared.

Primary research was not undertaken for this HMP—the history and background are drawn predominantly from the 2011 HMP and updated where necessary.

1.6.5 Terminology

The term 'carillon' is traditionally used to describe a musical instrument, which, by definition:

'consists of at least 23 fixed carillon bells (almost two octaves) arranged in a chromatic series and played from a keyboard that permits control of expression through variation of touch'.²

The keyboard of wooden batons and pedals from which the bells are played is called a 'clavier'.

While ‘carillon’ refers to the instrument, it has also been historically used to describe the tower structure, located on Aspen Island, housing the instrument. For consistency in this report, the term ‘Carillon’ refers to the heritage-listed place—the tower and instrument combined—unless otherwise specified.

1.7 Authorship

This report has been prepared by GML Heritage, with assistance from Griffin Associates Environment.

All information drawn from previous academic and consulting work has been referenced, and GML acknowledges the 2011 HMP for the provision of historical information and site context.

1.8 Acknowledgements

GML acknowledges the following people for their assistance in the preparation of this HMP:

- Ilse Wurst, NCA;
- Lily Black, NCA;
- Jennifer Dunn, NCA;
- Robert Kendall, NCA;
- Michelle Jeffrey, NCA; and
- Jo Prego, NCA.

1.9 Endnotes

¹ Australian Heritage Database 2016, ‘Parliament House Vista, Anzac Pde, Parkes, ACT, Australia’.

² Carillon Society of Australia, Composing for the Australian Carillons, December 2010.

2.0 Understanding the Place—Historical Context

2.1 Introduction

This section provides a summary of the history of the design and construction of Aspen Island and the Carillon. The history has been largely drawn from the previous 2011 HMP, and revised and updated where necessary, with additional discussion relating to the recent history of the site.

2.2 Background History

2.2.1 Ngunnawal Country

The study area is in an area occupied for thousands of years by the Ngunnawal people, who 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.¹ 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.² The historical record gives some indication of the activities of Aboriginal people in the general area of Lake Burley Griffin, including ceremonies and camps.³

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.⁴ 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.⁵ The new settlers may also have simply failed to record their ongoing presence in any detail.

2.2.2 Colonial History

European colonisation of the area commenced in the 1820s with farming and grazing properties. There were small and large estates, one of the larger being Duntroon, owned by the Campbell family. This estate straddled both sides of the Molonglo River and incorporated the area where Aspen Island and the Carillon are located today.⁶ 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.

2.2.3 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 submission by Chicago architect Walter Burley Griffin and 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 farther inland to Mount Bimberi (see Figure 2.1).⁷

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.'*⁸

The design of Canberra was strongly influenced by the history of town planning and landscape design in Britain and America, as well as more specific personal ideas of the Griffins themselves.⁹ 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. Walter Burley 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.'*¹⁰

Despite their differences, the City Beautiful and Garden City movements shared the physical planning ideas of circular avenues, radiating boulevards and separated land uses that are evident in Canberra.¹¹

The Griffins planned Capital Hill as the focal eminence of the city, and the 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.¹²

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.¹³ While many of Griffin's other functional divisions did not eventuate, the government centre of the National Triangle is the least changed from the Griffins' original intention. Although development within the vista did not develop as planned, the overall effect remains.

In contrast, the area the Griffins 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 a casino, the Griffins had envisaged an open, landscaped 'broad formal parkway' with an undeveloped centre flanked by foliage to set off the residences on either side; in later plans this was identified as 'Prospect Parkway'.¹⁴ This vision was not realised, and 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.

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 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 David Miller (Chairman), John Smith Murdoch, Thomas Hill and George Oakeshott.¹⁵

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.¹⁶ They therefore endeavoured to create their own strategy, combining two of the winning plans—Griffins' 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 Griffins' ideas. It followed the existing natural features more closely and also shifted the focal points of the city off their intended axes.¹⁷

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.¹⁸

By 1918 Griffin had developed his scheme into a practical plan that could be implemented. In 1920, the Federal 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 government departments, led to him leaving Canberra in 1920 on the completion of his contract.¹⁹

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 the *Seat of Government (Administration) Act 1910* (Cth). This plan effectively set the agenda for the city's planning until the 1950s.



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 A1, 1917/7242)



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

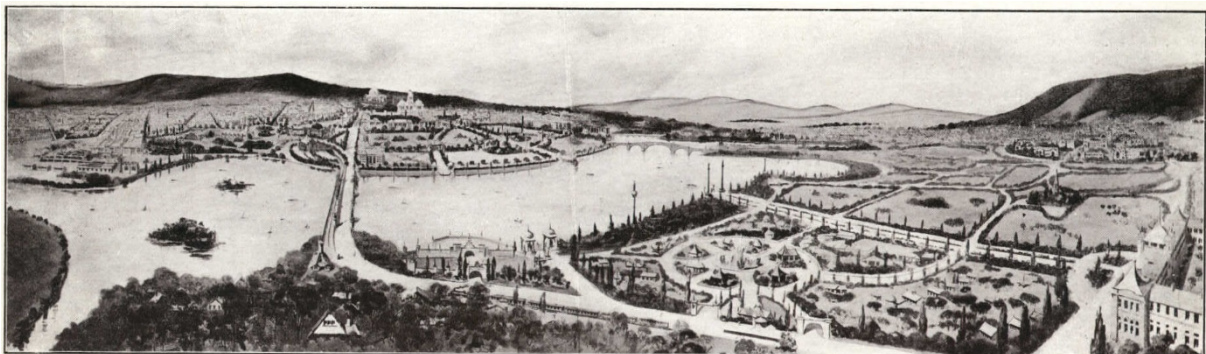


Figure 2.3 An artist's impression of the city's layout according to the Departmental Plan shown in Figure 2.2. (Source: National Archives of Australia M4071, 48, 1913, p 70)

2.2.4 Creating the National Capital

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

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

These various agencies 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 University College, London, who was invited to Canberra by Prime Minister Robert Menzies.²⁰ Holford strongly advocated for the realisation of Lake Burley Griffin. He believed that the lake would be an important unifying element for what was at the time a divided city.²¹ The completion of the lake in 1964 was a major achievement that changed the central area.

2.3 Natural Heritage Context

Aspen Island lies in what was once the central floodplain of the Molonglo River on the Limestone Plains. The soils in this area were a quaternary alluvium of mixed gravels, sand and silty clays. As demonstrated by the 1952 aerial (see Figure 2.4), in the pre-lake landscape the current location of Aspen Island was on slightly elevated land between a billabong system to the east and the main channel of the Molonglo River to the west.



Figure 2.4 1952 aerial of the Molonglo River landscape prior to the construction of the lake. The approximate location of Aspen Island is indicated. (Source: National Library of Australia, Aerial Photograph Collection, Canberra Run 3, 19 July 1952 with GML overlay)

The pre-settlement vegetation of this area was Natural Temperate Grassland as shown by Figures 2.5 and 2.6, which detail the estimated extent of pre-1750 grassland on the site and also vegetation adjoining the site. The 1952 aerial (see Figure 2.4) suggests that the area was being farmed at that time, with paddock differentiation (either through pasture improvement or different grazing pressures) through the site. It is probable that by the time the earthworks to form the bed of Lake Burley Griffin began, the natural grassland would have been significantly modified, although still existing in places.

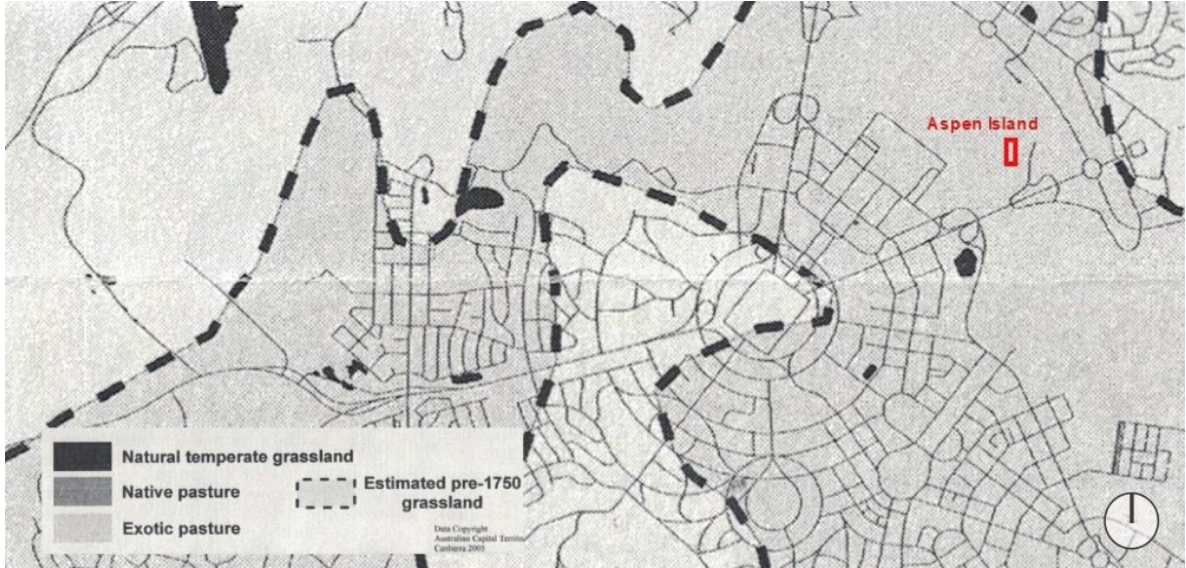


Figure 2.5 Map indicating the estimated previous extent of Natural Temperate Grasslands in central Canberra, with the approximate location of Aspen Island shown in red. (Source: ACT Government, ACT Lowland Native Grassland Conservation Strategy, 2005)

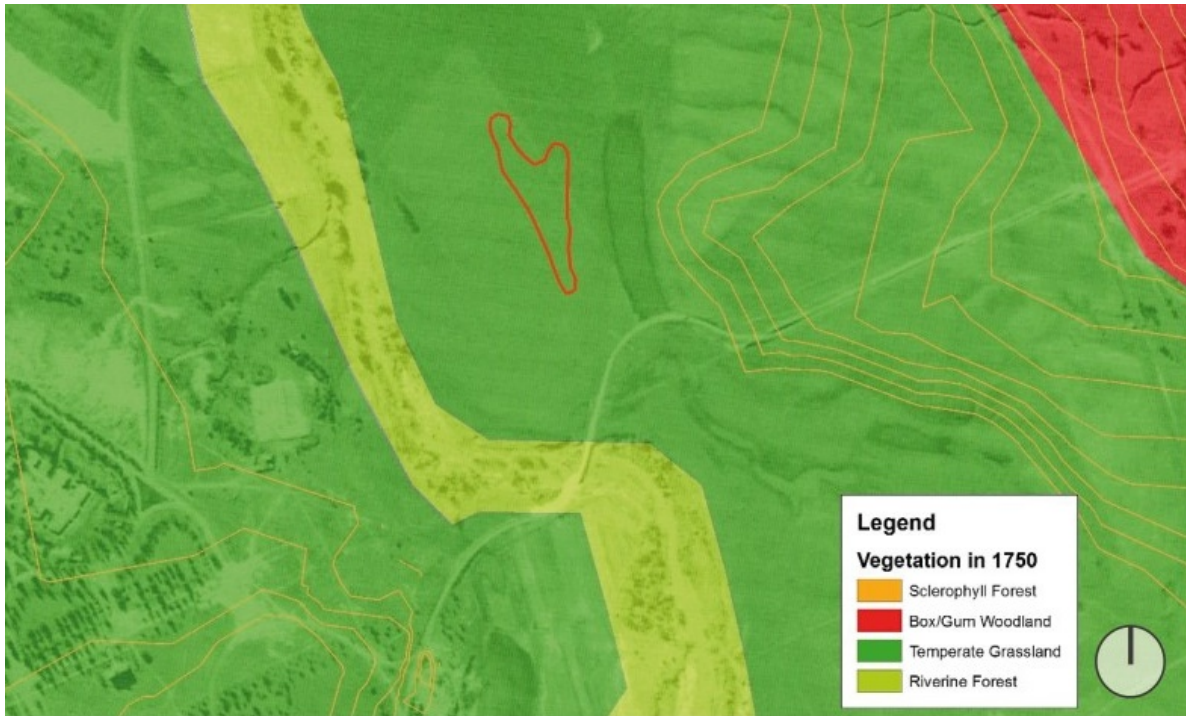


Figure 2.6 Detail of map showing the estimated extent of pre-1750 vegetation in central Canberra with the approximate location of Aspen Island indicated. (Source: Lake Burley Griffin and Adjacent Lands Heritage Management Plan, May 2010)

The earthworks undertaken to form the bed of Lake Burley Griffin included the formation of the lake’s islands, including Aspen Island (refer to Section 2.4.1). Only in the west of the lake, at Spinnaker Island, was a natural prominence used as the basis for an island.²² Aspen Island’s development

involved the construction of consolidated earthen mounds to above the projected water level of the filled lake. To provide appropriately strong foundations for the construction of the Carillon, Aspen Island was formed with a foundation of consolidated rock fill, as shown in Figures 2.7 and 2.8.

Constructed in 1962, Aspen Island was fully man-made and retained none of the original land surface or vegetation. There are no remnant natural features on the site, and therefore no natural heritage, as defined by the Australian Natural Heritage Charter (2002).²³ exists on the site.



Figure 2.7 View northwest towards the Aspen Island constructed platform, c1960–1962. (Source: National Library of Australia, PIC P2214/209)



Figure 2.8 Detail of the Aspen Island constructed platform showing the rock foundation and topsoil, c1960–1962. (Source: National Library of Australia, PIC P2214/211)

2.4 Historic Development of Aspen Island

2.4.1 Planning and Construction

Islands within the Central Basin of Lake Burley Griffin did not feature in the 1911 Griffin Plan. The first instance of islands in the lake appeared in the Departmental Plan of 1912 to which the building of Canberra commenced in 1913.²⁴ Islands again appeared in the 1957 plans of Sir William Holford, the celebrated British town planner, who was engaged by the Australian Government to advise on the future development of Canberra.²⁵ In 1957 Holford provided his *Observations on the Future of Canberra* to Parliament and put forward two models for the future of the central lake area.²⁶ Following his recommendations, the National Capital Development Commission (NCDC) was established in 1957.²⁷

In 1961, after receiving endorsement from the Federal Government to proceed with the lakes scheme, the NCDC commissioned William Holford & Partners to report on the design of the Central Basin.²⁸ Holford prepared a further *Advisory Report on the Landscape of the Canberra Lake Scheme* for the NCDC.²⁹

Maunsell & Partners was awarded the contract to undertake the construction of the Central Basin, and William Holford was retained as a consultant to Maunsell & Partners, and as an advisor to the NCDC on the design of the central area. During investigative works, a hydraulic model suggested the need for islands in parts of the lake to assist with recommended water flows.³⁰

The NCDC, following overseas developments in the USA, Scandinavia and Britain at the time, used a modernist interpretation of the picturesque to inform the landscape design of the lake. There was an emphasis on simplicity, clarity of design, ecological suitability of plants, functional use of materials and low maintenance requirements.³¹ The southwestern shoreline of the Central Basin was designed to express formal qualities; the northeastern shore was intended be more informal.

The construction of Lake Burley Griffin commenced in 1960 and included the construction of Aspen Island and the two smaller islands to its north from material excavated from the valley floor in 1962.³²



Figure 2.9 Aerial, c1962 of the completed Aspen Island platform prior to the filling of the lake. (Source: National Library of Australia, PIC P2214/162)



Figure 2.10 Aerial, c1964, showing Aspen Island following the filling of the lake. (Source: National Library of Australia PIC P2214/193)

2.4.2 Landscape Development and Design (1969)

Key Design Elements

Richard Clough, the landscape architect with the NCDC, designed the formal landscaping plan for Aspen Island in 1969 and supervised its implementation. Clough joined the NCDC in 1956, in the period leading up to the creation of the lake and its landscaped foreshores. From the creation of the Landscape Division within NCDC in 1963 to his resignation in 1980 to take up an academic position, Clough oversaw the landscaping of public areas around the lake and institutions, as well as suburban streetscapes and the implementation of Canberra’s open space network.³³ He is credited with having played a pivotal role in the form and construction of Lake Burley Griffin, as well as in the integration of landscaping into town forms generally in Canberra.³⁴

Aspen Island was designed to accommodate Carillon activities and as a public passive recreational space for picnics, strolling and contemplation in close contact with the waters of Lake Burley Griffin.

The shoreline of Kings Park was extended with fill to shorten the bridging distance to the island. An arced pathway of circular, variable-diameter concrete pavers (examples of which can be seen near Marsh Gardens in Commonwealth Park) led from the carpark, partially screened by a treed grassy mound, across a bridge to the base of the Carillon. The simple geometry of the arc was further emphasised by architect Gareth Roberts, with a secondary gravel path to the northern tip of the island (and proposed site of a sculpture) constructed by extending the curve of the main path. Additional gravel paths provided access around the island.

The landscape of Aspen Island provides the setting for the Carillon. Clough designed a north-facing beach with a simple arc shape and white sand, contained at each end by dark-grey granite walling. The granite walling was intended as a formal continuation of the edge formation of the island. The beach provided unimpeded views to the Carillon from the shores of Kings Park, and it was intended that canoes would be able to land in this area.

The bridge connecting Aspen Island to the Kings Park shoreline was designed by Maunsell & Partners and constructed of pre-cast units with post-tensioned reinforcing.³⁵ The bridge was later named the John Gordon Walk after the carillonist who played the inaugural concert at the opening of the Carillon. The naming ceremony for the bridge took place on 26 April 1995 in the presence of Mrs Val Gordon, John Gordon’s widow, and the British High Commissioner.

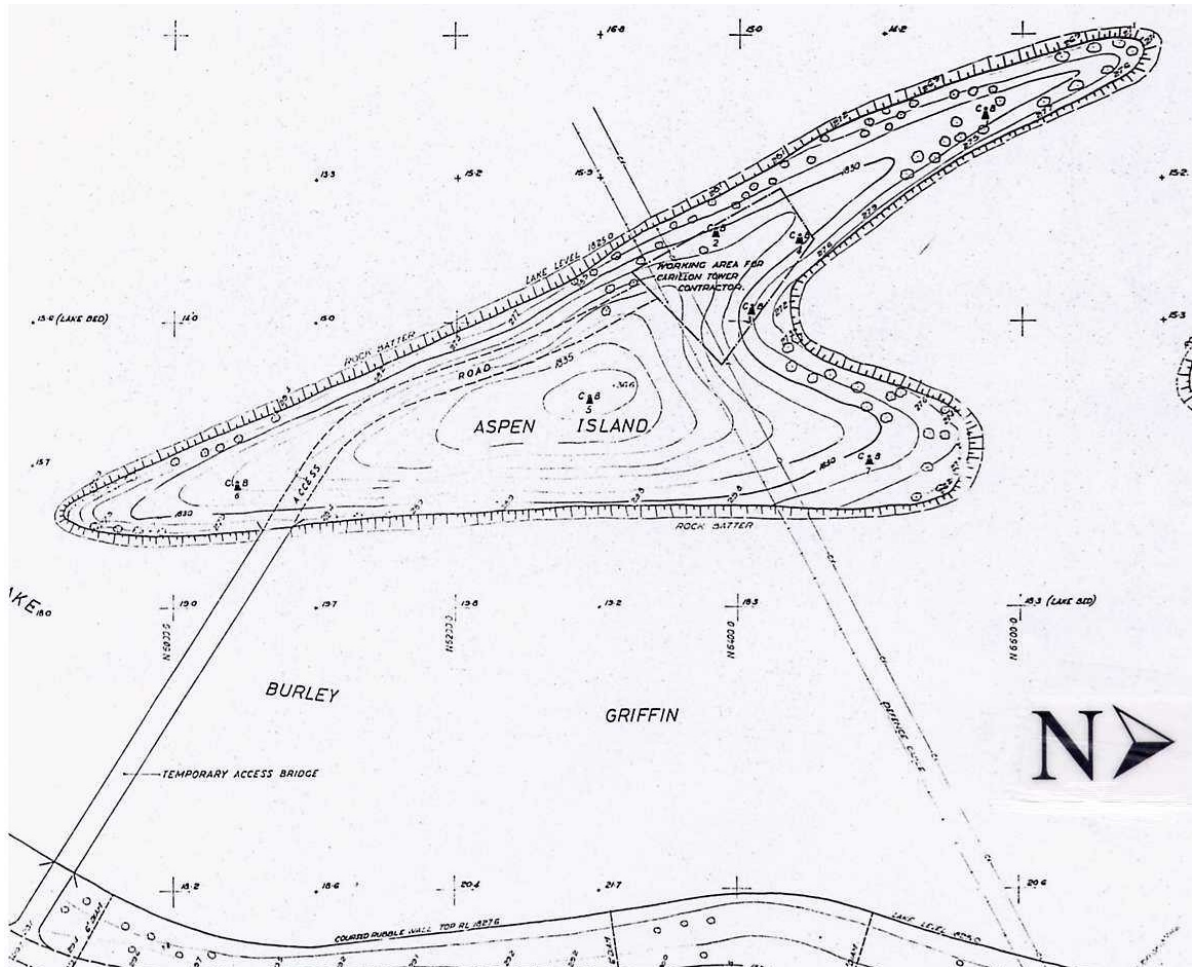


Figure 2.11 Plan of Aspen Island prior to the construction of the Carillon, c1969. Note the temporary floating bridge, which was installed at the southern end of Aspen Island to provide temporary access during construction of the Carillon. (Source: Maunsell & Partners 1969, drawing 4968/201B)



Figure 2.12 View of early willow planting on the southern tip of Aspen Island, post-1964. (Source: ACT Heritage Library, Ref. 005392)

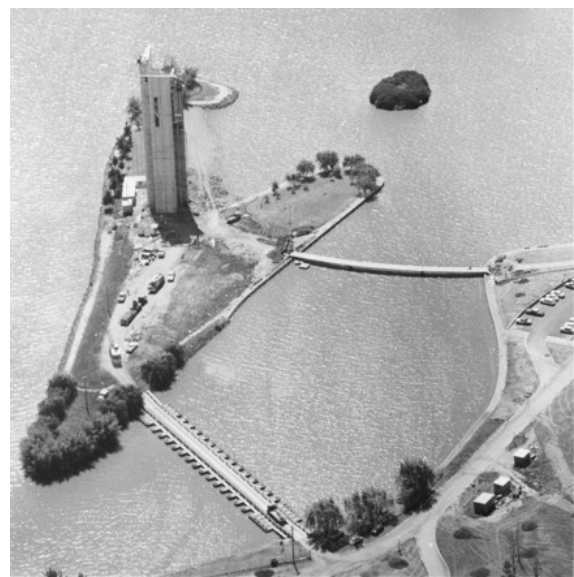


Figure 2.13 View of Aspen Island, c1969. The Carillon is nearing completion and early plantings are well-established. (Source: ACT Heritage Library, Ref. 005358)

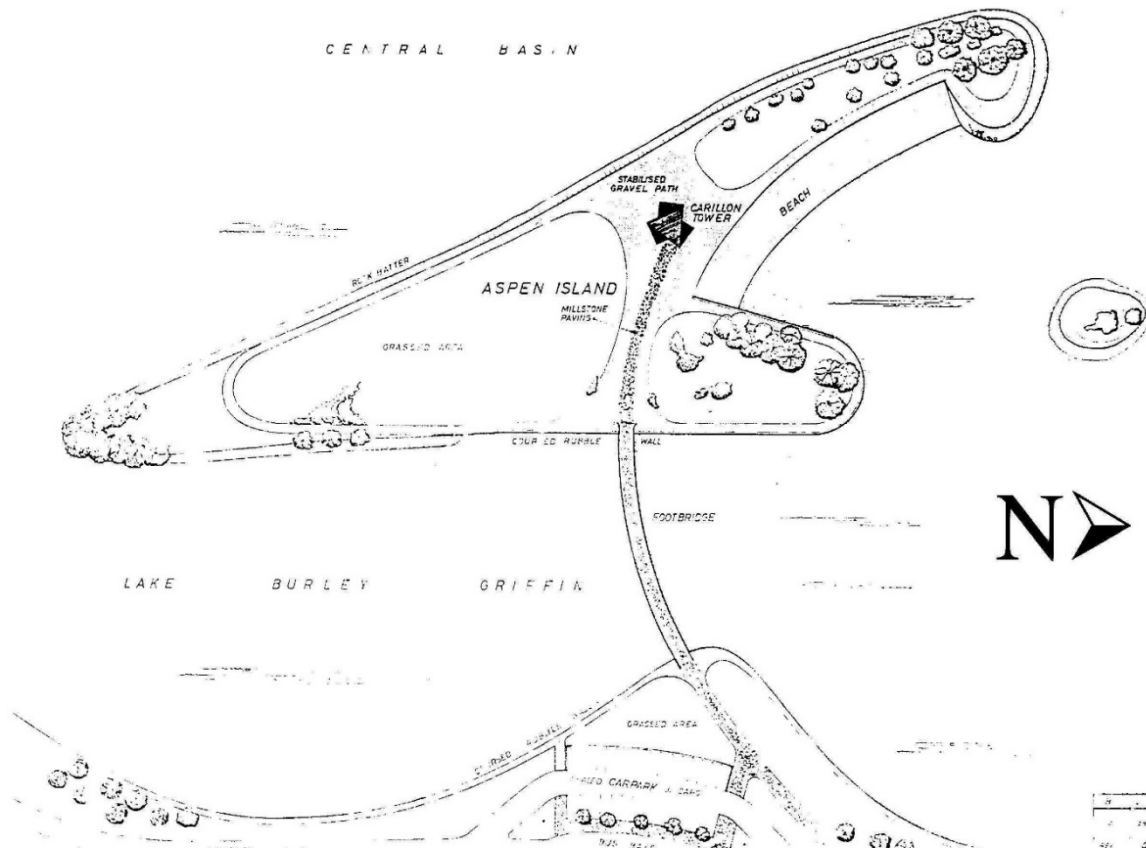


Figure 2.14 Detail of schematic engineering plan of Aspen Island showing proposed major features, c1969. (Source: Maunsell & Partners 1969, drawing 4968/201B)

Cultural Planting

Landscaping on Aspen Island was commenced early, well before the construction of the Carillon in 1969, with planting of mixed willow stands at both ends of the island and alders along the northwestern side, as shown in Figure 2.12. By the time the Carillon was completed in 1970, these plantings were well-established, as shown in Figure 2.13.

The 1969 landscape plan prepared by Richard Clough, in his role in the NCDC's Landscape Division, incorporated the existing and established plantings and are included in the plan as 'trees/existing on site' and 'trees/transplanted from elsewhere on site' (see Figure 2.15). Clough is quoted in Altenburg (1993) as follows:

*'One of the things I decided was to use native vegetation in one place to create the main character producing influence, while somewhere else, willows and poplars.'*¹³⁶

His landscape plan for Aspen Island exemplifies this approach and was in accordance with the NCDC's landscape design for the whole lake—a modernist interpretation of the picturesque.

Clough's concept plan utilised only four species of deciduous trees: *Alnus cordata* (Italian Alder), *Salix babylonica* (Weeping Willow), *Salix alba* 'Vitellina' (Golden Upright Willow) and *Populus alba* (White Poplar or Aspen—the island's namesake). Two species of evergreen shrubs, *Cotoneaster salicifolius* (Willow-leaved Cotoneaster) and *Escallonia pterocladon* (= *Escallonia rosea*, Pink Escallonia), were also included.

The implementation of the landscaping of the island substituted *Alnus glutinosa* (Black Alder) for *Alnus cordata* (Italian Alder) but was otherwise largely unchanged from Clough's concept plan, as



Figure 2.16 Aerial showing landscaping on Aspen Island in 2002. (Source: Google Earth 2002)

2.5 Historic Development of the Carillon

2.5.1 Earlier Proposed Carillons

There were several proposals for carillons in Canberra prior to the current Carillon. The most substantial of these proposals was a War Memorial Carillon in 1947. Carillonist John Gordon suggested that the idea arose from Ben Chifley, Australian Prime Minister between 1945 to 1949.³⁸ Chifley was from Bathurst, where a carillon had been constructed in 1933, and he was also a friend of Gordon.

The Commonwealth agreed to the construction of this proposal—a tall, stone-clad Gothic Revival style tower—in March 1950.³⁹ However, in October of the same year the government deferred the project in order to extend the charter of the Australian War Memorial to encompass World War II. It was thought that this would entail expensive additions to the War Memorial building in Canberra, and that the cost of these additions as well as the proposed War Memorial Carillon could not be borne. The carillon project was cancelled in 1951, costing the government several thousand pounds.

Another carillon proposal arose in 1955, but this was not accepted by the Commonwealth.

2.5.2 A Gift from the British Government

The British Government intended to present a gift to the Australian people on 12 March 1963 to mark the fiftieth anniversary of the founding of Canberra. The following message from the British Prime Minister, Harold Macmillan, was read out by Australian Prime Minister, Robert Menzies, at a ceremony that was held to celebrate the occasion:

'On behalf of the Government of Great Britain, I send to you and to the people of Australia our warmest congratulations on the occasion of the jubilee of the founding of Canberra, and our best wishes for its continued prosperity. The achievements of the last fifty years indeed speak for themselves.

In commemorating the founding of Canberra as the seat of the Federal Government we are reminded that, of the many enduring ties between our two countries, none is firmer or more fundamental than that which stems from our joint and steadfast adherence to the same principles of parliamentary democracy. It was in Westminster that those principles were first forged into the system of Government which we now share with you in Australia.

*We in Britain would therefore like to mark this jubilee by offering, as a gift from the Government of Britain, some significant contribution to the development of Canberra to reflect our common Parliamentary heritage. We would wish this gift to blend in with the grand design for your beautiful capital city. It might perhaps be a set of ornamental fountains, or a bell-tower, either of which, we hope, would enhance the site of your new Houses of Parliament at the heart of Canberra, and serve as a reminder for all time of the close bonds between our two countries.*⁴⁰

Queen Elizabeth II was also present at this ceremony.

Subsequent to this announcement, there were discussions between the British and Australian Governments about what form the gift would take, with Prime Minister Menzies playing a lead role in the discussions. The Minister for the Interior, Gordon Freeth, was responsible for the Cabinet submission regarding the gift. This submission considered two options—a set of ornamental fountains or a 'lofty tower rising from the waters of the lake which could contain bells or a clock and chimes which could focus attention on the future Parliamentary buildings.'⁴¹

The submission seemed to favour a tower rather than fountains, as the Cabinet decided on 5 June 1963 that the gift should be a carillon and bell tower (the latter to house the carillon, although the name carillon has subsequently been used to refer to both components). While the ornamental and tourism aspects of the Carillon proposal were recognised by Cabinet, the primacy of the bells themselves was emphasised.⁴²

2.5.3 Discussions on Design

Questions on siting and what form the Carillon would take were the subject of further study by the NCDC. Four sites for the location of the Carillon were considered:

- in the lake on the Land Axis, just northeast of the southwestern shore, and near the then proposed new Parliament House;
- Aspen Island;
- a site in Parkes Place to the southeast of the National Triangle (in the vicinity of the current High Court building); and
- on Camp Hill, behind the current Old Parliament House.⁴³

The NCDC eventually decided on Aspen Island as the preferred site.⁴⁴ The proposed Aspen Island site was also recommended by the carillonist, John Gordon, who suggested playing time on the instrument might be limited by parliamentary sittings if it was located too close to Parliament House.⁴⁵ It has been suggested that Gordon's advice was highly influential on the final decision.⁴⁶

The prominent town planner and consultant to the Australian Government on the design of Canberra, Sir William Holford, was also consulted about the siting for the carillon. He generally supported the NCDC's comments about the four possible sites.⁴⁷

The NCDC's preferred siting on Aspen Island was accepted by Cabinet on 12 May 1966. Part of the rationale for this siting was that the Carillon would be visible from the proposed new Parliament House which was to be located on the southwestern shore of the lake. This lakeside location was later rejected by Parliament in favour of its current location on Capital Hill.

With regard to the form of the structure, the NCDC suggested a tower of approximately 61–76 metres, roughly the height of the Australian–American Memorial at Russell, which had been completed in 1954. This height was based on stationary (not swinging) bells, and the NCDC suggested a reinforced

concrete structure faced with light-coloured stone, and the provision of a public viewing platform. A perspective view of such a structure and comparative elevations prepared by the NCDC are shown in Figures 2.17 and 2.18.

The decision about the form of the British gift caused controversy in Canberra at the time, as some members of the community were opposed to the ornamental nature of the gift at a time when the community was seeking funding for a youth centre.⁴⁸

The British Government provided £200,000 for the project, and the Australian Government also contributed to the cost because of its proposed siting on Aspen Island.⁴⁹ As an entirely artificial island, the footing costs were expected to exceed that anticipated by the British Government. Accordingly, the Australian Government paid for the footings up to ground level, as well as the cost of creating access to the island from the shore.⁵⁰

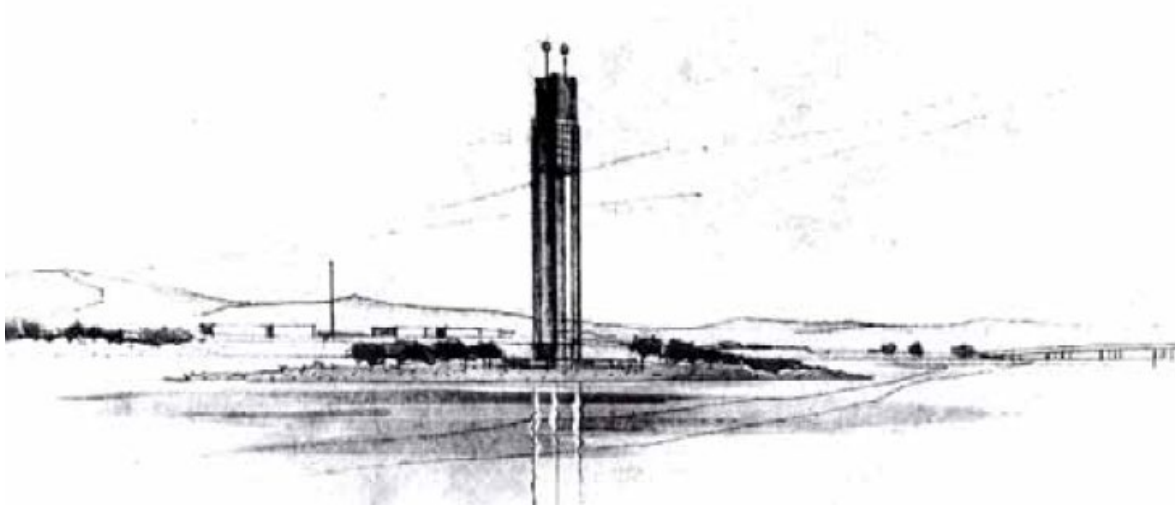


Figure 2.17 NCDC indicative perspective of proposed Carillon on Aspen Island. (Source: National Capital Development Commission, nd.)

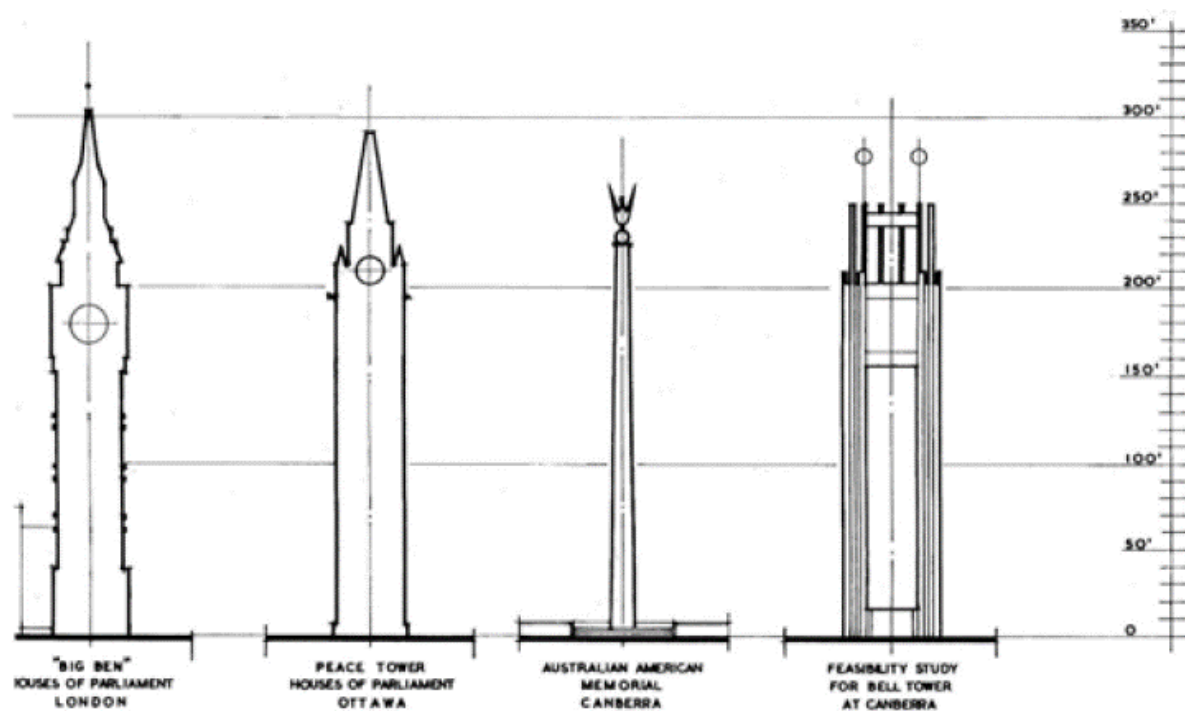


Figure 2.18 NCDC comparison of heights of existing towers and the proposed Carillon. (Source: National Capital Development Commission, nd.)

2.5.4 Design Competition (1967–1968)

The Carillon design was determined through a limited competition, which was held between 1967 and 1968. The competition was run under the auspices of the British Secretary of State for Commonwealth Affairs. Many of the early arrangements for the competition were made by Eric Bedford, Chief Architect of the British Ministry for Public Building and Works. Bedford was also intended to be an assessor for the competition, but, due to ill health, had to be replaced.⁵¹

The Royal Institute of British Architects and the Royal Australian Institute of Architects were each invited to nominate three architects to participate in the competition. The nominated architects were:

- Ahrends, Burton and Koralek (British);
- Eldred Evans and Denis Gailey (British);
- Robert Maguire and Keith Murray (British);
- Mackay & Cox (Australian);
- Cameron Chisholm & Nicol (Australian); and
- Ancher, Mortlock, Murray and Woolley (Australian).⁵²

Each of the competitors received £750, and the competition winner was to receive a further £1000. The competitors, including the British architects, were also required to visit the site, the cost being reimbursed.

Originally there were only two British assessors for the competition, but at some point an Australian representative was also added to the assessment panel. The final assessors of the competition were Sir William Holford, Sir Donald Gibson and (later Sir) John Overall.

As already noted in Section 2.4.1 of this report, Holford was an eminent British town planner and architect who had periodically advised the Australian Government on planning and development matters in Canberra since 1957. Gibson was an architect and Controller General in the British Ministry of Public Building and Works. Overall was an architect, planner and NCDC Commissioner.⁵³

Interestingly, Sir William Holford was not only an influential figure in Britain and Canberra, but also seems to have had an interest in designing bell towers.⁵⁴ However, it is not clear whether this interest existed before the announcement of the British gift.

The design brief included a series of requirements and suggestions relating to:

- the cost of the structure above ground level (ie not including the foundations)—this was not to exceed £100,000, excluding the cost of the manufacture and shipping to Sydney of the actual carillon component;
- the mounting of the bells, which were to be mounted 27.4–36.6 metres above the ground to promote sound transmission;
- the structure's design, which should reflect a contemporary design in preference to a traditional form of bell tower;
- siting—the park-like environment and monumental scale of the area should be considered;
- visibility—the structure should be designed to be seen from all directions, and be sufficiently large to be easily apparent from a distance;
- landscape—information on the suggested landscape treatment was sought, although this would be undertaken by others;
- aesthetics—the importance of silhouette effects and reflections were stressed;
- flood lighting, which was to be provided to illuminate the structure at night;
- preparedness for flood—the structure should also take account of significant wave action on the lake; and
- accessibility for public viewing.⁵⁵

The University of Sydney carillonist, John Gordon, was again influential in the development of this design brief for the Carillon.⁵⁶

The unanimous choice of the judges for the winner of the competition was the Western Australian architectural firm of Cameron Chisholm & Nicol, with Ross Chisholm being the partner in charge and author of the design.⁵⁷

The design was assessed as being simple, ingenious and impressive, as well as convenient and practical.⁵⁸ The NCDC considered that 'as a monument the design possesses a timeless quality which should endure.'⁵⁹ The winning design:

- located the Carillon to maximise water reflections of the tower;
- incorporated three columns to symbolise the British Government, the Australian Government and the City of Canberra; and

- orientated the three faces of the columns to reflect the major boundaries of the National Triangle—Commonwealth Avenue, Kings Avenue and Constitution Avenue.

The general architectural philosophy of Ross Chisholm is reflected in the following statement: *‘Architectural clarity and a timelessness of form and detail in the built work are design aims ...’*⁶⁰

In a specific comment on the Carillon in 1984, Chisholm said,

*‘I think it’s fair to say the geometry has a lot to do with our work. We use it probably as a discipline as much as anything, not an easy solution to the problem. With the Canberra Carillon we found that the... [National] triangle which is imposed on Canberra became the fundamental geometrical discipline that we adopted. We put three “Toblerone” boxes together, three equal triangles into the urban equilateral triangle. We thought that looks a pretty cute way of getting light to pass through the shafts of the tower to get backlighting off the alternate face and to get a sort of tension into the building. It wasn’t until we made a model of it that we thought it was pretty ordinary and wouldn’t win a competition in a fit. It wasn’t until we put three 60 x 30 triangles on the outside of the equilateral that we were able to induce the tension, backlighting and conformity to the broader geometry which we were seeking.’*⁶¹

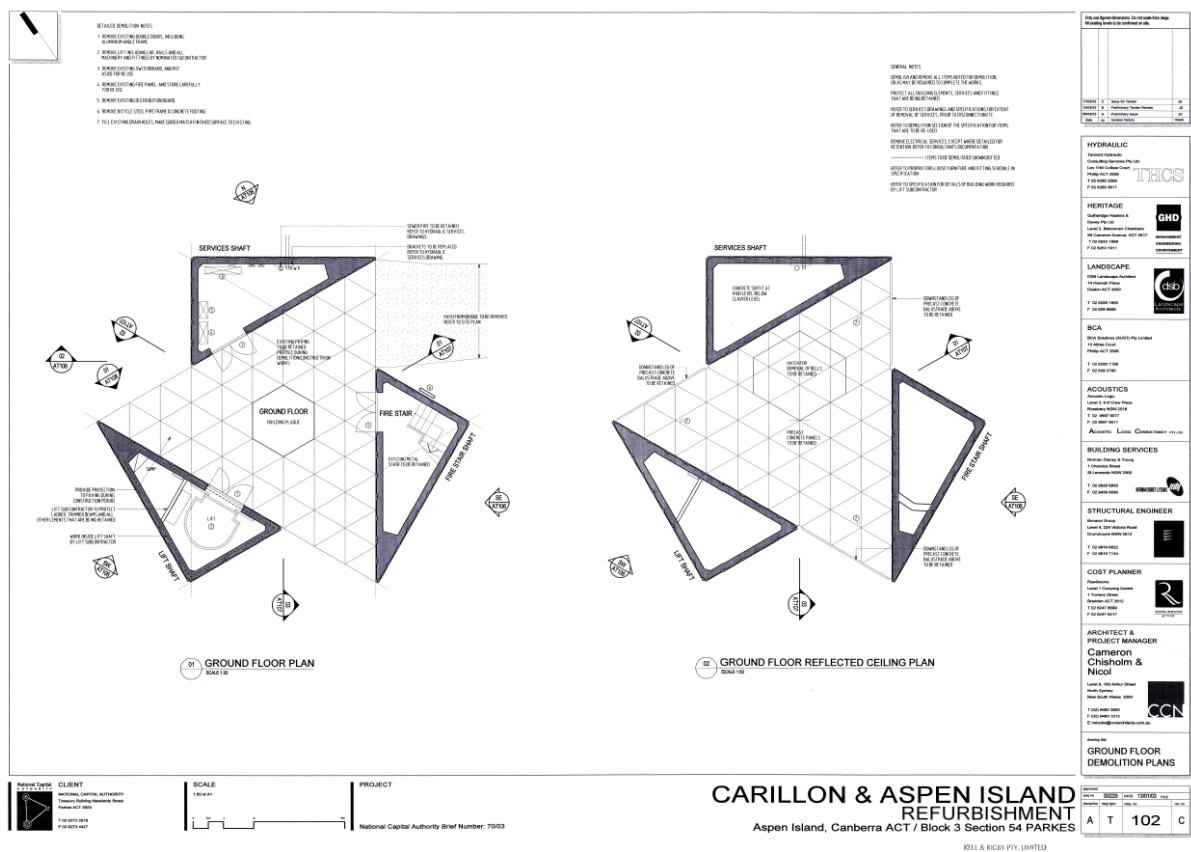


Figure 2.19 Ground-floor plan of Carillon, c2003, showing the repeated use of the triangular form in the design of the carillon. (Source: National Capital Authority)

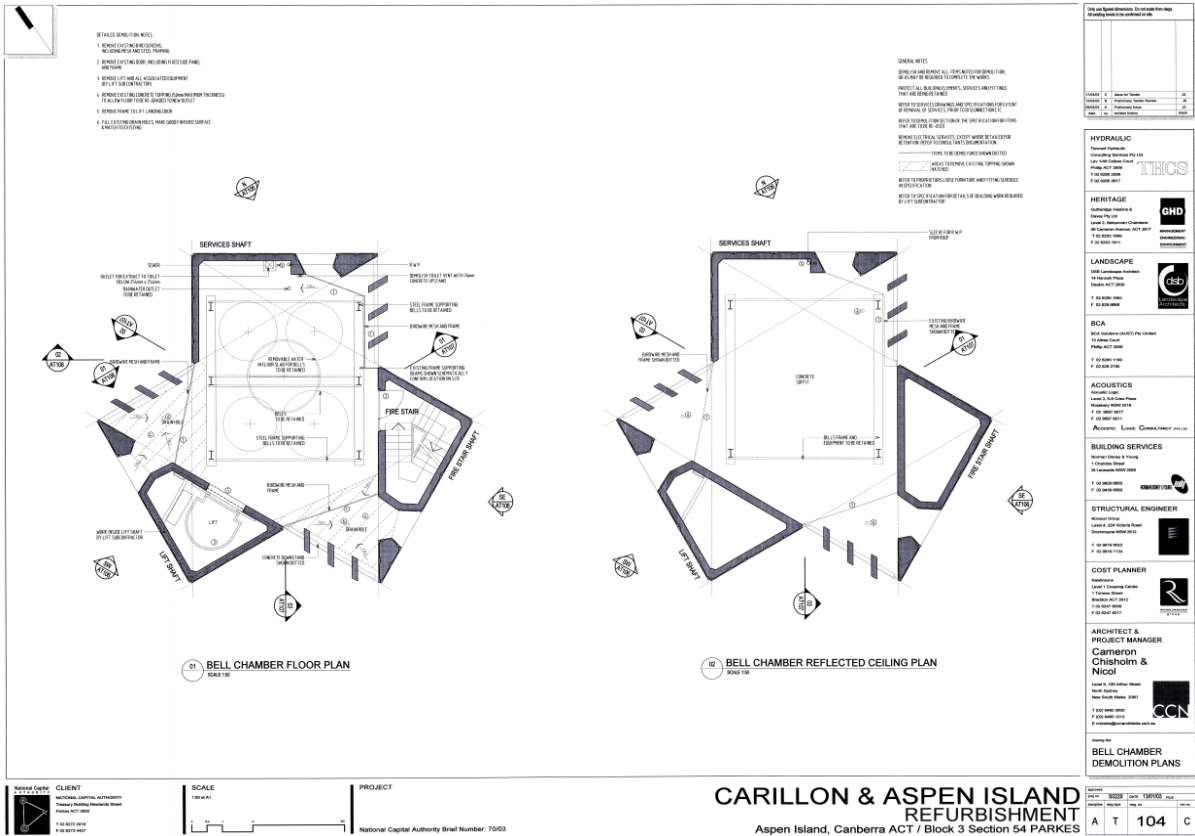


Figure 2.20 Floor plan of the Bell Chamber Level of the Carillon, c2003. (Source: National Capital Authority)

2.5.5 Architects—Cameron Chisholm, & Nichol

Winning the competition was a significant event for the long-established architectural firm of Cameron Chisholm & Nichol. At the time of the Carillon project, the Perth-based architectural firm was entering a new phase that was marked by major commissions and significant designs. Led by Ross Chisholm and Gil Nichol the,

‘twenty years from 1955 to 1975 was to be a period of very dramatic growth for the firm both in terms of quantity of work and also the development and refinement of their formal aesthetic... The sixties and early seventies were significant, principally because of the volume of work. Aesthetic issues were often peripheral to the line of development towards that clarity of form-making achieved in the mid-seventies...’⁶²

In the 1950s the firm’s output was increasingly influenced by modernism, with early examples including the Dalkeith Theatre and Wentworth Motors building. Ross Chisholm joined the firm in 1958. The following decades saw a refinement of design skills. Major award-winning projects included Allendale Square (1966–1976) and the WA Education Department headquarters (1982), which won the Royal Australian Institute of Architects’ (RAIA) highest award—the Sir Zelman Cowan Award. Up until 1984, the firm had entered many competitions and won 12.⁶³

Projects undertaken in Canberra, in addition to the Carillon, included:

- Belconnen Mall Shopping Centre (1977);
- Gloria McKerrow House (Multiple Sclerosis Headquarters);
- Greenway Fire Station (1990);

- Phillip Swimming Pool; and
- Queanbeyan Office Park.

The firm also designed private residences, public and aged housing developments, and numerous retail tenancy fitouts in the national capital.

Many of the firm's most important buildings were located in its home town of Perth, and included the:

- Allendale Square Offices (1976);
- Perth Metropolitan Water Centre (1980);
- WA Education Department headquarters (1982); and
- WA Fire Brigades Board Headquarters (1986).

Architectural historian and critic Jennifer Taylor describes the Allendale Square Offices in terms such as a 'fine' building marking a 'high point', that it is a 'competent work' of 'quality' which has 'sophistication and elegance'. It is the one work she finds has some commonality with the Carillon in terms of its line and precision of form.⁶⁴

Of Canberra buildings other than the Carillon, the Belconnen Mall was and remains an impressive and important building whose qualities have yet to be formally studied.

2.5.6 Construction of the Carillon (1969–1970)

The construction of the Carillon was undertaken for the British Government by Dillingham Constructions; works commenced in 1969 and were completed in 1970. The British Ministry of Public Building and Works provided a clerk of works, prepared the specification for the works, and arranged for the manufacture of the carillon components.⁶⁵

Cameron Chisholm & Nicol established a Canberra office in April 1969 because of the Carillon project, and the office and project were both under the direction of Barry Cameron. Ross Chisholm visited Canberra periodically during the construction. The base working drawings were completed in the Perth office of the architects, with additional drawings prepared in Canberra as needed. Cameron Chisholm & Nicol were also the structural engineers for the project.⁶⁶

The foundation stone for the Carillon was unveiled by the Governor-General of Australia, Sir Paul Hasluck, on 15 August 1969, at the invitation of the British High Commissioner, Sir Charles Johnston.⁶⁷

The Carillon was constructed with a concrete frame, which was fabricated on-site by positioning and jointing the cladding, erecting a self-climbing scaffold on the inside, and infilling stage-by-stage from the bottom with reinforcement and concrete. The design of the Carillon also provided for an openable section to be left in the centre of the Clavier and Bell Chamber Levels so the biggest bells could be hoisted to the bell chamber, since they were too large to pass up any of the three shafts.

A contemporary journal highlighted the innovative structure of the Carillon:

*'Construction of the towers incorporates ferro-cement permanent formwork panels... This unusual type of precast concrete construction eliminated the use of cranes or exterior scaffold and resulted in a rapidly-erected economical building'*⁶⁸

The Royal Australian Engineers of the Australian Army provided a temporary floating bridge to the

island during construction.⁶⁹ This was located at the south end of the island (refer to Figure 2.21).⁷⁰

The bells for the Carillon were cast by John Taylor & Company of Loughborough, England. Peter Cake designed the principal and practice clavier, and the structure to hold the bells.⁷¹ Cake also oversaw the installation of the bells.

Upon completion of the casting of the bells, a ringing-out ceremony was held at the foundry on 5 November 1969 in the presence of British and Australian dignitaries. The Carillon was then dismantled for shipment to Australia and installation.⁷² The Carillon was also fitted with an automatic playing apparatus with an ivory keyboard which played a number of well-known melodies.⁷³ It also had an automatic mechanism to play Westminster Chimes every 15 minutes—another symbolic link to the British Parliament.

The oak used in the construction of the clavier came from a century-old beam removed from the original John Taylor & Company factory in Loughborough.⁷⁴

John Taylor & Company also cast the bells for the War Memorial Carillon at the University of Sydney, completed in 1928, and for the Bathurst War Memorial Carillon, completed in 1933.

Lighting of the island and the Carillon was intended to accord with the principles developed in 1962 by Holford for the National Triangle.⁷⁵ These included a hierarchy whereby street lighting provided a framework for the area, footpath and carpark lighting was to be background to this affect, and the lighting of bridges, buildings, fountains and trees was to be an 'enriching ornament'. In addition, Parliament House, then proposed for the lake shore, was to be the brightest lit object, with the major bridges being the next brightest objects.

Accordingly, the Carillon was to be the dominant feature on the island, and all other lighting was to be secondary. The lighting on the footbridge was to illuminate the pathway and, although it would be visible from certain vantage points, was to be less intense than the lighting on the Kings and Commonwealth Avenue bridges.

A proposed concrete plaque structure to be located on the northeastern shore of the lake, near the bridge, was designed but never constructed.⁷⁶



Figure 2.21 Army engineers from Holsworthy, NSW, dismantling the floating bridge, c1970. (Source: ACT Heritage Library, Ref. 005398)



Figure 2.22 Some of the original 53 bells as they arrived prior to installation, c1970. (Source: ACT Heritage Library, Ref. 005397)

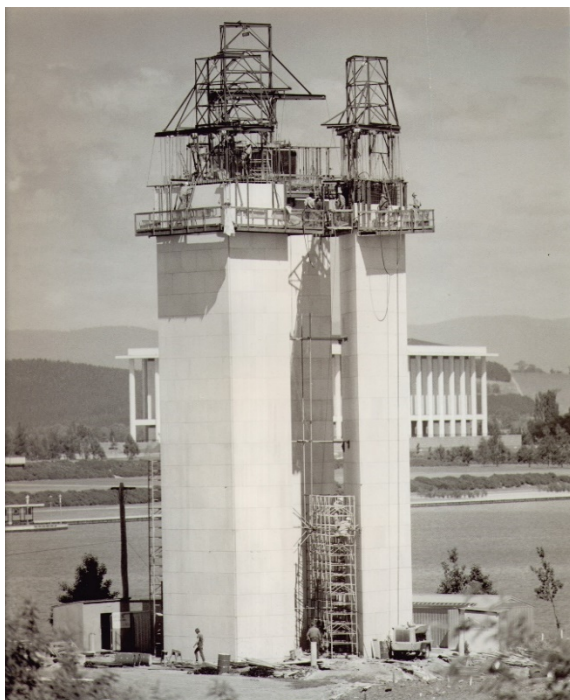


Figure 2.23 View of the Carillon under construction, December 1969. (Source: Photograph by Ted Richards in the possession of Barry Cameron)

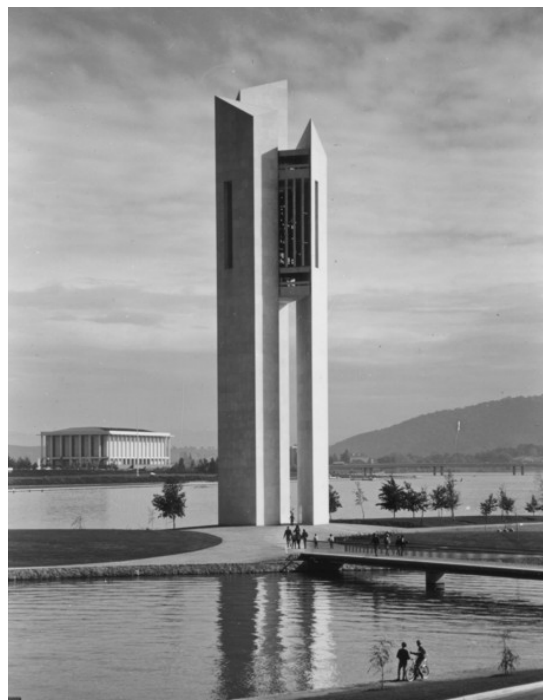


Figure 2.24 View southwest towards the Carillon, c1970. (Source: ACT Heritage Library, Ref. 005378)

2.5.7 Opening of the Carillon (1970)

The opening ceremony took place on 26 April 1970 in cold, windy conditions. The Carillon was accepted by Queen Elizabeth II, in her capacity as Queen of Australia, before a crowd of about 25,000 people.⁷⁷ The opening was attended by the British High Commissioner, Sir Charles Johnston, and the Australian Prime Minister, John Gorton. The Queen is reported to have said:

*'In a few moments the bells will be ready to play. Their harmony will be a reminder of the enduring ties of kinship between Britain and Australia.'*⁷⁸

Carillonist John Gordon, after whom the Aspen Island bridge was named, played the inaugural recital, which included a number of pieces such as a fanfare, a largo by Pepusch, an air by Daniel Purcell, and the specially composed piece, *Lake Music* by Terry Vaughan.

At the time of the opening, several applications for the position of carillonist had been considered but no appointment had been made.

On the same visit to Canberra, and the day before opening the Carillon, Queen Elizabeth II inaugurated the Captain Cook Memorial Water Jet, also located in the central basin of the lake. The water jet and adjacent globe were funded by the Commonwealth Government as part of the Captain Cook Bicentenary Celebrations.

In 1968, the NCDC appears to have been contemplating locating the Captain Cook Memorial Globe on the northwest point of Aspen Island. This proposal did not proceed, and the globe is located at Regatta Point adjacent to the Captain Cook Memorial Water Jet.



Figure 2.25 View of the Carillon at the opening ceremony on 26 April 1970. (Source: National Library of Australia, Pictorial Collection, 491045)



Figure 2.26 View of the Carillon after completion. (Source: Photograph by Max Dupain in the possession of Barry Cameron)

2.6 Subsequent Changes

2.6.1. Aspen Island

Following the opening of the Carillon in 1970, various minor changes to its Aspen Island setting have occurred. A summary of the known minor changes is provided below—refer to Section 3.0 for more detailed descriptions and figures.

Paths and Footbridge

In 1979 the original main entry path—across the bridge to the foot of the Carillon and composed of circular concrete pavers set in gravel—was replaced by a continuous pavement of beige-coloured exposed aggregate concrete. The pavers on the bridge were also replaced. These works were driven by safety concerns, because the gravel between the pavers was regularly eroding.⁷⁹

Since 1969 the gravel paths on the island have been refurbished. In 2003 the concrete area at the base of the Carillon and main entry path was also refurbished. These works included the removal and replacement of the entire length of path between Wendouree Drive and the base of the Carillon. A new balustrade incorporating concealed lighting to illuminate the walking surfaces, as well as two retractable bollards, were installed on the footbridge (refer to Appendix C for additional details).

Seating and Amenities

The original seats (NCDC Type C3), rubbish bins and drinking fountain (standard type) have been replaced or removed over the years.

In c2003, a single stainless-steel sinuous bench was installed near the base of the Carillon, and all of the seating was replaced. The current barbecue in the eastern portion of the island was also installed around this time.

Lighting

Floodlighting to illuminate the Carillon structure at night was part of the original design intent. In 2003 new stainless steel light towers were installed on the island, and lighting to illuminate the walking surfaces of the footbridge was incorporated into the new balustrade of the footbridge. Further upgrading of the floodlighting system occurred in 2016.

Signage

None of the original signage related to the Carillon or Aspen Island is extant. New general signage was installed in 1995–1996.

A stainless-steel kiosk was installed on the island in 2003, replacing an existing information sign and program box. Upgrading works, including installation of a video monitor, alterations to the façade, and reticulation of the communications cabling from the Carillon, were undertaken to the kiosk in 2016.

Vegetation

The shrub beds on Aspen Island were revised in 1973.⁸⁰

In 2003–2004, two trees located on the edge of the island were removed after they partly collapsed.

The Lake Burley Griffin Willow Management Plan was released in 2004. This report surveyed invasive willow species along the lake and Molonglo foreshores and recommended staged removal and replacement of willow species with more environmentally appropriate species. At Aspen Island, the report identified *Salix alba* 'Vitellina' (golden upright willow) as the dominant species and *Salix fragilis* (crack willow) as a co-dominant (refer to Figures 2.25 and 2.26). While golden upright willow was an integral part of the original Aspen Island landscape plan of 1969, the crack willow was not, and is probably the result of colonisation by this species among the shoreline plantings in the intervening 30 years.

Since 2005, the tree cover on the island has been significantly reduced. This was partly as a result of the invasive willow eradication programs undertaken around the lake and along the Molonglo River. Crack willows were removed but the golden upright willows (and black alders) were largely retained on Aspen Island.

The main tree removal program since then has focussed on the removal of dead, dying or dangerous trees. These activities have been based on regular tree audits (the most recent being in 2006 and 2015) which identify trees requiring attention.⁸¹

Possibly because of the way that the island was constructed, with topsoil over a rock base, and the island's exposed location, tree deterioration and falls are a recurring problem on the island. For these reasons, between 2012 and 2017, tree removal included at least 11 individual trees comprising both willows and poplars.⁸²

Replanting is a separate program to tree removal with the latest replanting program occurring in 2012. The program included 17 trees, which were all willows, including eight *Salix matsudana* 'Tortuosa', a variety not included in the original landscape plan.⁸³

In 2012, a macrophytes planting program at the beach, located along the northeastern edge of Aspen Island, was undertaken as part of water quality improvement program.⁸⁴



Figure 2.27 Identification of dominant willow species on Aspen Island in 2004. (Source: Lake Burley Griffin Willow Management Plan, 2004)



Figure 2.28 Identification of sub-dominant willow species on Aspen Island in 2004. (Source: Lake Burley Griffin Willow Management Plan, 2004)

2.6.2 Carillon

Some physical changes were made to the Carillon not long after its opening. In c1972, glass panels were installed on the inside of the open balconies along with photo plaque holders that were designed by Cameron Chisholm & Nicol.⁸⁵

In 1978, problems with joint seals breaking down were noted.⁸⁶

From 1974, vandalism of the Carillon was an issue. As a result, new floodlighting for the Carillon designed by WP Brown & Partners was installed in late 1982.⁸⁷

Extensive remedial works to the bell mechanism were undertaken in 1986 following the preparation of a report in 1984 that identified a number of problems:

- the transfer system was refurbished, and the entire action of the carillon was re-plumbed down to the clavier;
- bearings were appropriately lubricated;
- different springs were installed to lighten the playing action and the old system of counterweights was removed;
- clappers were re-ground;
- mechanical components of the clavier were refurbished; and
- the practice clavier was re-built.⁸⁸

There are small plaques mounted on both the clavier and the practice clavier which state ‘Olympic Seattle Rebuilt 1986’.

The automatic mechanism for the Westminster Chimes broke down in 1984.⁸⁹ It was repaired in 1994.⁹⁰

The automatic-playing unit control console, a roll player, was removed in 1986. It was manufactured by Smith's of Derby, clockmakers.⁹¹

The original benches for the clavier and practice clavier were replaced by the current benches after 1987. The new benches were made by August Laukhuff Organ Supply of Germany.⁹²

A condition report was prepared for the Carillon in 1992–1993 with required cleaning works subsequently undertaken.⁹³

Between 1970 and 2003, the only major building works which were undertaken on the Carillon were some re-sealing and restoration works that were undertaken c1994.⁹⁴ These works included:

- re-bonding some precast panels to the stair and service shaft walls;
- roof drainage works;
- drip treatment to soffits;
- the installation of a louvre door; and
- precast joint repairs.

In July 1996, works were undertaken to upgrade the emergency lighting with other minor electrical works also completed.⁹⁵

During 2000–2001, minor repairs were carried out on the Westminster Chimes unit, and refurbishment works were undertaken on the instrument. Proposals to upgrade the viewing level (now referred to as the Chimes Level) were prepared but not undertaken.⁹⁶

A major refurbishment project, which included the expansion and renovation of the Clavier (George Howe Room) and Chimes Levels, and the addition of two bells, was undertaken in 2003.⁹⁷ A detailed account of these works and architectural drawings are attached as Appendix C. However, a summary is provided below:

- enclosure of the balconies at the Clavier (George Howe Room) and Chimes Levels;
- division of the ground floor of the services shaft into an accessible toilet and meter room;
- upgrading works to existing lift;
- refurbishment of the interior at the Clavier Level (George Howe Room) with new plasterboard ceiling, floor coverings and lighting installed within the main chamber;
- rearrangement of the service shaft to accommodate two self-contained toilets;
- refurbishment of the interior at the Chimes Level with new plasterboard ceiling, floor coverings and existing kitchen (located in the service shaft) completely refurbished;
- replacement of the bird-proof screens within the Bell Chamber and installation of new air-conditioning equipment servicing the Clavier (George Howe Room) and Chimes Levels;
- replacement of 28 of the original 53 bells, with two smaller bells added; and

GML Heritage

- installation of required signage and fire extinguishers.

The mesh gangway system that provides improved access to the bells was installed within the Bell Chamber in 2014.⁹⁸

In 2016, upgrades to the communications cabling within the Carillon were undertaken, in addition to works to install specialist audio equipment and security systems, including intercoms, CCTV and on-site recording capability.

In 2018, some minor works to the mesh gangway system in the Bell Chamber were undertaken, including works to limit the vibration of the mesh. This work involved removing the existing mesh, installing neoprene and re-screwing the mesh back down. Removal of redundant electrical conduits, two redundant clappers, unused cranks, and installation of new sheet-metal guard for bell 7 clapper and solenoid assembly also occurred in early 2019.⁹⁹

During the three-monthly service of the Carillon in May 2019, two missing rebound rubbers were replaced on the practice clavier and other minor maintenance works were carried out.¹⁰⁰

2.7 Upgrade Works 2019–2020

To coincide with the fiftieth anniversary of the Carillon, the NCA undertook a range of works to upgrade the Carillon instrument and the Aspen Island landscape. These works were being undertaken concurrently with the preparation of this HMP. A summary of the works undertaken is provided below.

2.7.1 Carillon

Works to the Carillon included:¹⁰¹

- replacement of the existing bell clappers;
- installation of new D and G bells (increasing the total number of bells from 55 to 57);
- reorganisation of the bell layout within the frame in order to accommodate the two new bells;
- upgrading the clavier-to-bell transmission rigs;
- installation of a new clavier and practice clavier; and
- relocation of the existing clavier to the National Capital Exhibition (NCE), and the practice clavier to the ANU School of Music where it will be used to teach future carillonists.

These works converted the Carillon from a transposing instrument to a non-transposing (concert pitch) instrument. The purpose of this is to improve its musicality and allow for multi-instrumental performances, with the Carillon played alongside other musical instruments without the carillonist needing to recompose their scores to match the other instruments, allowing for the continuing expansion of the Carillon's repertoire and its use in a range of performances.¹⁰²

A naming ceremony for the G bell was held on the 3 February 2020, with it being named the 'Ngunnawal Bell'. Ngunnawal elders, the British High Commissioner Vicki Treadall and architect Barrie Cameron (from the firm Cameron Chisholm Nicol that was responsible for the design of the Carillon) were all present at the ceremony.¹⁰³

2.7.2 Aspen Island

To support current recreational use and facilitate more and larger activities or events on the island, the following landscape works to Aspen Island were undertaken:

- removal of 14 existing trees;
- planting of 13 new *Salix babylonica* and *Melia azedarach*;
- removal of some park furniture and associated footings;
- refurbishment of stone niches and seats located within niches;
- removal of garden beds and replacement with garden beds that more accurately reflect the original organic form of the beds;
- removal of compacted gravel and turf areas;
- partial excavation of the large southern mound area on the island to create a level area;
- installation of a new concrete retaining wall in the beach area, with new beach gravel and sand finish;
- installation of fill to some areas related to pathways;
- installation of new central and perimeter concrete pathways;
- installation of new irrigated turf areas; and
- construction of new shrub planting beds either side of footbridge.¹⁰⁴

Works commenced in September 2019, with Aspen Island closed to the public until works were completed in June 2020.

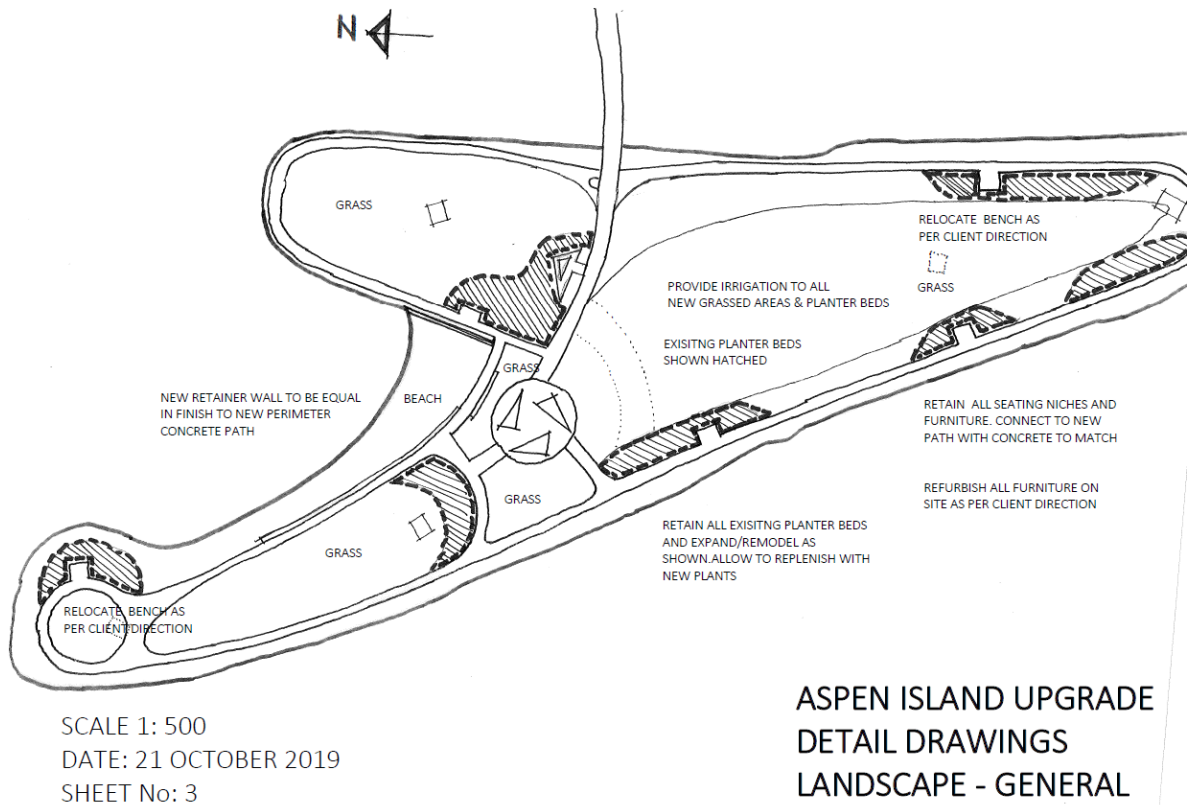


Figure 2.29 Plan showing the 2019–2020 landscape works. (Source: NCA)

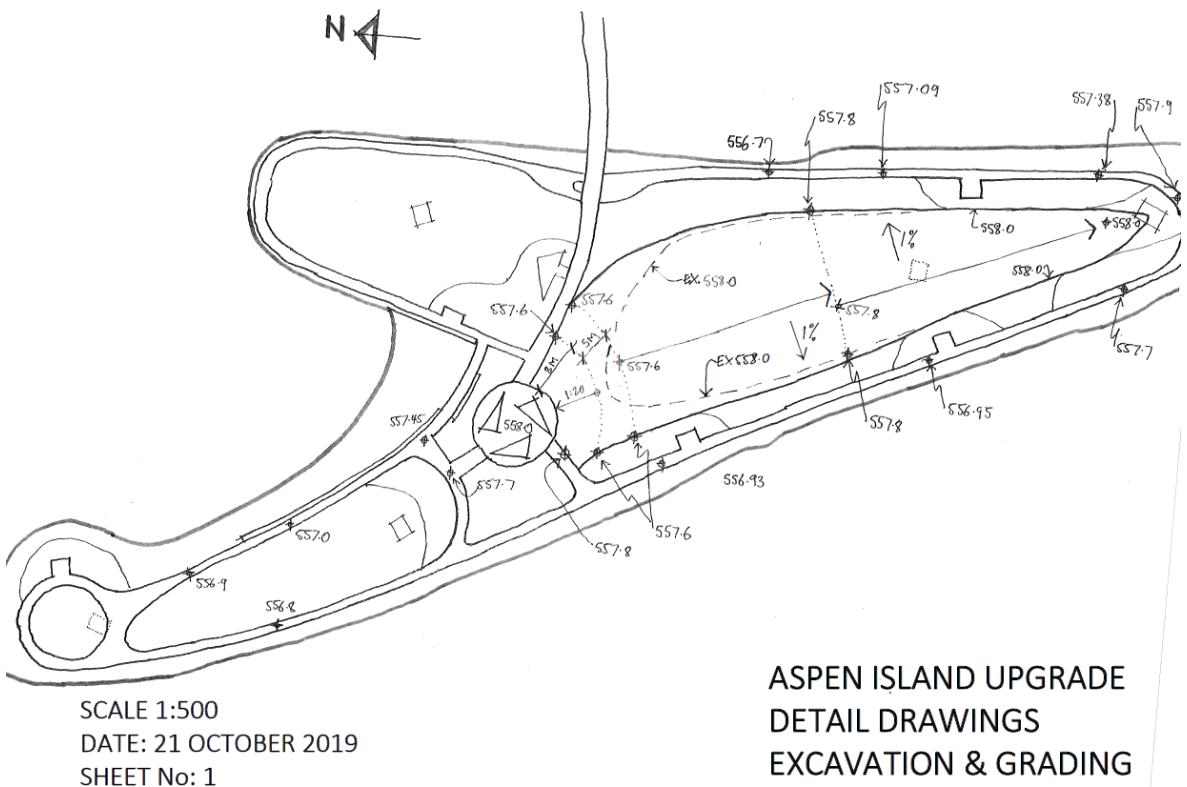


Figure 2.30 Excavation and grading works undertaken in 2019–2020. (Source: NCA)

2.8 Renaming of Aspen Island to Queen Elizabeth II Island

On 1 January 2022, Prime Minister Scott Morrison announced that Aspen Island would be renamed Queen Elizabeth II Island to coincide with the Queen's platinum jubilee year. The jubilee marks 70 years of the Queen's service to the Commonwealth. The renaming is proposed to occur in a special event in June 2022.

The proposed name change is due to be formalised by a ministerial decision by April 2022.

A new Queen Elizabeth Water Garden on the nearby foreshore has also been proposed but the details of the ceremony and ancillary works have not been finalised.

Any proposal should refer to this HMP for guidance when planning changes to Aspen Island. Consideration of the Carillon and Aspen Island within their broader setting must also refer to the HMPs for the Parliament House Vista, Lake Burley Griffin and Adjacent Lands and Canberra Central Parklands. Special consideration should be given to:

- any associated permanent signage;
- plaques or memorials;
- impacts of the proposed nearby water garden on Aspen Island.

2.9 Management and Use

Since its opening the Carillon has been used for performances on a regular basis. Between 1970 and 1988, 350 recitals were performed by John Gordon. In 1998–1999 there were 360 recitals, including a Carillon Fest and, in 2000, a special thirtieth anniversary recital was held which was attended by dignitaries, including the British High Commissioner.¹⁰⁵ Between 1976 and 1978, recitals were relayed and broadcast in Civic, and the Westminster chimes were relayed to Civic from the mid-1970s until the mid-1980s.¹⁰⁶

Recitals are played throughout the year, with concerts played by local and visiting carillonists every Wednesday and Sunday. The quarter-hour striking of the Westminster Chimes can also be heard daily. Following the 2019–2020 upgrade works (refer to Section 2.7.1), return to normal operation of the Carillon has been delayed due to COVID-19 and restrictions on overseas travel, preventing finalisation of the bell technicalities.¹⁰⁷

All styles of music are represented, with compositions specially written for the Carillon to popular song arrangements and improvisation. Concerts often celebrate events such as Australia Day and popular occasions such as Valentine's Day and Star Wars Day on 4 May (refer to Figure 2.32), or in conjunction with other events.

The Carillon is a living heritage place, with the ongoing use and growth of the instrument's community presence building on its history. In addition to public concerts and performances, the Carillon continues to develop on its musical legacy through connections with leading musical teachers both nationally and internationally, the passing of knowledge from past to present and future carillonists, and the regular programming of significant works. These works vary from those such as *Lake Music*, composed by Terry Vaughn for the opening of the Carillon, to the commissioning of pieces in collaboration with organisations like the Australian National University and the Australian Council for the Arts for performance at the Canberra International Music Festival.¹⁰⁸



Figure 2.31 Visitors attending a Carillon concert, c2017. (Source: Canberra Harmony website <<http://www.canberraharmony.org.au/dbpage.php?pg=view&dbase=events&id=74390>>)

Access for the general public within the Carillon is limited. Tours are occasionally held, often in conjunction with events such as the ACT Heritage Festival.

In addition to the Carillon recitals, Aspen Island is used every day for a range of recreational activities. These include walking, relaxing, eating and exercise. It is also hired out to host private weddings, film screenings, birthday parties, art exhibitions and other small public gatherings such as picnics.

The Carillon was known as the Canberra Carillon until 1992, when it was officially renamed the National Carillon, with the authorisation of the Minister for the Arts and Territories, the Hon Wendy Fatin, MP.¹⁰⁹

The exterior of the Carillon is floodlit at night, contributing to its role as a landmark within Canberra and the National Triangle. The lighting is often used to coincide or highlight major events (refer to Figure 2.33), and support causes such as World Blood Donor Day.

The management of the Carillon has rested over the years with a number of organisations, including:

- the National Capital Development Commission 1970–1989;
- the Department of the Capital Territory 1990–1991;
- the Canberra School of Music 1991–1995;
- the National Carillon Management Committee 1995–1997;
- ArtSound 1997–2000; and
- the NCA since 2000.¹¹⁰

Between 1995 and 1996 a contract for the management of the musical program was let. This contract included more frequent and varied recitals, improved promotion and regular maintenance.¹¹¹

The Carillon and Aspen Island are currently managed and maintained by the NCA, with artistic management of the Carillon the responsibility of the Lead Carillonist. This role provides leadership to the team of carillonists including overseeing and mentoring students, developing the program, coordinating the schedules for concerts, performances and practice times, liaising with the NCA for maintenance matters, promoting the Carillon in accordance with the NCA's strategic direction, assisting with open days and special events, and attending meetings and other matters regarding the ongoing function of the Carillon.¹¹²



Figure 2.32 Star Wars Day concert advertisement. (Source: NCA Website <www.nca.gov.au>)



Figure 2.33 The Carillon lit in blue, white and red following the Paris attacks on 14 November 2015. (Source: ABC Website <www.abc.net.au>)

2.10 Summary Chronology

Table 2.1 provides a chronological summary of the key events in the development of the Carillon and Aspen Island.

Table 2.1 Timeline of Key Historical Dates and Events in the Development of the National Carillon and Aspen Island.

Date	Event
1912	Islands within the Central Basin of Lake Burley Griffin first appear in the Departmental Plan
1913	Laying of the national capital foundation stones (the Commencement Column Monument in Federation Mall) and official naming of Canberra on 12 March 1913
1947	Plans for a War Memorial Carillon in Canberra are proposed
1950	War Memorial Carillon proposal is deferred by the Government
1951	War Memorial Carillon proposal is cancelled
1955	Another proposal for a carillon in Canberra is proposed but is later rejected by the Government
1957	Islands within the Central Basin of Lake Burley Griffin are evident on Sir William Holford's plan for the central lake area
1958	The National Capital Development Commission (NCDC) is established by the Australian Government under Prime Minister Menzies
1961	William Holford prepared a further Advisory Report on the Landscape of the Canberra Lake Scheme for the NCDC
1960	Construction of Lake Burley Griffin commences, as designed by the NCDC
1962	Aspen Island is constructed
1963	The Carillon is gifted to the Australian people by the British Government on 12 March 1963 to mark the fiftieth jubilee of the founding of Canberra
1964	Lake Burley Griffin is inaugurated by Prime Minister Menzies
1966	NCDC's preferred siting of the Carillon on Aspen Island is accepted by Cabinet on 12 May
1967–68	The NCDC hold a competition to design the Carillon

Date	Event
1969	Formal landscaping plan for Aspen Island is designed and implemented by landscape architect, Richard Clough in his NCDC role. The foundation stone for the Carillon is unveiled by the Governor General of Australia on 15 August 1969 and construction of the Carillon commenced with works undertaken by Dillingham Constructions Pty Ltd Footbridge constructed A ringing-out ceremony for the Carillon bells is held at the foundry in England on 5 November
1970	Opening ceremony for the Carillon is held on 26 April 1970
c1972	Glass panels and photo plaque holders were installed on the inside of the open balconies
1973	Shrub beds on Aspen Island were revised
1976–78	Recitals played at the Carillon were relayed and broadcast in Civic
1978	Problems with joint seals breaking down
1979	The original circular concrete pavers set in gravel that provided a path over the bridge and to the foot of the Carillon were replaced with exposed aggregate concrete
1982	New floodlighting, designed by WP Brown was designed and installed following vandalism
1984	Automatic mechanism for the Westminster Chimes breaks down
1986	Remedial works are carried out on the bell mechanism of the Carillon and the automatic-playing unit control console is removed
c1987	Original clavier benches are replaced with new benches by August Laukhuff Organ Supply of Germany
1992	The Carillon is officially re-named the National Carillon
1992–93	A condition report is prepared and cleaning works are undertaken on the Carillon
c1994	The Westminster Chimes mechanism is repaired and some re-sealing and restoration works are undertaken
1995	Footbridge to Aspen Island is formally named the John Gordon Walk after the carillonist who played the inaugural recital
1995–1996	New general signage is provided for the Carillon and works to upgrade the emergency lighting and other minor electrical works are completed.
2000–2001	A thirtieth anniversary recital is held at the Carillon Minor repairs are carried out on the Westminster Chimes unit and other refurbishments works are undertaken on the Carillon instrument
2003	A major refurbishment project of the Carillon and Aspen Island occurs
2016	Upgrading works to security, lighting and audio visual is undertaken
2018	Minor works to Bell Chamber
2019–2020	Works to the Carillon (the instrument), including installation of new D and G bells, and Aspen Island.

2.11 Historic Themes

The Australian Government has developed a framework of 'Australian Historic Themes' to assist with identifying, assessing, interpreting and managing heritage places and their values.¹¹³ 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 that formed them, rather than to the physical 'type' of place represented. Themes can assist in the understanding of heritage values and comparative analysis, but also in the development of interpretive stories and messages.

2.11.1 Historic Themes Relevant to the National Carillon and Aspen Island

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 National Carillon and Aspen Island are listed in Table 2.2 below.

Table 2.2 Australian Historic Themes Relevant to the Carillon and Aspen Island.

Number	Australian Historic Themes	Sub-theme
4	Building settlements, towns and cities	4.1 Planning urban settlements 4.1.4 <i>Creating capital cities</i> 4.6 Remembering significant phases in the development of settlements, towns and cities
7	Governing	7.1 Governing Australia as a province of the British Empire
8	Developing Australia's cultural life	8.1 Organising recreation 8.1.3 <i>Developing public parks and gardens</i> 8.9 Commemorating significant events 8.10 Pursuing excellence in the arts and sciences 8.10.1 <i>Making music</i> 8.10.4 <i>Designing and building fine buildings</i>

2.12 Endnotes

- ¹ Wright, WD 1923, *Canberra*, John Andrew & Co, Sydney, p 58.
- ² Flood, J 1990, *The Riches of Ancient Australia*, Queensland University Press, University of Queensland, p 297.
- ³ 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.
- 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 43.
- ⁵ Gillespie, L 1984, *Aborigines of the Canberra Region*, L Gillespie, Campbell, ACT, p 29.
- ⁶ GML Heritage, Blundells Cottage Heritage Management Plan, prepared for the National Capital Authority, 2014, pp.26-27.
- ⁷ 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.
- ⁸ 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.
- ⁹ 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.
- ¹⁰ 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.
- ¹¹ Fischer, KF 1984, *Canberra: Myths and Models*, Institute of Asian Affairs, Hamburg, Figures 10 and 11, pp 18–19.
- ¹² 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.
- 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 Marshall, D, Butler, G, Burton, C, Johnston, C, Young, D and Pearson, M, *Anzac Parade—Canberra Heritage Management Plan*, prepared for the National Capital Authority, 2012, pp 23–24.

- 15 Owen, Murdoch, Hill and Oakeshott all worked together in the Home Affairs Department. Murdoch and Hill had architectural backgrounds and Oakeshott an Engineering background.
- 16 Rowe, DJ 1997, *Building a national image: the architecture of John Smith Murdoch, Australia's first Commonwealth Government architect*, Ph.D. (Arch) thesis, School of Architecture and Building, Deakin University, p 144.
- 17 Rowe, DJ 1997, *Building a national image: the architecture of John Smith Murdoch, Australia's first Commonwealth Government architect*, Ph.D. (Arch) thesis, School of Architecture and Building, Deakin University, p 145.
- 18 Rowe, DJ 1997, *Building a national image: the architecture of John Smith Murdoch, Australia's first Commonwealth Government architect*, Ph.D. (Arch) thesis, School of Architecture and Building, Deakin University, pp 139–140.
- 19 Rowe, DJ 1997, *Building a national image: the architecture of John Smith Murdoch, Australia's first Commonwealth Government architect*, Ph.D. (Arch) thesis, School of Architecture and Building, Deakin University, p 157.
- 20 Marshall, D 2008, Canberra Central Parklands Heritage Assessment, prepared for the National Capital Authority, p 32.
- 21 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.65
- 22 Godden Mackay Logan Pty Ltd, Lake Burley and Adjacent Lands Heritage Assessment, prepared for the National Capital Authority, October 2009, p149.
- 23 Commonwealth of Australia, 2002, *Australian Natural Heritage Charter*, 2nd Edition, Australian Heritage Commission.
- 24 Reys, J 1997, *Canberra 1912*, Melbourne University Press, Melbourne, p. 244.
- 25 Holford, W 1957, *Observation on the Future Development of Canberra, ACT*.
- 26 Godden Mackay Logan Pty Ltd, Lake Burley and Adjacent Lands Heritage Assessment, prepared for the National Capital Authority, October 2009, p.98.
- 27 Godden Mackay Logan Pty Ltd, Lake Burley and Adjacent Lands Heritage Assessment, prepared for the National Capital Authority, October 2009, p 69.
- 28 Godden Mackay Logan Pty Ltd, Lake Burley and Adjacent Lands Heritage Assessment, prepared for the National Capital Authority, October 2009, p 24.
- 29 Godden Mackay Logan Pty Ltd, Lake Burley and Adjacent Lands Heritage Assessment, prepared for the National Capital Authority, October 2009, p 99.
- 30 Godden Mackay Logan Pty Ltd, Lake Burley and Adjacent Lands Heritage Assessment, prepared for the National Capital Authority, October 2009, p 69.
- 31 Brown. J 2000, *The Modern Garden*, Thames and Hudson Ltd, London, p. 156.
- 32 Godden Mackay Logan Pty Ltd, Lake Burley and Adjacent Lands Heritage Assessment, prepared for the National Capital Authority, October 2009, p.70.
- 33 Altenburg K 1993, *Canberra, A Landscape History 1958-1980*, Department of Environment and Planning, Canberra.
- 34 Taylor K 2006, *Canberra: City in the Landscape*, Halstead Press and the National Capital Authority, Canberra and Sydney, p 123.
- 35 Pers comms, Barry Cameron, 29 November 2002 as cited in 2011 HMP.
- 36 Altenburg K 1993, *Canberra, A Landscape History 1958-1980*, Department of Environment and Planning, Canberra.
- 37 National Capital Development Commission 1984, *The Development of Kings Park*, Technical paper No.43, p. 5.
- 38 *The Canberra Times*, 21 November 1990, p 28 and Bunting. S 1995, *Bells across the water: A history of the National Carillon, Canberra*, pp 4 and 31.
- 39 National Archives of Australia files 427/6/69 and 1962/1064.
- 40 Great Britain. Ministry of Public Building and Works 1970, *The Carillon at Canberra*, London, p. 1.
- 41 Bunting. S 1995, *Bells across the water: A history of the National Carillon*, Canberra, p 33.
- 42 National Capital Development Commission nd, *The United Kingdom Gift*, p. 1.
- 43 National Capital Development Commission nd, *The United Kingdom Gift*.
- 44 In 1965 the NCDC favoured a site in the lake on the Land Axis with the Aspen Island site being the second best option, according to Bunting. S 1995, *Bells across the water: A history of the National Carillon*, Canberra, p. 36.
- 45 Bunting. S 1995, *Bells across the water: A history of the National Carillon*, Canberra, p. 33.
- 46 Bunting. S 1995, *Bells across the water: A history of the National Carillon*, Canberra, p. 36.
- 47 Bunting. S 1995, *Bells across the water: A history of the National Carillon*, Canberra, p. 36.
- 48 Bunting. S 1995, *Bells across the water: A history of the National Carillon*, Canberra, p. 37.
- 49 Great Britain. Ministry of Public Building and Works 1970, *The Carillon at Canberra*, London, p. 1 and *The Canberra Gift* nd as cited in 2011 HMP.
- 50 National Archives of Australia files HASLUCK 1/10/12.
- 51 *The Canberra Gift* nd as cited in 2011 HMP.
- 52 *The Canberra Gift* nd as cited in 2011 HMP.
- 53 Great Britain. Ministry of Public Building and Works 1970, *The Carillon at Canberra*, London, p. 3 and Reid, P 2002, *Canberra following Griffin*, National Archives of Australia.

- 54 Proposed Carillon for the City of Canberra nd.
- 55 Royal Australian Institute of Architects 1970, 'Canberra Carillon' in *Architecture in Australia*, p. 900 and Commonwealth Office 1967, Limited Architectural Competition for a Structure to house a Carillon, pp. 7-12.
- 56 Bunting. S 1995, *Bells across the water: A history of the National Carillon*, Canberra, p. 37.
- 57 Pers comms, Barry Cameron, 29 November 2002 as cited in 2011 HMP.
- 58 Bunting. S 1995, *Bells across the water: A history of the National Carillon*, Canberra, p. 40.
- 59 Bunting. S 1995, *Bells across the water: A history of the National Carillon*, Canberra, pp. 40-41.
- 60 Cameron Chisholm & Nicol Architects nd. Though no author of these words is attributed, it is believed they are those of Chisholm according to per comms, Barry Cameron, 29 November 2002 as cited in 2011 HMP.
- 61 Donaldson. R [?] 1984b, 'Interview with Ross Chisholm in *Architecture Australia*, RAI, Vol 73, No. 5, p. 47.
- 62 Donaldson, R 1984a, '100 years of history' in *Architecture Australia*, Vol 73, RAI, No. 5, p. 45.
- 63 Donaldson, R 1984a, '100 years of history' in *Architecture Australia*, Vol 73, RAI, No. 5, pp.42-45.
- 64 Taylor, J 1990, *Australian Architecture since 1960*, RAI, pp. 58-60.
- 65 Great Britain. Ministry of Public Building and Works 1970, The Carillon at Canberra, London, p. 5.
- 66 Pers comms, Barry Cameron, 29 November 2002 as cited in 2011 HMP.
- 67 National Archives of Australia files HASLUCK 1/10/12.
- 68 James S Hill Publishing 1970, 'Potential market' in *Architecture Today*, 12:11:16.
- 69 National Capital Development Commission, Annual Reports, 1969, p. 5.
- 70 Cameron Chisholm & Nicol Architects, Canberra Carillon, Aspen Island, Lake Burley Griffin, ACT prepared for the [British] Secretary of State for Foreign and Commonwealth Affairs, 1969.
- 71 Bunting. S 1995, *Bells across the water: A history of the National Carillon*, Canberra, p. 44.
- 72 Great Britain. Ministry of Public Building and Works 1970, The Carillon at Canberra, London, p. 6.
- 73 Bunting. S 1995, *Bells across the water: A history of the National Carillon*, Canberra, p. 44.
- 74 Pers comms, Jan Blank cited in 2011 HMP.
- 75 William Holford & Partners, A Comprehensive Scheme of Street-Lighting and Decorative Lighting for the Central Triangle prepared for the NCDC, 1962.
- 76 Cameron Chisholm & Nicol Architects, Canberra Carillon, Aspen Island, Lake Burley Griffin, ACT prepared for the [British] Secretary of State for Foreign and Commonwealth Affairs, 1969.
- 77 *Canberra Times* 27 April 1970.
- 78 *Canberra Times* 27 April 1970.
- 79 National Capital Development Commission 1984, The Development of Kings Park, Technical Paper, No. 43, p. 5 and NCDC File 78/1204.
- 80 National Capital Development Commission 1984, The Development of Kings Park, Technical Paper, No. 43, p. 5.
- 81 Pers comm, Michelle Jeffrey—National Capital Authority, August 2019.
- 82 Pers comm, Michelle Jeffrey—National Capital Authority, August 2019.
- 83 Pers comm, Michelle Jeffrey—National Capital Authority, August 2019.
- 84 Pers comm, Michelle Jeffrey—National Capital Authority, August 2019.
- 85 National Capital Development Commission File 75-932.
- 86 National Capital Development Commission File 75-932.
- 87 National Capital Development Commission Files 80/1223 and 75-932.
- 88 Olympic Carillon Engineering, Carillon Operation and Maintenance Manual, 1987.
- 89 Bunting. S 1995, *Bells across the water: A history of the National Carillon*, Canberra, p.68.
- 90 Bunting. S 1995, *Bells across the water: A history of the National Carillon*, Canberra, p. 68.
- 91 Pers comm, Timothy Hurd, 20 November 2002 and 16 December 2002 cited in 2011 HMP.
- 92 Pers comm, Timothy Hurd, 16 December 2002 cited in 2011 HMP.
- 93 National Capital Development Commission, Annual Reports, 1993, pp 69-70.
- 94 Mitchell Giurgola & Thorp Architects, National Carillon, Aspen Island, ACT, Reseal and Restoration prepared for the National Capital Planning Authority, 1993.
- 95 National Capital Development Commission, Annual Reports, 1996, p 40.
- 96 National Capital Development Commission, Annual Reports 2001, pp 80 and 85.
- 97 National Capital Authority, 'The National Carillon', viewed 8 August 2019, < <https://www.nca.gov.au/national-carillon>>.
- 98 Pers comm, Robert Kendall—National Capital Authority, July 2019.
- 99 Pers comm, Robert Kendall—National Capital Authority, July 2019.
- 100 McGee, T 2019, National Carillon Service Report May 2019.
- 101 Pers comms, Jo Prego—National Capital Authority, July 2019.
- 102 Pers comms, Jo Prego—National Capital Authority, July 2019.

- ¹⁰³ Pers comms, Lily Black—National Capital Authority, February 2020.
- ¹⁰⁴ Duncan Marshall, Heritage Impact Assessment—Aspen Island Landscape Works, 2019.
- ¹⁰⁵ National Capital Planning Authority, Annual Reports 1999, p 48.
- ¹⁰⁶ Pers comms, Jan Blank cited in 2011 HMP.
- ¹⁰⁷ Pers comms, Lily Black—National Capital Authority, October 2020.
- ¹⁰⁸ Australian National University, 'New album for Australia's National Carillon', 2016, viewed 19 August 2021
<<https://www.anu.edu.au/news/all-news/new-album-for-australias-national-carillon>>
- ¹⁰⁹ Pers comms, Jan Blank cited in 2011 HMP.
- ¹¹⁰ Pers comms, Jan Blank cited in 2011 HMP.
- ¹¹¹ National Capital Planning Authority, Annual Reports 1996, p 40.
- ¹¹² Pers comms, Jennifer Dunn, NCA, via email 20 July 2020.
- ¹¹³ Australian Heritage Commission, Australian Historic Themes—A framework for use in heritage assessment and Management, 2001.

3.0 Understanding the Place—Physical Context

3.1 Introduction

This section provides a description of the Carillon, and its context on Aspen Island. The physical description of the exterior and interior of the building has been drawn from the previous 2011 HMP with revision where necessary.

The description of the building's setting in the landscape of Lake Burley Griffin follows the guidelines of the 2005 ICOMOS *Xi'an Declaration on the Conservation of the Setting of Heritage Structures, Sites and Areas* and *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance* (1999). Article 6 of the Burra Charter states, under the heading of 'Setting':

'Conservation requires the retention of an appropriate visual setting and other relationships that contribute to the cultural significance of the place.'

'No construction, demolition, intrusions or other changes which would adversely affect the setting or relationships are appropriate.'

Site inspections were undertaken by the GML project team in July and August 2019 to assess the physical fabric and condition of the Carillon and Aspen Island. Therefore, any changes to fabric or condition as a result of the works undertaken between September 2019 and September 2020 have not been accounted for within the discussion.

A comparative analysis of the Carillon with other carillons in Australia, other commemorative structures within Canberra's National Triangle, and other Late Twentieth Century Brutalist structures within Canberra is provided in Section 3.6.

3.2 Setting and Context

3.2.1 The Setting of a Heritage Place

In undertaking this HMP, consideration has been given to the meaning of 'setting' as one of the components contributing to its heritage value (refer to Section 4.0). The setting of a place—a heritage structure, site or area—is defined as the immediate and extended environment that is part of, or contributes to, its significance and distinctive character.

3.2.2 The Setting of the Carillon

The setting of the Carillon is taken to be more than the immediate management area. Its 'extended', or broadest setting is Lake Burley Griffin and the Parliament House Vista, while the 'immediate setting' is Aspen Island. Aspen Island is described in further detail in Section 3.3.

The Carillon and Aspen Island are situated within the Central Basin of Lake Burley Griffin. They are a highly visible part of the landscape composition of the lake and its parklands.

The setting of the Carillon also includes its acoustic environment, which forms part of its function. While not a formally defined area, this setting is the Carillon's aesthetic soundscape and experience, and is important in ensuring the ability of the bells to be heard from a distance.

The broader setting of the Carillon is a picturesque composition comprising swathes of grass and strategically placed groups of trees, selected for form, seasonal colour, hardiness and visual links to surrounding hill-top vegetation. The Central Basin is framed, to some extent, by the two bridges across the lake.

The landform and vegetation frame mid-ground views of cultural elements and background views of the distant hills and ranges. Aspen Island and the two small adjacent islands, along with the Captain Cook Memorial Water Jet and the promontory of Regatta Point, including the Canadian flagpole, provide an informal balance to the Parliament House Vista and the symmetry of the National Triangle. The Aspen Island grouping is also a feature in the planned view from Commonwealth Place (the point where the Land Axis meets the southwestern shore) across to Russell Hill.

The Parliament House Vista is an extensive landscape which includes the Carillon as a significant and integral feature. The Parliament House Vista (encompassing Canberra's designed and symbolic landscape, and Griffin's Land Axis—refer to Figure 1.4) is an irregularly shaped boundary, terminating at the Australian War Memorial and Mount Ainslie at the northern end, and Parliament House on Capital Hill at the southern end.¹ The Parliament House Vista expresses the core of the Walter Burley and Marion Mahony Griffin's design vision for Canberra. The landscape of the vista embraces the central land axis, part of the water axis and combines urban planning, landscape and architecture to achieve a grand vision of a symbolic, unified and visually dramatic place.²

3.3 Physical Description of Aspen Island

3.3.1 Landform and the Designed Landscape

Aspen Island is the largest of three islands located at the southeastern end of Lake Burley Griffin's Central Basin. The edge of the island is stabilised by grey granite rock batter and pale grey coursed-rubble walls, and is connected to the northeastern shore of Lake Burley Griffin via a pedestrian footbridge (refer to Section 3.3.3).

Aspen Island is roughly Y-shaped and comprises a flat central area surrounded by three irregularly shaped grassed mounds. The Carillon is sited in the flat central area and is accessed via a concrete pathway that extends from Wendouree Drive in the east to the base of the Carillon, forming a clear arc shape.

To the north of the Carillon is an area that was originally designed to be a beach. The beach is in poor condition with little sand remaining, and erosion scars are evident along the shoreline. It is not currently used for beach activities.

Gravel pathways circle the grassed mounds, and groupings of trees and shrubs are located across the island (refer to Sections 3.3.2 and 3.3.4). Although the island is small, its design creates a wide range of spaces to suit different weather conditions and user requirements. Spatial variety has been created through the formation of the grassed mounds (which limit some cross-views), perimeter pathways) and groupings of trees and hedges.

Aspen Island is distinguished by the simplicity of the original design concept using Modern landscape design principles. These principles can be seen in the following features:

- use of bold curvilinear plan shapes including the Y-form of the island, the grassed mounds and the strong arc of the pathway across the bridge to the foot of the Carillon;
- the non-axial approach to the island;
- creation of naturalistic landscape spaces, such as the beach and grassed mounds;
- restrained and economical use of hard and soft landscape materials;
- mass planting and shaping of shrubs to enclose spaces and offer wind protection;

- a hierarchy of pathways to provide a range of experiences;
- selection of plant species based on aesthetic attributes such as colour, form, texture, seasonal variety and olfactory qualities;
- careful selection of viewing locations to provide a range of views and vistas from the island; and
- accommodation of a waterbird habitat in the lee of the island.

In combination, these features contribute to the creation of a space which is remote, yet accessible, intimate, yet public, and provide visitors with a tangible connection with Lake Burley Griffin.



Figure 3.1 View from the footbridge towards the southern portion of the island. The island’s remaining Aspens (*Populus alba*) are visible. (Source: GML, July–August 2019)



Figure 3.2 View from the footbridge towards the northern portion of the island. One of the three grassed mounds are visible. (Source: GML, July–August 2019)



Figure 3.3 View southward toward the Carillon from the northern portion of Aspen Island. (Source: GML, July–August 2019)



Figure 3.4 View of the beach which is located north of the Carillon. It is not currently used for beach activities. (Source: GML, July–August 2019)

3.3.2 Vegetation of Aspen Island

The vegetation on Aspen Island is all planted and referred to as ‘cultural plantings’.

The plants are limited to deciduous tree species, including Alder (*Alnus glutinosa*), Aspen or White Poplar (*Populus alba*)—the island’s namesake, and several species of Willow including Weeping Willow (*Salix babylonica*), Golden Willow (*Salix alba* var. *vitellina*) and Tortured Willow (*Salix matsudana* ‘Tortuosa’). Trees are predominately planted around the edge of the island, although

GML Heritage

some are also massed on parts of the interior. Initially located to allow full view of the Carillon from key vantage points, self-seeded trees now obscure some of these views, particularly along the western edge.

Two species of evergreen shrubs, Willow-leaf Cotoneaster (*Cotoneaster salicifolius*) and Pink Escallonia (*Escallonia rosea*) are utilised along the edges of the paths to create screening hedges, seating niches and to fill corners on the grass mounds.

Four of the above plants including the Alder, Willow-leaf Cotoneaster, White Poplar and Golden Willow—are now regarded as environmental weeds in the ACT.³

The tree species are all deciduous and provide interest throughout the year with a range of leaf and bark colour, shape and texture, as well as different shade characteristics. The hardy evergreen shrubs provide flower and perfume over an extended period in spring and summer.

The original grassed mounds are patchy in areas and paths have been trampled through some of the garden beds. Evidence of the past tree removals are visible in places and there are some weeds, including blackberry, around the edge of the island that have not been removed. Overall, the vegetation appears to be in fair condition.

The present landscape of Aspen Island is substantially reduced in form and structure from Clough's plan (refer to Figure 2.15 in Section 2.4.2). It is estimated that the projective canopy in 2019 is only 45% of the tree canopy cover in 2002 (refer to Figure 3.5). This does not account for recent re-plantings which may not have developed a significant canopy yet, and will fill out in the future. However, Clough's floristic theme of poplars, Willows and Alders is still in evidence though changed in proportion, and the Poplars (Aspens), from which the island gets its name, have been reduced from an original copse to only two individuals.



Figure 3.5 Aerial of Aspen Island landscape in 2019 showing only 45% of the projective canopy of cover evident in 2002. (Source: Google Earth, January 2019)



Figure 3.6 View along the western edge of Aspen Island which is more naturalistic than the eastern edge. (Source: GML, July–August 2019)



Figure 3.7 View looking south along the western edge of the island. The mass planting of the Willow-leaf Cotoneaster (*Cotoneaster salicifolius*) creates a screening hedge and seating niche. (Source: GML, July–August 2019)



Figure 3.8 Remaining Aspens (*Populus alba*), the island's namesake, located in the southern portion of Aspen Island. (Source: GML, July–August 2019)



Figure 3.9 View toward the southeastern edge of Aspen Island and Willow species. (Source: GML, July–August 2019)

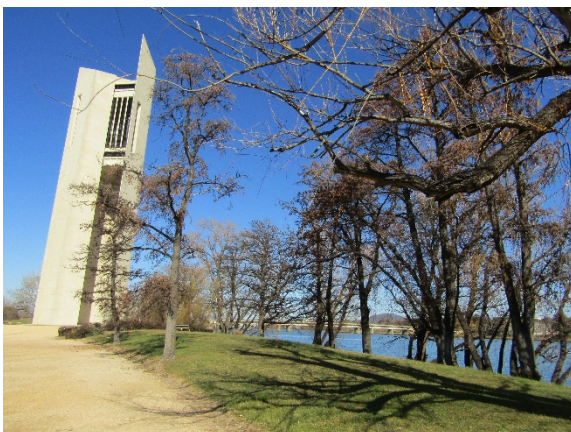


Figure 3.10 View south toward deciduous trees located in the northern portion of the island. (Source: GML, July–August 2019)



Figure 3.11 View southeast showing tree and shrub plantings. (Source: GML, July–August 2019)

3.3.3 Footbridge

A pedestrian footbridge extends from the northeastern shore of Lake Burley Griffin to the eastern shore of Aspen Island, and provides the only permanent access to the island. The footbridge is reinforced concrete with two intermediate piers located along its length, and it is approximately 65

GML Heritage

metres long and 3 metres wide. The footbridge is curved, continuing the strong arc created by the pathway from Wendouree Drive, across the bridge and to the base of the Carillon. The outside edges of the footbridge are clad with metal sheeting and the underside of the bridge appears to have a concrete finish.

The balustrade is stainless steel with narrow, rectangular balusters which are slightly splayed outwards as they get closer to the handrail. Padlocks have been attached to the base of some of these balusters in a similar fashion to the practice of placing love locks on the Pont des Arts pedestrian bridge in Paris. The newels, located at the eastern and western ends of the footbridge, are also stainless-steel and are triangular. At the eastern end of the bridge (the Kings Park side) one of the newels has interpretative text engraved onto the face, while the other has a stainless-steel sign attached.

The footbridge is named the John Gordon Walk in honour of the carillonist who played the inaugural recital of the Carillon at its opening in 1970, and the interpretative text provides this information to visitors. The balustrade also incorporates surface lighting on the underside of the handrail. This was installed as part of the 2003 refurbishment works.

The surface of the footbridge is exposed aggregate concrete with circles, of various diameters, incorporated into the finish. This path surface continues past both ends of the footbridge, extending to the base of the Carillon and to Wendouree Drive. This finish was installed as part of the 2003 refurbishment works to Aspen Island. A row of dark tiles separates the concrete surface from the balustrade's stainless-steel bottom plate. Two steel bollards are located at the eastern end of the footbridge.

The footbridge is generally in good condition, but there is evidence of rust occurring at the base of some of the balusters from the padlocks (which are routinely removed by the NCA to combat this), and one of the edging tiles is cracked.



Figure 3.12 View from the northeastern shore of Lake Burley Griffin towards the footbridge. (Source: GML, July–August 2019)



Figure 3.13 Detail of the surface of the bridge, which is exposed aggregate concrete with circles incorporated into the finish. (Source: GML, July–August 2019)



Figure 3.14 View looking west over the footbridge. The newel on the left has interpretative text engraved onto its face. (Source: GML, July–August 2019)



Figure 3.15 View of the footbridge from the Carillon, which shows its curved shape. (Source: GML, July–August 2019)

3.3.4 Paths

Aspen Island is divided by a series of concrete and gravel paths. The main entry path extends in an arc from the western end of the footbridge to the circular concrete slab at the base of the Carillon. The finish of this path corresponds with the surface of the footbridge of exposed aggregate concrete with circular pattern. Low-rise path lights have been installed in the gravel along the northern edge of the path. The main entry path is in relatively good condition, but marks to identify the location of services have been painted on in bright colours.

The remaining paths on the island are gravel. Some of these paths are well-defined by adjacent planting, the water edge and/or metal edge strips, with other pathways less defined.

The condition of the paths around the island varies. In some sections, the metal edge strips have been lost or are lifting and drainage issues, particularly on the eastern side of the Carillon, have caused paths to erode in places.

3.3.5 Light Towers

The Carillon is lit at night by three stainless steel light towers that are located at various positions near the base of the Carillon. The light towers were installed in 2003 and have the capability of lighting the façade at night in a variety of colours. The towers also incorporate security cameras. They are in

generally good condition.

3.3.6 Kiosk, Seating and Amenities

A large contemporary minimalist stainless-steel kiosk, installed in 2003, is the only other structure on the island aside from the Carillon. It is located northeast of the main entry path on a separate exposed aggregate concrete slab. A contemporary stainless-steel water fountain is situated adjacent to the kiosk. The kiosk is relatively simple in design with a digital screen incorporated into its western façade. The screen is used to display upcoming events and other information related to the Carillon. During the day it is difficult to see the screen clearly, and at night it is a distraction as is highly visible from a distance.

There are a variety of seating options evident on the island, including timber benches and timber picnic tables. Seating is spread across the island, with some located in niches and others on the open grassed mounds. A sinuous stainless-steel bench, installed c2003, is located near the base of the Carillon.

A contemporary stainless-steel barbecue built c2003 sits on an exposed aggregated concrete slab located in the southern portion of the island.

The kiosk, seating and other amenities appear to be in relatively good condition, but the timber seating is noticeable weathered



Figure 3.16 View looking east toward a section of the main entry path that leads to the base of the Carillon. Low-rise path lights are located along the edge. (Source: GML, July–August 2019)



Figure 3.17 Kiosk and water fountain located east of the Carillon. (Source: GML, July–August 2019)



Figure 3.18 Detail of gravel path with metal edging strip evident on the left, and the rubble-wall island edge on the right. (Source: GML, July–August 2019)



Figure 3.19 View of the barbecue and seating area located in the southern section of the island. (Source: GML, July–August 2019)



Figure 3.20 View east towards lighting tower and seating area. (Source: GML, July–August 2019)



Figure 3.21 Looking south from the Carillon toward the stainless steel bench located adjacent to the main entry path. (Source: GML, July–August 2019)

3.4 Physical Description of the Carillon

3.4.1 General Description

A carillon is the largest concert instrument, and according to the accepted international definition is described as follows:

*'A musical instrument which consists of at least 23 fixed carillon bells (almost two octaves) arranged in a chromatic series and played from a keyboard that permits control of expression through variation of touch.'*⁴

The Carillon has 57 bronze bells hung stationary in a steel frame. The pitch of the bells ranges chromatically through four-and-a-half octaves, and each bell weighs between seven kilograms and six tonnes. The current bells are not all original; 28 of the original 53 bells were replaced in 2003, and two completely new bells were also added at that time.⁵ Two additional bells were added as part of the upgrade works in 2020.

The bells are played from a keyboard of wooden batons and pedals, known as a clavier, which is linked with a system of individual cables and wires to the iron clappers that strike the bells. A separate system of operation allows the quarter-hour striking of the Westminster chimes.⁶

The instrument is housed within a 50-metre-tall, free-standing reinforced concrete tower with precast ferro-cement cladding. The height of the tower allows the music of the bells to drift across Lake Burley Griffin, with concerts able to be easily heard within a radius of about 300 metres of the Carillon.⁷

The footings of the Carillon consist of a series of concrete piles supporting a massive 1200mm-thick concrete raft, upon which the tower has been built.⁸

The design of the tower consists of a cluster of three shafts of differing heights. All the shafts are triangle in plan and aligned with one of the three sides of a central equilateral triangle. Each shaft serves a different function; the tallest (western shaft) contains a passenger lift; the shortest (eastern shaft) is a service shaft and the southern shaft contains a steel staircase. Approximately halfway up the tower, the space between the shafts is enclosed and contains three distinct levels—the Clavier Level (George Howe Room), Bell Chamber and the Chimes Level. The Chimes Level is approximately 36 metres above ground.

3.4.2 Exterior

The exterior of the tower displays typical elements of the Late Twentieth Century Brutalist architectural style including:

- strong and boldly composed shapes;
- large areas of blank wall;
- diagonal elements contrasting with horizontals and verticals;
- precast concrete non-loadbearing wall panels;
- precast fins for sun protection; and
- vertical 'slit' windows.⁹

The majority of the exterior façade is faced with precast mineral aggregate panels of white marble chippings and white cement. The structure is mounted on a circular concrete base with lighter, exposed aggregate triangular paving located between the shafts. The opening stone of the Carillon

is set into this ground paving. In bronze lettering it reads:

'THIS CARILLON WAS PRESENTED BY BRITAIN TO THE CITY OF CANBERRA IN COMMEMORATION OF THE GOLDEN JUBILEE OF THE FOUNDING OF THE NATIONAL CAPITAL OF AUSTRALIA AND WAS OPENED BY HER MAJESTY QUEEN ELIZABETH II ON 26 APRIL 1970.'

At ground level, the inner façade of each shaft features a stainless-steel clad opening. A small bronze plaque, awarded to the Carillon in 2001 by the Australian Institute of Architects in recognition of the enduring architectural merit of the building—25 Year Award—is also installed on the inner façade of the southern shaft. The marble foundation stone with incised lettering picked out in gold paint is mounted on the inner façade of the western shaft, immediately north of the lift doors. It reads:

'THIS STONE WAS UNVEILED BY HIS EXCELLENCY THE RIGHT HONOURABLE SIR PAUL HASLUCK, G.C.M.G., K.ST.J., GOVERNOR GENERAL OF THE COMMONWEALTH OF AUSTRALIA, ON THE 15TH AUGUST 1969.'

The underside of the Clavier Level, which is visible from the ground (refer to Figure 3.23), appears to be precast ferro-cement cladding, but internally it is timber-framed allowing openable sections. This, in addition the metal-framed ceiling at the Clavier Level, allows for the larger bells, which cannot pass up the shafts, to be hoisted through to the Bell Chamber.

The openings on the Clavier and Chimes Levels are glazed, with black metal mesh screens fitted to the openings of the Bell Chamber. Pigeon deterrent spikes are also mounted on horizontal exterior surfaces.

There is evidence of cracking and patching on the wall cladding and discolouration to the surface cladding and joints. However, overall the exterior appears to be in generally good condition as assessed visually from the ground.



Figure 3.22 View westward toward Carillon. (Source: GML, July–August 2019)



Figure 3.23 View from the base of the Carillon looking toward the underside of the Clavier Level. (Source: GML, July–August 2019)



Figure 3.24 Detail of cracking and discolouration on inner façade of shaft. (Source: GML, July–August 2019)



Figure 3.25 View of the opening stone and triangular paving located between the base of the shafts. (Source: GML, July–August 2019)



Figure 3.26 View south towards the inner façades of two shafts. Note the stainless-steel openings. (Source: GML, July–August 2019)



Figure 3.27 View east towards the base of the Carillon. (Source: GML, July–August 2019)

3.4.3 Interior

The southern shaft of the Carillon contains a steel staircase, which has a partly painted and partly galvanised finish. Mesh screens are installed at the western end of the staircase landings. The floor and walls are concrete with some wall-mounted services and conduits evident. The walls, particularly at the upper levels of the shaft, show evidence of efflorescence. Chips and other surface marks are present throughout the shaft.

The western shaft contains a passenger lift, which was upgraded as part of the 2003 refurbishment works. Works included the installation of new stainless-steel doors on all levels and refurbishment of the lift car. The floor of the lift car is carpeted, the walls appear to be clad with timber veneer panelling and the ceiling is stainless-steel. The stainless-steel handrail and the control panels are contemporary.

The eastern shaft contains an accessible toilet and meter room at ground level, which were installed

during the 2003 refurbishment works. The toilet has a tiled floor and walls with contemporary fixtures and fittings. The meter room was not inspected. At the Clavier Level, the shaft contains two self-contained toilets and shower area. The fitout is contemporary, with works undertaken in 2003. At the Chimes Level, the shaft contains a kitchen area. As with the toilet and shower area on the Clavier Level, the kitchen was refurbished in 2003.

As noted in Section 3.4.1, approximately halfway up the tower, the space between the shafts is enclosed and contains three distinct levels including the Clavier Level (George Howe Room), Bell Chamber and the Chimes Level.

The Clavier Level (George Howe Room) is the first level and it houses the clavier. The clavier is a keyboard of wooden batons and pedals that is connected to the bells via a system of individual cables and wire linkages, which the carillonists use to play the Carillon.

This space was also refurbished in 2003 and contains carpet flooring with walls clad in timber panelling or concealed behind contemporary timber veneer joinery units. A small corner of the room is divided by glazed panels and the service shaft containing a toilet and shower area is accessed via timber veneer doors. The ceiling comprises perforated and non-perforated plasterboard with painted timber battens that are arranged to create a repeated triangle pattern. Track lighting and downlights are also incorporated into the ceiling, and a perimeter bulkhead conceals the air-conditioning. Cameras, speakers and smoke detectors are present.

The second level is the Bell Chamber, which houses the 57 bronze bells in a painted steel frame. The bells are hung at various levels within the space, with the higher bells accessed via a mesh gangway system. A painted metal handrail and gate, which are bolted to the concrete floor, wraps around the base of the steel frame.

The walls are concrete and, as noted in Section 3.4.2, the openings are covered with black metal screens. Some areas of the walls are painted, and the concrete ceiling also has a painted finish. A range of service conduits, lights, cameras and speakers are wall- and floor-mounted. The plant for the air-conditioning services provided at the Clavier and Chimes Levels are also evident within the Bell Chamber.

The largest of the bells, which is also the largest bell in Australia, is inscribed with the following:

'Presented by Britain to the City of Canberra in commemoration of the Golden Jubilee of the Founding of the National Capital of Australia, 12 March 1963.'

The third level is the Chimes Level and houses the practice clavier. The practice clavier is a self-contained unit with no connecting wires or linkages to the bells. The Chimes Level can also be utilised as a function space. It was formerly known as the Viewing Level because it contains three windows, each with a different aspect, that affords impressive views across the lake.

As with the Clavier Level, the Chimes Level was refurbished and has an identical fitout. Unlike the Clavier Level, the Chimes Level is one open space with sections of the precast ferro-cement cladding visible. A triangular plaque has been installed near the lift on the new timber veneer joinery. It reads:

'This plaque was unveiled on 5 December 2003 by Senator the Hon Ian Campbell Minister for Local Government, Territories and Roads to commemorate the refurbishment of the National Carillon. Refurbishment of the National Carillon was managed by the National Capital Authority on behalf of the Commonwealth of Australia.'

Internally, the structure appears to be in relatively good condition and according to the National Carillon Service Report prepared in May 2019, no major condition issues with the instrument and its function were noted.¹⁰



Figure 3.28 Interior view of the Clavier Level showing the clavier and small corner room. (Source: GML, July–August 2019)



Figure 3.29 Interior view of the Clavier Level. (Source: GML, July–August 2019)



Figure 3.30 View of the toilet and shower area located within the service shaft at the Clavier Level. (Source: GML, July–August 2019)



Figure 3.31 Access doors into the toilet and shower area at the Clavier Level. (Source: GML, July–August 2019)



Figure 3.32 View of the Bell Chamber showing the steel frame and mesh gangway system. (Source: GML, July–August 2019)



Figure 3.33 View within the Bell Chamber showing the wires and linkages that connect with the clavier on the level below. (Source: GML, July–August 2019)



Figure 3.34 View within the Bell Chamber. Note the wall-mounted microphone and conduits. (Source: GML, July–August 2019)



Figure 3.35 View of the largest bell, the inscription is partially visible, and its mechanism. (Source: GML, July–August 2019)

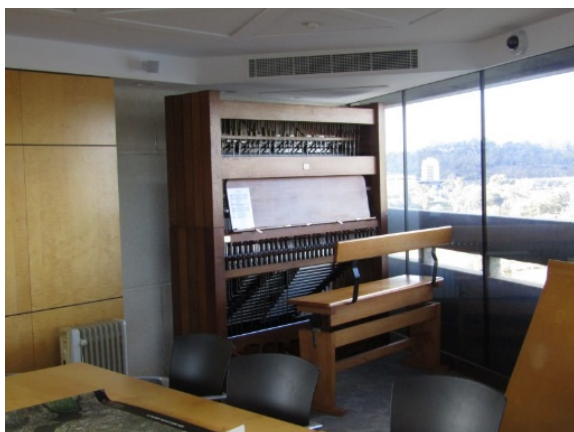


Figure 3.36 Interior view of Chimes Level showing the practice clavier. (Source: GML, July–August 2019)



Figure 3.37 Interior view of the Chimes Level. (Source: GML, July–August 2019)



Figure 3.38 Interior view of the Chimes Level. (Source: GML, July–August 2019)



Figure 3.39 Access doors into kitchen located within the service shaft at the Chimes Level. (Source: GML, July–August 2019)

3.5 Views Analysis

3.5.1 Significant Views to the Carillon and Aspen Island

The location of the Carillon and Aspen Island within the Central Basin and on a large expanse of the lake means that unimpeded and framed views can be appreciated from several vantage points around Lake Burley Griffin. The Carillon is a dominant feature in the designed landscape, and highly visible within the central area of Canberra.

Significant views to the Carillon include the following:

- views southwest from the northeastern shore of the lake (including Kings Park, Rond Terrace and Commonwealth Park);
- view from Commonwealth Place and the lake shore;
- view southeast from Regatta Point, located on the northwestern shore;
- view southeast from Commonwealth Avenue Bridge, which allows appreciation of both the Carillon and the Captain Cook Memorial Water Jet together within Central Basin;
- view north from Kings Avenue Bridge; and
- from the Sculpture Garden of the National Gallery of Australia (located on southwestern shore).

Distant views to the Carillon are gained from Mount Ainslie and Red Hill lookouts, where the verticality and symmetry between the Carillon and the Captain Cook Memorial Water Jet when in operation, is evident.¹¹



Figure 3.40 View southwest from the northeastern shore of Lake Burley Griffin. (Source: GML, July–August 2019)



Figure 3.41 View southwest from the northeastern shore of Lake Burley Griffin. (Source: GML, July–August 2019)



Figure 3.42 View northeast from Commonwealth Place on the southwestern shore of Lake Burley Griffin. (Source: GML, July–August 2019)



Figure 3.43 View southeast from Commonwealth Avenue Bridge showing both the Captain Cook Memorial Water Jet and the Carillon. (Source: GML, July–August 2019)



Figure 3.44 View south from Rond Terrace on the northern shore of Lake Burley Griffin. (Source: GML, July–August 2019)



Figure 3.45 View southeast from Regatta Point on the northwestern shore of Lake Burley Griffin. (Source: GML, July–August 2019)



Figure 3.46 View north from Kings Avenue Bridge. (Source: GML, July–August 2019)



Figure 3.47 View east from the Sculpture Garden of the National Gallery of Australia, which is located on southwestern shore of Lake Burley Griffin. (Source: GML, July–August 2019)

3.5.2 Significant Views from the Carillon and Aspen Island

Views out from the Carillon and Aspen Island include those from ground level, and higher up, from the Clavier (George Howe Room) and Chimes Levels of the Carillon.

From ground level, significant views include:

- those towards the National Triangle and southwestern shore of Lake Burley Griffin, featuring views of the High Court and National Gallery of Australia;
- northwest views along the Central Basin toward the Captain Cook Memorial Water Jet and northeast towards Kings Park.

Due to the height of the Carillon, views from the Clavier and Chimes Levels are provided to the north, west and east, with long-distance views toward important Canberra landmarks such as Mount Ainslie, Parliament House, the High Court and the Australian-American Memorial.



Figure 3.48 View from Aspen Island towards the National Triangle and southwestern shore of Lake Burley Griffin, with the High Court, National Gallery of Australia and National Library of Australia visible. (Source: GML, July–August 2019)



Figure 3.49 View northwest from Aspen Island along the Central Basin of Lake Burley Griffin. (Source: GML, July–August 2019)



Figure 3.50 View northeast from Aspen Island toward Kings Park. (Source: GML, July–August 2019)



Figure 3.51 View north from the Chimes Level of the Carillon. Mount Ainslie is visible in the distance. (Source: GML, July–August 2019)



Figure 3.52 View west from the Clavier Level of the Carillon. Parliament House is visible in the distance. (Source: GML, July–August 2019)



Figure 3.53 View east from the Clavier Level of the Carillon. The Australian-American Memorial is visible in the distance. (Source: GML, July–August 2019)

3.6 Comparative Analysis

3.6.1 Introduction

The comparative analysis provides a contextual understanding of the Carillon, and whether it is rare or representative in the context of carillons in Australia. This section also provides, a comparison with other commemorative structures and Late Twentieth Century Brutalist structures within the National Triangle and Canberra, respectively.

3.6.2 Carillons within Australia

Canberra's Carillon—the National Carillon—is one of only three carillons in Australia that meet the accepted international definition of a 'carillon'. The definition is:

*'A musical instrument which consists of at least 23 fixed carillon bells (almost two octaves) arranged in a chromatic series and played from a keyboard that permits control of expression through variation of touch.'*¹²

The two other carillons in Australia are the University of Sydney's War Memorial Carillon and the Bathurst War Memorial Carillon. An upgrade to the Bathurst War Memorial Carillon was completed in 2021 which now brings it within the above definition of a carillon.¹³

War Memorial Carillon, University of Sydney, NSW

The University of Sydney's War Memorial Carillon was dedicated on the 25 April 1928 and commemorates the 197 undergraduates, graduates and staff who died in the Great War of 1914–1918. It was paid for by private subscription from inside and outside the university.¹⁴

The War Memorial Carillon was installed within the clocktower of the university's Great Hall, a building designed by Edmund Thomas Blacket in the Gothic Revival style and constructed during the mid-nineteenth century.¹⁵ The 23 lower bells were cast by the John Taylor & Company of Loughborough, England, the same foundry that produced the bells for the National Carillon, and the upper 31 treble bells were cast by the Whitechapel bell-foundry of London. In 1973, the top bells were returned to the original founders for recasting and, at the same time, five additional small bells were cast. The rebuilt carillon now has 54 bells, and a range of four-and-a-half octaves.¹⁶

The War Memorial Carillon is within the heritage area of the University of Sydney, which is adjacent to University Colleges and Victoria Park, and is listed on the NSW State Heritage Register (SHR 01974).¹⁷

Both the War Memorial Carillon and the National Carillon are referred to as 'moderately large' (the largest international carillon consists of around 70 bells). They have a similar range to each other, but given the differences in their surrounding environments their acoustics are not alike. The War Memorial Carillon is located in the clocktower above the university's quadrangle, which gathers and retains the sound. This is dramatically different to the National Carillon, which is located on a small island surrounded by Lake Burley Griffin—the parkland setting on both sides of the lake allows the listener to experience the sound of the bells floating over (or reverberating off) the water.¹⁸ According to carillonist Timothy Hurd, the National Carillon is regarded as one of the finest such instruments in the world, given both the nature of the instrument and its acoustic setting.¹⁹



Figure 3.54 Exterior view of the University of Sydney clocktower where the War Memorial Carillon is located. (Source: NSW War Memorial Register <<https://www.warmemorialsregister.nsw.gov.au>>)

Bathurst War Memorial Carillon

The Bathurst War Memorial Carillon was opened on 11 November 1933 and dedicated on 12 November 1933. Originally intended as a memorial to the Bathurst district's soldiers of the Great War, the tower has since served as a memorial to all wars. It was paid for by fundraising efforts in the community, donations, and a 'buy a brick' campaign.²⁰

The Carillon is housed in a tower 30m high and built with 212,000 local red bricks. Designed by architect John Drummond Moore, a returned soldier himself, with assistance from Prof ER Home, University of Sydney, it has three levels, the first containing the eternal flame and commemoration plaques, the second containing the clavier and the disused electro-pneumatic system still in situ, and the third is the bell chamber.²¹

The Bathurst Memorial Carillon is included in the non-statutory RNE archive and the Bathurst Regional Local Environmental Plan listing for the 'Kings Parade Group'. The Carillon is a key element within Kings Parade, a major formal open space in Bathurst and a focus of many civic and ecclesiastical buildings of historical and cultural significance.²²

Like the other two Carillons, John Taylor & Company of Loughborough, cast the bells for the Bathurst War Memorial Carillon. Following upgrade works in early 2021, it now has a total of 47 bells, and while originally played by a pneumatic keyboard and later and electronic keyboard, a clavier is now installed.

The Bathurst Carillon is similar to the National Carillon in that it is located within a free-standing tower structure, however its style, original design intent, and setting differ.



Figure 3.55 The Bathurst War Memorial Carillon in Kings Parade. (Source: Western Advocate <<https://www.westernadvocate.com.au/story/5415074/bell-plans-upgrade-of-war-memorial-carillon-being-considered/>>)

Comparative Summary

The National Carillon and the two War Memorial Carillons have representative characteristics of a carillon—namely, they have at least 23 fixed carillon bells, and are played by a clavier-type instrument. Additionally, they are all located within substantial architecturally distinctive buildings/structures that are important landmarks within their contexts.

While the original proposal in 1947 was for a War Memorial Carillon to be constructed in Canberra, the National Carillon was gifted by the British Government to commemorate the fiftieth anniversary of the founding of Canberra.

The carillons differ in terms of their original purpose, their architectural style and their acoustic environment, as a direct result of their very different settings. The National Carillon is the only one in Australia constructed as a musical instrument in a free-standing tower, with its setting on an island to provide a unique acoustic experience.

3.6.3 Memorial Buildings and Structures

Memorials that commemorate significant events, people and relationships are not uncommon within Canberra, particularly within the Central National Area and the National Triangle. Memorials share a number of defining characteristics, including a distinctive form, prominent location and substantial scale, all which the Carillon displays. Comparable memorial structures that are located within the National Triangle area of Canberra (in addition to the Carillon) include the Australian-American Memorial and the Captain Cook Water Jet, which are described below.

Australian-American Memorial, Russell

The Australian-American Memorial and Sir Thomas Blamey Square is included in the CHL (Place ID: 105313) with the following summary statement of significance:

*'The Australian-American Memorial is an important symbol of Australian gratitude to American service personnel for their contribution to the defence of Australia during World War Two. It is also a symbol of the close ties which were established during the War. The Memorial is also a Canberra landmark which occupies a key position in the geometry of the Parliamentary Triangle. The Memorial effectively marks one end of the eastern or Kings Avenue axis of the Triangle and is the prominent feature when approaching Russell along Kings Avenue. Sir Thomas Blamey Square and the buildings facing it provide an appropriate setting for the Memorial and combine with it to form a precinct of considerable aesthetic significance.'*²³

The memorial, which was opened on 16 February 1954, consists of a hollow octagonal column with steel framework that is sheeted with aluminium panels, which have been sandblasted to give the appearance of stone. It is topped with a bronze sphere surmounted by a stylised figure of the American Eagle and is 73 metres tall. An Australian-wide competition was held to develop the design of the memorial, with funds raised for its construction raised through a nation-wide appeal. The Commonwealth Government also made a substantial donation to cover rising costs.²⁴

Captain Cook Memorial Water Jet, Parkes

The Captain Cook Memorial Water Jet is not included in the CHL as an individual place, but it is within the boundaries of Parliament House Vista—a Commonwealth Heritage place. The following information about the Water Jet has been sourced from the NCA's website:²⁵

The Captain Cook Memorial Water Jet, in conjunction with the Captain Cook Memorial Globe, were inaugurated on 25 April 1970 to commemorate the Bicentenary of Captain James Cook's first sighting of the east coast of Australia. It is located in the western portion of the Central Basin of Lake Burley Griffin.

The water jet sends water to a maximum height of 152 metres, pumping it from, and returning it to the lake. The jet has two pumps, that can be controlled manually or automatically, with the design of the main nozzle being the same as the Jet d'Éau in Geneva, Switzerland.

The water jet is operated daily, but wind speed, wind direction and lake water-level have an impact on its performance. It is not suitable to operate the water jet during high winds. As for many other landmark structures and buildings within Canberra, the water jet is lit up with colours for special occasions.

Comparative Summary

The Carillon, the Australian-American Memorial and the Water Jet are all vertical elements and monumental edifices within relatively close proximity in the Central National Area of Canberra. The Carillon and the Water Jet are 'features' intrinsic to the lake, as designed and implemented by the NCDC in the 1960s. They are memorials, yet all with different designs and functions.



Figure 3.56 View of the Australian-American Memorial in Russell. (Source: Monument Australia website <<http://monumentaustalia.org.au>>)



Figure 3.57 View of the Captain Cook Memorial Jet.

3.6.4 Brutalist Structures in Canberra

The Carillon displays key features of the Late Twentieth Century Brutalist architectural style. These include the use of strong and boldly composed shapes, large areas of blank wall, diagonal elements contrasting with horizontals and verticals, precast concrete non-loadbearing wall panels, precast fins for sun protection, and vertical 'slit' windows.²⁶

In the ACT, through the 1960s, 1970s and early 1980's, Brutalist architecture was a common style for public and commercial buildings, and a number of architects and firms became prominent.

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.²⁷ 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.

Key examples of the style in Canberra (in addition to the Carillon) include the National Gallery of

GML Heritage

Australia and the Canberra School of Music, which are described in more detail below.

National Gallery of Australia, Parkes

The National Gallery of Australia (NGA) was constructed between 1973 and 1982 to the design of architect Colin Madigan from Edwards, Madigan, Torzillo and Partners. It was established through the *National Gallery Act 1975* (Cth) with its role being to develop and maintain the national art collection, and to exhibit and make it available to the public. The NGA is located within the National Triangle on the southern shore of Lake Burley Griffin. It is included in the CHL (Place ID: 105558) for a range of heritage values, including for its characteristic values as an important and prominent Australian example of Late Twentieth-Century Brutalism. Key features of the style that the NGA exhibits include its strong boldly composed shapes, off-form concrete, expressed reinforced concrete triagrid structure, contrasting diagonal, horizontal and vertical elements, the expression of the lift tower as a major architectural feature, vertical slit windows and large areas of blank wall.²⁸

Canberra School of Music, Acton

The Canberra School of Music is located in the northern suburb of Acton, within the boundaries of the Australian National University campus. It was constructed in 1976 to the design of Daryl Jackson and Evan Walker, and incorporates Llewellyn Hall, one of the finest concert halls in Australia. The building is six storeys with a strong assertive cubist architectural arrangement and massing effect achieved by expressing the stairs, changes of level and internal functions. Like the NGA, the Canberra School of Music is included in the CHL (Place ID: 105636) for a number of heritage values including as a building of architectural significance designed in the Late Twentieth-Century Brutalist style. The Canberra School of Music utilises strong boldly composed shapes, off-form concrete, large blank wall areas, contrasting diagonal elements with horizontals and verticals, and expression of stairs as cylindrical tubes.²⁹



Figure 3.58 Exterior view of the NGA. (Source: Australian Government Department of Agriculture, Water and the Environment <http://www.environment.gov.au>)



Figure 3.59 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>>)

Comparative Summary

The Carillon is an early example of the use of this architectural style within Canberra based on the above comparison. Like the two examples examined above, the Carillon utilises strong boldly composed shapes, reinforced concrete structure and contrasting diagonal, vertical and horizontal elements to great effect. Although the NGA and the School of Music have distinctively different purposes to the Carillon, the strong aesthetic of the Late Twentieth Century Brutalist style is clearly evident in their designs.

3.6.5 Comparative Analysis Conclusions

This comparative assessment demonstrates that the Carillon has rarity and representative values for the following reasons.

- The Carillon is one of only three carillons in Australia that fall within the accepted international definition of a carillon as a musical instrument, and as a result the ability to play the carillon is considered to be rare.
- The acoustic experience of the Carillon is unique due to its setting.
- The design of the Carillon tower is unique within Australia as a stand-alone, purpose-built structure, located on an island and surrounded by water.
- The Carillon displays typical characteristics of monumental edifices located within the Central National Area of Canberra.
- The Carillon is an important example of the use of the Late Twentieth Century Brutalist architectural style within Canberra.

3.7 Endnotes

- ¹ Department of Agriculture, Water and the Environment, Australian Heritage Database, 'Parliament House Vista', viewed 8 August 2019, < http://www.environment.gov.au/cgi-bin/ahdb/search.pl?mode=place_detail;place_id=105466>.
- ² Department of Agriculture, Water and the Environment, Australian Heritage Database, 'Parliament House Vista', viewed 8 August 2019, < http://www.environment.gov.au/cgi-bin/ahdb/search.pl?mode=place_detail;place_id=105466>.
- ³ Department of Environment, Climate Change, Energy and Water, ACT Weeds Strategy 2009–2019, April 2019.
- ⁴ Carillon Society of Australia, Composing for the Australian Carillons, December 2010.
- ⁵ National Capital Authority, 'The National Carillon', viewed 5 August 2019, <<https://www.nca.gov.au/national-carillon>>.
- ⁶ National Capital Authority, 'The National Carillon', viewed 5 August 2019, <<https://www.nca.gov.au/national-carillon>>.
- ⁷ Carillon, Commonwealth Heritage List Citation, Place ID: 105346, Department of Agriculture, Water and the Environment.
- ⁸ Cameron Chisholm & Nicol Architects, Canberra Carillon, Aspen Island, Lake Burley Griffin, ACT prepared for the [British] Secretary of State for Foreign and Commonwealth Affairs, 1969.
- ⁹ Apperly, R., Irving, R and Reynolds, P., 1989, *Identifying Australian Architecture*, Angus and Robertson, Sydney, pp. 252-255.
- ¹⁰ McGee, T 2019, National Carillon Service Report May 2019.
- ¹¹ 2011 Heritage Management Plan, p 50.
- ¹² Carillon Society of Australia, Composing for the Australian Carillons, December 2010.
- ¹³ "Bathurst War Memorial Carillon concert on Saturday March 20", in Western Advocate, March 17 2021, viewed 11 August 2021 <<https://www.westernadvocate.com.au/story/7171659/hitting-the-high-notes-war-memorial-carillon-to-feature-in-first-concert/>>
- ¹⁴ Carillon Society of Australia, 'War Memorial Carillon University of Sydney', viewed 5 August 2019 <<http://carillon.org.au/all-project-list/usyd/>>.
- ¹⁵ Office of Environment and Heritage, State Heritage Inventory, 'The University of Sydney, University Colleges and Victoria Park', viewed 5 August 2019 <<https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=5056444>>.
- ¹⁶ The University of Sydney, 'The carillon and organ', viewed 5 August 2019 <<https://sydney.edu.au/about-us/community-and-visitors/places-of-interest/the-carillon-and-organ.html>>.
- ¹⁷ Office of Environment and Heritage, State Heritage Inventory, 'The University of Sydney, University Colleges and Victoria Park', viewed 5 August 2019
- ¹⁸ Carillon Society of Australia, Composing for the Australian Carillons, December 2010.
- ¹⁹ Pers comms, Timothy Hurd, 7 January 2010 as cited in 2011 Heritage Management Plan.
- ²⁰ Department of Agriculture, Water and the Environment, Australian Heritage Database, 'Bathurst Memorial Carillon' viewed 17 August 2021 <<https://www.hms.heritage.nsw.gov.au/App/Item/View/Item?itemId=1080140>>.
- ²¹ NSW Government, State Heritage Inventory, 'Kings Parade Group' viewed 17 August 2021 <http://www.environment.gov.au/cgi-bin/ahdb/search.pl?mode=place_detail;place_id=102526>.
- ²² NSW Government, State Heritage Inventory, 'Kings Parade Group' viewed 17 August 2021 <http://www.environment.gov.au/cgi-bin/ahdb/search.pl?mode=place_detail;place_id=102526>.

GML Heritage

- ²³ Department of Agriculture, Water and the Environment, Australian Heritage Database, 'Australian American Memorial and Sir Thomas Blamey Square', viewed 8 August 2019 <http://www.environment.gov.au/cgi-bin/ahdb/search.pl?mode=place_detail;place_id=105313>.
- ²⁴ National Capital Authority, 'The Australian-American Memorial', viewed 8 August 2019, <<https://www.nca.gov.au/factsheet/australian-american-memorial-0>>.
- ²⁵ National Capital Authority, 'Captain Cook Memorial', viewed 8 August 2019, <<https://www.nca.gov.au/attractions-and-memorials/captain-cook-memorial>>.
- ²⁶ Apperly, R., Irving, R and Reynolds, P., 1989, *Identifying Australian Architecture*, Angus and Robertson, Sydney, pp. 252-255.
- ²⁷ Banham, R 1963, 'Brutalism' in *Encyclopaedia of Modern Architecture*, Hatje, G (gen. ed.), Thames and Hudson, London, pp 61-64, p.61.
- ²⁸ Department of Agriculture, Water and the Environment, Australian Heritage Database, 'National Gallery of Australia' viewed 8 August 2019 <http://www.environment.gov.au/cgi-bin/ahdb/search.pl?mode=place_detail;place_id=105558>.
- ²⁹ Department of Agriculture, Water and the Environment, Australian Heritage Database, 'Canberra School of Music', viewed 8 August 2019 <http://www.environment.gov.au/cgi-bin/ahdb/search.pl?mode=place_detail;place_id=105636>.

4.0 Understanding the Heritage Values

4.1 Introduction

The Carillon is established as a place with Commonwealth Heritage value, meeting the Commonwealth criteria for historic heritage values against criteria (d) characteristic values and (e) aesthetic characteristics.

This section presents a revised assessment of the historic heritage values of the Carillon and a new assessment of potential natural heritage values in relation to Aspen Island. Heritage values evolve and change over time and this assessment provides an opportunity to confirm the Commonwealth Heritage values and identify any changes that may have occurred.

The revised assessment in this section provides the NCA with a comprehensive understanding of all heritage values, which in turn allows for appropriate management policies to be developed (Section 5.0) and prepared implemented (Section 6.0). Commonwealth agencies have a responsibility under the EPBC Act to identify, protect, conserve, present and transmit all heritage values of places they own, or manage, whether these values have been formally listed or not.

Commonwealth Heritage values have a specific meaning under the EPBC Act—Section 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 Commonwealth Heritage values under the EPBC Act, until they have been formally nominated, approved by the Minister and officially listed on the CHL (s341N).

4.2 Identifying Heritage Values

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 associated community or communities. Heritage values are embodied in attributes, such as the location, function, form and fabric of a place. Intangible attributes may also be significant, including use, access, traditions, cultural practices, knowledge and the sensory and experiential responses that the place evokes. 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 heritage management and conservation policies discussed in Section 6.0.

4.2.1 Environment Protection and Biodiversity Conservation Act 1999 (Cth)

The 2004 amendments to the EPBC Act established the Commonwealth and National Heritage Lists (CHL and NHL). The CHL is for those places owned or controlled by the Commonwealth that have been assessed as having significant heritage values against the criteria established under that Act. Places identified as of outstanding heritage value for the nation are eligible for inclusion in the NHL. 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 that a place has 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.

4.2.2 Natural Heritage Values

As outlined in the Australian Natural Heritage Charter, natural heritage is defined as:¹

‘... the natural living and non-living components, that is, the biodiversity and geodiversity, of the world that humans inherit. It incorporates a range of values, from existence value to socially-based values.’

In making decisions that will affect the future of a place it is important to consider all heritage values—both natural and cultural—as issues relating to the conservation and heritage management of cultural values that may affect the selection of appropriate conservation processes, actions and strategies for the place’s natural values.²

4.3 Historic Heritage Values

4.3.1 Revised Assessment of Historic Heritage Values

The following table outlines the existing listed CHL heritage value statements against each criterion. A commentary on each heritage value has been provided beneath each listed statement and, if required, a suggested revised assessment is included, accompanied by the attributes that are relevant to the criterion. The commentary considers the revised heritage values assessment provided in the 2011 HMP.

The revised assessment confirms and verifies the listed Commonwealth Heritage values of the Carillon against criteria (d) characteristic values and (e) aesthetic characteristics. It also identifies that the Carillon meets CHL criteria (a) processes, (b) rarity, (f) creative and technical achievement and (g) social value. As noted in Section 4.1.1, Commonwealth Heritage values have a specific meaning under the EPBC Act and any suggested changes or additional values identified through this revised assessment does not formally alter the listed heritage values under the EPBC Act. A formal revision of the CHL citations would need to occur (refer to Policy Action 1.2.2).

Table 4.1 Review of Historic Heritage Values.

Commonwealth Heritage Criteria	Assessment Against the Criteria
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.
Official Assessment	The official CHL citation makes no assessment against this criterion.

Commonwealth Heritage Criteria	Assessment Against the Criteria
Commentary	<p>The CHL citation does not identify the Carillon as being of historical importance, however, analysis provided in the 2011 HMP noted:</p> <ul style="list-style-type: none"> • The Carillon is an important symbol of the historic and continuing relationship between the governments of Australia and Britain. • The Carillon is associated with the commemoration of the fiftieth jubilee of the founding of Canberra. • The Carillon represents the British Government's contribution to the development of the National Capital. • The Carillon contributes to the historic value associated with the National Triangle as an area that is strongly associated with the history of politics and government in Australia and the development of Canberra as a National Capital. • The Carillon meets this criterion. <p>It has been identified that there are no landscape plantings evident which fulfil this criterion. Based on the above, the official CHL values should be reviewed.</p>
Suggested Revision	<p>The Carillon is historically important as a monument marking the fiftieth anniversary of the founding of Canberra as the seat of the Federal Government in 1913.</p> <p>The Carillon also acts as a tangible expression of the strong ties between Australia and Britain, including their shared principles of parliamentary democracy and the contribution of the British Government to the development of Canberra as the Nation's Capital.</p> <p>The Carillon contributes to the historic value associated with the National Triangle as an area strongly associated with the history of politics and government in Australia and the development of Canberra as the National Capital.</p> <p>The Carillon meets the threshold for this criterion.</p> <p>Attributes:</p> <ul style="list-style-type: none"> • the architectural form of the Carillon tower, in particular, the triangular form of the three shafts and their alignment, which echoes the form of the National Triangle; • the Carillon instrument; • Aspen Island as the immediate setting; • location within the National Triangle; • the regular use of the Carillon as a concert instrument and daily playing of Westminster Chimes; • foundation and opening stones; and • English origin of the bells.
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.
Official Assessment	The official CHL citation makes no assessment against this criterion.
Commentary	<p>The CHL citation does not identify the Carillon as being rare, however, analysis provided in the 2011 HMP noted the following:</p> <ul style="list-style-type: none"> • The Carillon is rare as only one of three such instruments in Australia. • The Carillon is rare as only one of two instruments in Australia that are located in a stand-alone structure. • The Carillon meets this criterion. <p>In accordance with the internationally accepted definition for a 'carillon' (refer to Sections 1.6.5), the National Carillon is one of only three carillons (increased since 2011) located within Australia.</p> <p>The function of the Carillon as a concert instrument may also be considered rare and in danger of being lost because there are so few instruments in Australia and, as a result, limited carillonists who have the skills to play the instrument or teach others to play.</p> <p>When compared to the other carillons located within Australia, the design and setting of the Carillon as a free-standing, purpose-built Brutalist structure located on an island is unique. This setting also contributes to creating a unique acoustic experience for listeners.</p> <p>It has been identified that there are no landscape plantings evident which fulfil this criterion. Based on the above, the official CHL values should be reviewed.</p>

Commonwealth Heritage Criteria	Assessment Against the Criteria
Suggested Revision	<p>The Carillon is a rare aspect of Australia’s cultural history as it is one of only three carillons within Australia. It possesses a distinctive architectural design and setting (as a free-standing, purpose-built Late Twentieth Century Brutalist structure, located on an island) which contributes to the creation of a unique acoustic experience for listeners.</p> <p>The function of the Carillon is rare due to the limited number of carillons in Australia and the limited number of musicians who have the ability to play or teach the instrument. As a result, it provides an example of a significant human activity that may be in danger of being lost.</p> <p>The Carillon meets the threshold for this criterion.</p> <p>Attributes:</p> <ul style="list-style-type: none"> • architectural form of the Carillon tower and key features of the Late Twentieth Century Brutalist architectural style; • the Carillon instrument; • acoustic and visual settings; and • the function of the Carillon as a concert instrument.
Criterion (c) Research Potential	The place has significant heritage value because of the place's importance to yield information that will contribute to an understanding of Australia's natural or cultural history.
Official Assessment	The official CHL citation makes no assessment against this criterion.
Commentary	<p>Neither the CHL citation nor the 2011 HMP identify the site as having any value under this criterion.</p> <p>GML agrees with the assessment that the Carillon and Aspen Island do not meet the threshold for this criterion. They have been well documented and researched to date and are unlikely to yield new information that will contribute further to an understanding of Australia’s cultural history.</p>
Suggested Revision	<p>The Carillon is not likely to yield information that will contribute to a greater understanding of Australia’s cultural history.</p> <p>The Carillon does not meet this criterion.</p>
Criterion (d) Characteristic	<p>The place has significant heritage value because of the place's importance in demonstrating the principal characteristics of:</p> <p>i. a class of Australia's natural or cultural places; or</p> <p>ii. a class of Australia's natural or cultural environments.</p>
Official Assessment	<p>The Carillon is a good example of the late twentieth century Brutalist style. Its use of strong shapes which are boldly composed, the diagonal line of the roofs, large areas of blank wall, use of precast non load-bearing wall panels and strongly vertical windows and openings are all features of this style.</p> <p>Attributes: Its Late Twentieth Century Brutalist style demonstrated by the features noted above.</p>
Commentary	<p>The CHL citation identifies the Carillon as having value under this criterion.</p> <p>The 2011 HMP states that ‘there is no evidence of values under this criterion as there is not a class of such places—Carillons being rare in Australia.’</p> <p>GML agrees that the Carillon is a representative example of the Late Twentieth Century Brutalist architectural style in Canberra due to its use of strong and boldly composed shapes, large areas of blank wall, diagonal elements contrasting with horizontals and verticals, precast concrete non-loadbearing wall panels, precast fins for sun protection and vertical ‘slit’ windows.</p> <p>Analysis in Section 3.6.3 demonstrates that the Carillon also displays the principal characteristics of memorials located within the National Triangle due to its distinctive form, prominent siting and large scale.</p> <p>It has been identified that there are no landscape plantings evident which fulfil this criterion.</p> <p>Based on the above, GML agrees with and expands on the CHL citation.</p>

Commonwealth Heritage Criteria	Assessment Against the Criteria
Suggested Revision	<p>The Carillon is a good representative example of the Late Twentieth-Century Brutalist architectural style in Canberra. The Carillon is also characteristic of memorials located within the National Triangle that commemorate specific events and people.</p> <p>The Carillon meets the threshold for this criterion.</p> <p>Attributes:</p> <ul style="list-style-type: none"> • Late Twentieth Century Brutalist features including use of strong and boldly composed shapes, large areas of blank wall, diagonal elements contrasting with horizontals and verticals, precast concrete non-loadbearing wall panels, precast fins for sun protection and vertical 'slit' windows; • significant landscape presence created through its distinctive architectural form, prominent location and scale; • views toward the Carillon from various vantage points around Lake Burley Griffin; and • visual relationship with other memorials within the National Triangle, including the Australian-American Memorial and the Captain Cook Water Jet.
Criterion (e) Aesthetic	<p>The place has significant heritage value because of the place's importance in exhibiting particular aesthetic characteristics values by a community or cultural group.</p>
Official Assessment	<p>The Carillon is a significant design feature in the important landscape of the Parliamentary Triangle. It is a strong vertical element in the landscape and provides a balancing vertical feature for the Captain Cook Memorial Water Jet. The Carillon and Jet are symmetrically placed either side of the land axis of the Parliamentary Triangle. These vertical features effectively mark the radiating boundaries of the Triangle.</p> <p>The Carillon is a focal point for Lake Burley Griffin and has become a landmark in Canberra.</p> <p>Attributes: The Carillon's visual prominence, scale, appearance and its location in relation to the Land Axis and Lake Burley Griffin.</p>
Commentary	<p>The CHL citation identifies the Carillon as having value under this criterion.</p> <p>The 2011 HMP also makes the following comments:</p> <ul style="list-style-type: none"> • The Carillon is valued by the community as a musical instrument providing aesthetic experiences. • The sound of the bells is evocative to the Canberra community. • Aspen Island makes a contribution to the larger Parliament House Vista landscape, which has been identified in other studies as having aesthetic values. • The Carillon rising above the surrounding trees creates an impressive landmark. • There are a number of attractive views to and from Aspen Island, which visitors like and is one of the reasons that people visit the place. • The view from Commonwealth Place to Kings Park, which encompasses the Carillon and Aspen Island is an important view associated with Lake Burley Griffin. • The Carillon and Aspen Island meet this criterion. <p>Aspen Island, as the setting of the Carillon, includes cultural plantings which strongly contribute to the heritage value under this criterion. Attributes include the plantings of willow, poplar and alder along the shoreline and massed on parts of the interior of Aspen Island.</p> <p>Based on the above, GML agrees and expands the official CHL citation.</p>

Commonwealth Heritage Criteria	Assessment Against the Criteria
Suggested Revision	<p>The Carillon has aesthetic value as a musical instrument providing an acoustic experience, with the sound of the bells being evocative to the Canberra community. The setting of the Carillon has value as an aesthetic soundscape.</p> <p>The Carillon is an important landmark within the Central National Area of Canberra with attractive views to and from Aspen Island. The success of the Carillon as a landmark is due in part to its distinctive modernist architectural form, scale and relative visual isolation in the southeastern section of the Central Basin of Lake Burley Griffin.</p> <p>The Carillon is a strong vertical element within Lake Burley Griffin providing a balancing feature, echoing the stream of the Captain Cook Memorial Water Jet. Both the Carillon and Aspen Island make an important contribution to the Parliament House Vista landscape as a highly visible part of the picturesque landscape composition of the lake and its parklands. The Carillon also contributes to the symmetry of the National Triangle.</p> <p>The Carillon meets the threshold for this criterion.</p> <p>Attributes:</p> <ul style="list-style-type: none"> • the function of the Carillon, including the Westminster Chimes; • the immediate setting of the Carillon on Aspen Island; • acoustic environment/aesthetic soundscape, and visual setting; • scale and distinctive architectural form of the Carillon tower; • views to and from Aspen Island and the Carillon from various vantage points around Lake Burley Griffin; • visual relationship with the Captain Cook Water Jet and the Land Axis; • modern landscape design features of Aspen Island; and • willow, poplar and alder plantings along the shoreline and massed on parts of the interior of Aspen Island.
Criterion (f) 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.
Official Assessment	The official CHL citation makes no assessment against this criterion.
Commentary	<p>The CHL citation does not identify the Carillon as having value under this criterion, however, analysis provided in the 2011 HMP noted the following:</p> <ul style="list-style-type: none"> • The Carillon, given both the nature of the instrument and its acoustic setting, is regarded as one of the finest instruments in the world. • The designed landscape of Aspen Island, in particular the simplicity of the original design concept using Modern landscape design principles which produce a variety of spaces, both intimate and public. • Both the Carillon and Aspen Island make an important contribution to the Parliament House Vista landscape as a highly visible part of the picturesque landscape composition of the lake and its parklands, and contribute to the symmetry of the National Triangle. • The Carillon a good example of the Late Twentieth Century Brutalist style. • In recognition of the enduring architectural merit of the Carillon, it was awarded the 25 Year Award by the Australian Institute of Architects (ACT Chapter) in 2001. • The use of precast permanent panels and self-climbing scaffolding were both innovative at the time of construction. • The Carillon and Aspen Island meet this criterion. <p>It has been identified that there are no landscape plantings evident which fulfil this criterion. Based on the above, the official CHL values should be reviewed.</p>

Commonwealth Heritage Criteria	Assessment Against the Criteria
Suggested Revision	<p>The Carillon demonstrates a high degree of creative and technical achievement for its musicality, architecture and construction techniques.</p> <p>The design and nature of the Carillon and its acoustic setting makes it regarded as one of the finest instruments in the world.</p> <p>The Carillon was awarded the 25 Year Award by the Australian Institute of Architects (ACT Chapter) in 2001, for its enduring architectural merit.</p> <p>The Carillon also demonstrates a degree of technical achievement through its use of precast permanent panels and self-climbing scaffolding in its construction. These aspects were both innovative at the time in terms of building technology.</p> <p>The Carillon meets the threshold for this criterion.</p> <p>Attributes:</p> <ul style="list-style-type: none"> • the function of the Carillon, including Westminster Chimes; • acoustic setting of the Carillon; • the siting, scale, architectural form and design elements of the Carillon tower as appreciated externally; and • precast permanent panels.
Criterion (g) Social Values	<i>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.</i>
Official Assessment	The official CHL citation makes no assessment against this criterion.
Commentary	<p>The CHL citation does not identify the Carillon as having value under this criterion, however, analysis provided in the 2011 HMP noted the following:</p> <ul style="list-style-type: none"> • Dedicated Canberra audiences who attend recitals and members of the Carillon Society of Australia have strong and special social association with the Carillon. • Canberra locals and visitors have strong and special social associations through their extensive use of the place for exercise, cycling/walking, memories, relaxation and functions (weddings, film showings, other functions and family picnics). • The modest popularity of the conducted tours of the Carillon suggest some social value attached to the whole place. • The use of images of the Carillon to portray Canberra in tourism and other contexts, over a long period of time, supports this conclusion. • The Carillon has served as both an icon and landmark, although this has been somewhat diminished over the years by the completion of other structures, notably the new Parliament House in 1988. • The Carillon and Aspen Island contribute to and share the social value attached to the broader setting of the Parliament House Vista and Lake Burley Griffin. However, despite its national status and international connections, the Carillon is probably viewed more as a symbol of Canberra than of Australia and the Commonwealth Government. • The Carillon benefits from the general tourism and special event use of the National Triangle, in addition to the tourism and events which directly use the place. The Carillon is part of the landscape or background for such activities, and shares in the social attachments generated by them. • The analysis from the draft Canberra Central Parklands heritage management plan concludes that the Carillon is valued by the Canberra community as a local landmark and is of particular value to those Canberrans who attend regular recitals, as well as to a wider audience of Carillon Society of Australia members (some of whom are from Canberra). • The analysis from the draft Canberra Central Parklands heritage management plan concludes that the Aspen Island is valued as a place for social events and gatherings, and is a popular venue for weddings, a tranquil place to think about and mourn loved ones; and as an integral part of the view from the lake's southern shore. • The Carillon and Aspen Island meet this criterion. <p>It has also been identified that there are no landscape plantings evident which fulfil this criterion. Based on the above, the official CHL values should be reviewed.</p>

Commonwealth Heritage Criteria	Assessment Against the Criteria
Suggested Revision	<p>The Carillon has social values to the broader Canberra community as it is an iconic and highly recognised structure located within the Central National Area. The Carillon Society of Australia and the general public who regularly attend recitals have a strong association with the place.</p> <p>Public visitors to Aspen Island who experience the views, photograph the Carillon tower, undertake recreational activities, listen to the recitals and Westminster Chimes and choose to hold significant social events there, such as weddings, have a close connection with the place.</p> <p>The Carillon and Aspen Island contribute to and share the social value attached to the broader setting of the Parliament House Vista and Lake Burley Griffin. The Carillon and Aspen Island forms part of the landscape for the wider use of the Central National Area and shares in the social attachments generated through the use of this area.</p> <p>The Carillon meets the threshold for this criterion.</p> <p>Attributes:</p> <ul style="list-style-type: none"> • public access to Aspen Island; • landscape of Aspen Island, with its combination of private and public spaces; • location within the Central Basin of Lake Burley Griffin and the National Triangle; • the use of the Carillon as a concert instrument, including the Westminster Chimes; • acoustic setting of the Carillon; and • scale and distinctive architectural form of the Carillon tower.
Criterion (h) Significant People	The place has significant heritage value because of the place's special association with the life or works, or group of persons, of importance in Australia's natural or cultural history.
Official Assessment	The official CHL citation makes no assessment against this criterion.
Commentary	<p>The CHL citation does not identify the Carillon as having value under this criterion, and analysis provided in the 2011 HMP noted the following:</p> <ul style="list-style-type: none"> • Cameron Chisholm & Nicol and Ross Chisholm are important in Australia's cultural history, but the Carillon does not have a special association with either the firm or the individual architect, as it is one notable project among many. • The Carillon does not meet this criterion. <p>The landscaping of Aspen Island is associated with the work of Richard Clough, a landscape architect with the NCDC who was involved in the design and construction of the lake and landscaping throughout Canberra. The attributes of this associative value, namely the grouping of trees along the shoreline and parts of the interior of the island which still align the Clough's 1969 Landscape Plan for the island, do not meet threshold to fulfil this criterion based on their current condition and integrity.</p> <p>Therefore, GML agrees with the official CHL citation. The association with Richard Clough should be re-examined as the condition/integrity of the attributes may change, and the listing threshold may be met.</p>
Suggested Revision	<p>The Carillon does not have a special association with the life or works of a person, or group of persons, of importance in Australia's natural or cultural history.</p> <p>The Carillon does not meet the threshold for this criterion.</p>
Criterion (i) Indigenous Tradition	The place has significant heritage value because of the place's importance as part of Indigenous tradition.
Official Assessment	The official CHL citation makes no assessment against this criterion.
Commentary	<p>Neither the CHL citation nor the 2011 HMP identify the site as having any value under this criterion.</p> <p>GML agrees with the CHL citation that there are no Indigenous traditions associated with the Carillon.</p>
Suggested Revision	<p>The Carillon does not have an association or important place in Indigenous traditions or culture.</p> <p>The Carillon does not meet this criterion.</p>

4.3.2 Summary Statement of Historic Heritage Values

Official Statement

The following summary statement of significance has been extracted from the CHL citation.

The Carillon is a significant design feature in the important landscape of the Parliamentary Triangle. It is a strong vertical element in the landscape and provides a balancing vertical feature for the Captain Cook Memorial Water Jet. The Carillon and Jet are symmetrically placed either side of the land axis of the Parliamentary Triangle. These vertical features effectively mark the radiating boundaries of the Triangle (Criterion E.1). The Carillon is also a good example of the late twentieth century Brutalist style. Its use of strong shapes which are boldly composed, the diagonal line of the roofs, large areas of blank wall, use of precast non load bearing wall panels and strongly vertical windows and openings are all features of this style (Criterion D.2). The Carillon is a focal point for Lake Burley Griffin and has become a landmark in Canberra (Criterion E.1).

Suggested Revised Summary Statement of Significance

The revised assessment identifies that the Carillon meets CHL criteria (a), (b), (d), (e), (f) and (g). It is important to note that Aspen Island and the pedestrian footbridge both contribute to the heritage values of the Carillon as elements of its 'immediate setting' and should be conserved and managed in conjunction with the Carillon. The following Statement of Significance summarises the heritage values with a suggested revision as follows.

The National Carillon is important in Australia's cultural history as a monument marking the fiftieth anniversary of the founding of Canberra as the seat of the Federal Government in 1913. The Carillon is a tangible expression of the strong ties between Australia and Britain, including their shared principles of parliamentary democracy and the contribution of the British Government towards the development of Canberra as the Nation's Capital. The Carillon also contributes to the historic value associated with the National Triangle as an area strongly associated with the history of politics and government in Australia and the development of Canberra as the National Capital.

The Carillon is rare, being one of only three carillons in Australia. It possesses a distinctive architectural design and setting (as a free-standing, purpose-built Late Twentieth Century Brutalist structure, located on an island) which contributes to the creation of a unique acoustic experience for listeners. The function of the Carillon provides an example of a significant human activity that may be in danger of being lost.

The Carillon is a good representative example of the Late Twentieth Century Brutalist architectural style in Canberra. The Carillon is also characteristic of memorials located within the National Triangle which commemorate specific events and people. The Carillon was awarded the 25 Year Award by the Australian Institute of Architects (ACT Chapter) in 2001, for its enduring architectural merit. The use of precast permanent panels a self-climbing scaffolding in its construction were both innovative in terms of building technology at the time of its construction.

The Carillon demonstrates a high degree of creative and technical achievement for its musicality, architecture and construction techniques. The Carillon is regarded as one of the finest instruments in the world on account of its design, nature and acoustic setting.

Aesthetically, the Carillon is also an important landmark within the Central National Area of Canberra with attractive views to and from Aspen Island. The success of the Carillon as a landmark is due in part to its distinctive modernist architectural form, scale and relative visual isolation in the

southeastern section of the Central Basin of Lake Burley Griffin. The sound of the Carillon is also evocative to the Canberra community and its setting contributes to its aesthetic soundscape value.

The Carillon is a strong vertical element within Lake Burley Griffin and provides a balancing feature echoing the stream of the Captain Cook Memorial Water Jet which contributes to the symmetry of the National Triangle. The Carillon and Aspen Island make an important contribution to the Parliament House Vista landscape as a highly visible part of the picturesque landscape composition of the lake and its parklands.

The Carillon has social values to the broader Canberra community as it is an iconic and highly recognised structure located within the Central National Area. The Carillon Society of Australia and the public who regularly attend recitals, in addition to other visitors to Aspen Island for recreational activities and significant social events, such as weddings, all have a strong connection with the place.

The Carillon and Aspen Island contribute to and share the social value attached to the broader setting of the Parliament House Vista and Lake Burley Griffin. The Carillon and Aspen Island form part of the landscape for the wider use of the Central National Area and shares in the social attachments generated through the use of this area.

4.4 Natural Heritage Values

4.4.1 Assessment of Natural Heritage Values

Table 4.2 Natural Heritage Assessment for Aspen Island against Commonwealth Heritage Criteria.

Commonwealth Heritage Criteria	Assessment Against the Criterion
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.
GML Assessment	There are no natural heritage elements which fulfil this criterion.
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.
GML Commentary	There are no natural heritage elements which fulfil this criterion.
Criterion (c) Research Potential	The place has significant heritage value because of the place's importance to yield information that will contribute to an understanding of Australia's natural or cultural history.
GML Commentary	There are no natural heritage elements which fulfil this criterion.
Criterion (d) Characteristic	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.
GML Commentary	There are no natural heritage elements which fulfil this criterion.
Criterion (e) Aesthetic	The place has significant heritage value because of the place's importance in exhibiting particular aesthetic characteristics values by a community or cultural group.
GML Commentary	There are no natural heritage elements which fulfil this criterion.
Criterion (f) 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.
GML Commentary	There are no natural heritage elements which fulfil this criterion.

Commonwealth Heritage Criteria	Assessment Against the Criterion
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.
GML Commentary	There are no natural heritage elements which fulfil this criterion.
Criterion (h) Significant People	The place has significant heritage value because of the place's special association with the life or works, or group of persons, of importance in Australia's natural or cultural history.
GML Commentary	There are no natural heritage elements which fulfil this criterion.
Criterion (i) Indigenous Tradition	The place has significant heritage value because of the place's importance as part of Indigenous tradition.
GML Commentary	There are no natural heritage elements which fulfil this criterion.

4.4.2 Summary Statement of Natural Heritage Values

Constructed in 1962, Aspen Island is fully man-made and retains none of the original land surface or vegetation of the area. There are no remnant natural features on the site, and therefore no natural heritage, as defined by the Australian Natural Heritage Charter (2002).³

4.5 Condition of the Heritage Values

Schedule 7A of the EPBC Regulations, governing the content of management plans for Commonwealth Heritage places, requires that such plans include a description of the Commonwealth 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 Commonwealth 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 Commonwealth 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.

4.5.1 Methodology for Assessing Condition

The heritage values of the Carillon are embodied in the attributes of the place, which include both tangible and intangible aspects of the place. There are links between the condition of the heritage values and the condition of physical fabric, although it is not synonymous.

In Australia, condition is used as a measure of the deterioration of a place or attribute, and thus its ability to survive into the future without remedial action. It should not be used interchangeably with integrity, which is the measure of the wholeness and intactness of the place and its attributes. Some heritage places may have high integrity yet may be in very poor condition.

The relationship between the condition and integrity of a heritage place (its attributes) can be an indicator of its health and condition of heritage values. 'A place in good condition with a high degree of integrity of elements that contribute to significance will retain heritage values, while one in poor condition and with a low degree of integrity of significant features is likely to have lost heritage values to varying degrees.⁴ Therefore, consideration of both the condition and integrity of a heritage place's attributes is necessary in order to understand the condition of a heritage place's heritage values.

The guidelines for judging condition and integrity of heritage places and their attributes that have been applied to the assessment in Section 4.3 are outline in Table 4.3. They have been adopted from the State of the Environment guidelines for assessing condition and integrity across a range of heritage places.⁵

Table 4.3 Criteria for Assessing Condition and Integrity of Heritage Values.

Condition Criteria	Integrity Criteria
<p>Good</p> <p>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.</p>	<p>High</p> <p>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.</p>
<p>Fair</p> <p>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.</p>	<p>Medium</p> <p>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.</p>
<p>Poor</p> <p>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.</p>	<p>Low</p> <p>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 re-arranged entirely, interiors may have been removed or destroyed, or re-arranged with the insertion of a new interior.</p> <p>Where the values of a site, or place, do not relate directly to fabric (such as in a place values for association with an 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.</p>

4.5.2 Assessment of Condition and Integrity of Heritage Values

The following assessment considers the condition and integrity of both the listed Commonwealth Heritage values and the additional heritage values identified within the revised assessment (Section 4.4).

Table 4.4 Condition of Heritage Values.

Criteria	Condition	Integrity	Brief Comment
(a)—Processes	Good	Medium	Changes to the site, including glazing of the former balcony areas, refurbishment of the interior spaces and replacement of many of the original bells has contributed some loss of integrity.
(b)—Rarity	Good	High	The Carillon’s distinctive architectural design and setting remain in good condition and of high integrity.
(d)—Characteristic Values	Good	High	The form and features of the tower continue to demonstrate the Late Twentieth-Century Brutalist style. The characteristic values are in good condition and of high integrity.
(e)—Aesthetic Characteristics	Good	Medium-High	The original landscape design intent of Aspen Island is also largely intact, however, requires some attention to improve the condition of the cultural plantings and beach. Ongoing maintenance is essential for the conservation of the site and its values.

Criteria	Condition	Integrity	Brief Comment
			The continued functioning of the instrument and its landmark qualities are in good condition and have high integrity.
(f) Creative or Technical Achievement	Good	Medium-High	Increased noise from vehicles on the roads and lake-users poses a risk to the acoustic setting, reducing the integrity of these values. The form and external features of the tower remain in good condition and of high integrity.
(g) Social Values	Good	High	The social values associated with the Carillon remain in good condition and of high integrity.

4.6 Endnotes

- ¹ Australian Heritage Commission 2002, Australian Natural Heritage Charter: For the conservation of places of natural heritage significance, 2nd, Australian Heritage Commission, Canberra.
- ² Australian Heritage Commission 2002, Australian Natural Heritage Charter: For the conservation of places of natural heritage significance, 2nd, Australian Heritage Commission, Canberra, p 2,
- ³ Commonwealth of Australia, 2002, *Australian Natural Heritage Charter*, 2nd Edition, Australian Heritage Commission.
- ⁴ Australia, State of the Environment 2011 Supplementary Information, Study of condition and integrity of historic heritage places, Michael Pearson and Duncan Marshall for the Department of Sustainability, Environment, Water, Population and Communities, p.28.
- ⁵ Australia, State of the Environment 2011 Supplementary Information, Study of condition and integrity of historic heritage places, Michael Pearson and Duncan Marshall for the Department of Sustainability, Environment, Water, Population and Communities, p 45.

5.0 Context for Developing Conservation Policy

5.1 Introduction

The development of conservation policies is underpinned by the 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 Carillon and Aspen Island include:

- the need to conserve, manage, maintain and interpret the heritage values and ensure that best practice heritage management principles are applied;
- the responsibilities and requirements of the site managers and users, including operational considerations;
- requirements for managing change, new development and maintenance, including challenges and opportunities;
- opportunities for interpretation initiatives;
- statutory obligations and legislation that govern the management of the place and 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. References to relevant policies are provided throughout for easy reference.

5.2 Understanding the Heritage Values

5.2.1 Management of the Heritage Values

The revised assessment in Section 4.0, confirms that the Carillon has heritage values that meet the threshold for inclusion in the CHL against criteria (a), (b), (d), (e) (f) and (g). The Carillon and its Aspen Island setting is an important historical site—a place with significant heritage values related to its history, rarity, characteristic values, aesthetic values, creative/technical achievements, and social, community-held values. The heritage values of the Carillon 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.

The key obligations arising from the Commonwealth Heritage values are to:

- maintain the historical and primary use of the Carillon as an instrument within an appropriate acoustic setting;

Refer to Policies 2.3 and 2.7

- maintain the landmark qualities of the Carillon and views to and from Aspen Island;

Refer to Policies 2.4 and 2.6

- maintain the original landscape design features of Aspen Island;

Refer to Policy 2.5

- ensure the ongoing management of the Carillon and Aspen Island optimises the place's heritage values through appropriate conservation, adaptation and interpretation; and

Refer to Policies 1.2—1.5

- manage the heritage values of the Carillon to avoid, mitigate or minimise any adverse impacts from change and/or development.

Refer to Policies 1.7—1.8*Best-practice Heritage Management*

HMPs are developed as a best-practice tool for the ongoing management of heritage places. This HMP has been prepared in accordance with the requirements for management plans for Commonwealth Heritage places under the EPBC Act (refer to Section 5.5) and provides a useful framework for the management of the Carillon and Aspen Island. The primary function of this HMP is to guide the owner and manager in the conservation, protection and presentation of the place's heritage values. The HMP becomes the guiding document for the future management of the heritage values of the place.

The preparation of this HMP, including the heritage conservation principles, policies and guidelines, has been informed by the Burra Charter and its practice notes.

Refer to Policies 1.1—1.3**5.2.2 Revision to the Listed Boundary**

The existing boundary for the formal Commonwealth Heritage listing of the Carillon does not include its 'immediate setting' of Aspen Island. As demonstrated in Section 4.4.1, Aspen Island and the pedestrian footbridge, which provides primary access to the island, are inextricably linked with the heritage values of the Carillon.

A formal revision to the heritage listed boundary is recommended. The Department responsible for the EPBC Act should be contacted to arrange a formal review of the boundary as shown in Figure 1.2.

Refer to Policy Action 1.2.2**5.3 Site Management and Operational Requirements****5.3.1 Management Responsibilities**

The NCA is responsible for both the Carillon and Aspen Island—the NCA's Statutory Planning & Heritage team is the first point of contact for all matters associated with management of its heritage values. As the site manager, the NCA has primary responsibility for implementation of conservation policies, and adopting the heritage management processes and decision-making procedures of the HMP (refer also to Section 6.3.3).

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

In addition, all contractors and site users also have responsibilities to act in accordance with the identified heritage values and polices in this HMP.

Refer to Policies 1.3 and 9.1

5.3.2 Operational and Planning Considerations

Use and Day-to-Day Function

The primary use of the Carillon is playing of the instrument, including as part of recitals, practice and teaching. The Carillon is played on a regular basis, and recitals are usually held throughout the year on Sundays and Wednesdays between 12.30pm and 1.20pm. Additional recitals are also held on Christmas Eve, Valentine's Day, Canberra Day and other notable occasions throughout the year. There are currently six carillonists who work on a roster system to play the instrument. The Carillon is also used for teaching purposes.

The Westminster Chimes usually strike daily, every 15 mins between 7.00am and 10.00pm. They run on a separate automated system which do not require a carillonist.

The Chimes Level, which can accommodate approximately 22 people, is occasionally hired out as a meeting or small function space.

Aspen Island is used daily for recreational activities including walking, relaxing, eating and exercise. It can also be hired out and has hosted private weddings, film screenings, birthday parties, art exhibitions and other small public gatherings such as picnics. During the warmer months, there is on average one event held on Aspen Island every weekend. There are three function areas on the island, one in each arm, with hire fees charged by the NCA.¹ Carillon recitals are not cancelled for private events which are held.

There has been increased marketing of Aspen Island to the wedding and functions industry as well as the Chimes Level as a function space, to encourage additional use.

Refer to Policies 4.1—4.8

Condition

The physical condition of individual site elements, as of July—August 2019, has been described within Section 3.0 of this report. The Carillon instrument is extensively used resulting in general wear and tear. The tower is in relatively good condition, with its form and features continuing to demonstrate the Late Twentieth Century Brutalist style. There is a need to identify and undertake regular maintenance and condition assessments in order to ensure that heritage values are maintained.

The beach is currently in poor condition and as a result does not encourage utilisation for passive recreation, such as swimming or canoeing. Improvements to the condition of the beach may encourage greater use of the island and would aid in the wider conservation of the NCDC era edge treatments of the Central Basin.

Any proposed works to significant features (including conservation works to address condition issues) require careful management to ensure impacts are avoided.

Refer to Policies 2.4—2.5, 4.2 and 10.1

Access

There is currently limited public transport to Aspen Island with the closest bus stop being at Russell. There is also limited public parking available along Wendouree Drive, which is shared and used extensively by visitors to the lake, Boundless Playground and Blundell's Cottage.

Access to the island is currently limited to the pedestrian footbridge, which can accommodate vehicle access if the bollards are removed. However, the bridge cannot carry heavy loads and is too narrow for trucks. A barge is required to deliver heavy materials/equipment to the island.

The pedestrian footbridge should continue to be retained as the primary means of access to the island. During construction of the Carillon, a temporary access bridge provided access to the southern end of the island. A similar temporary structure may be acceptable in the future to transport heavy materials/equipment to the island provided it was temporary (ie was removed after three months, or at the end of the completion of associated works) and did not adversely impact the heritage values of the Carillon and its Aspen Island setting.

The beach at Aspen Island was originally intended as a place for canoes to land. Works to improve the condition of the beach to allow canoes to land easily, would provide secondary access to the island.

Provision of larger craft access to the island that would require the construction of a permanent jetty would not be appropriate. The addition of a permanent jetty to Aspen Island would interfere with the bold curvilinear plan shape of the island and may lead to extended moorings, impacting on significant views to and from Aspen Island and the quiet and still qualities of the Central Basin.

Ensuring equal access and availability of facilities for all abilities within the Carillon and around Aspen Island is important to encourage use and access and should be explored further, where compatible with the heritage values.

Existing pathways should continue to be maintained to provide access around the island. New/additional pathways should not be created; however, appropriate upgrading of existing pathways would be acceptable provided that the hierarchy and distinction between the main entry path to the base of the Carillon and secondary paths is maintained. Proposed changes to existing materials and detailing (ie metal edge strips) should be carefully considered in the design stage of any upgrades, to ensure consistency with the original landscape design intent and avoid adverse impacts on the heritage values.

Refer to Policies 2.5 and 3.4

Carillonists

Due to the limited number of carillons within Australia, and also the limited accessibility to instruments, the ability to learn the skills to play the Carillon is not as easy in comparison to other instruments. As a result, there is a continued need to foster new generations of carillonists to ensure a pool of players for the future.

Refer to Policy 4.1

Bells

The original bells for the Carillon were cast by John Taylor & Company in Loughborough, England, as were the two bells added as part of the upgrade works in 2020 and the bells for the other two carillons in Australia. Therefore, where feasible, any new or replacement bells should also be cast from the same foundry. However, any future upgrades should also consider the merit, experience and expertise of carillon and bell foundry companies at the time, and should be sourced in line with Commonwealth procurement requirements. It is also recommended that future procurement decisions regarding the Carillon as a musical instrument be informed by consultation with relevant technical experts, (ie campanologists and carillonists), to ensure the continued operation of the Carillon and the best possible musical outcomes for its primary function as a working concert instrument.²

Refer to Policy 2.3

Lighting

An important part of the original design intent for the Carillon was that the structure would be illuminated at night through floodlighting. The exterior of the Carillon is floodlit at night, contributing to its role as a landmark within central Canberra. The lighting is often used to coincide with, or highlight major events, such as Enlighten and to lend support to causes such as World Blood Donor Day—the exterior can be lit up in a range of different colours.

Secondary lighting, in terms of bridge lighting, path lighting and kiosk screen lighting is also evident. This secondary lighting should remain subservient or be lessened to ensure that it does not compete with the floodlighting of the tower.

Any proposals for new lighting should be carefully reviewed, to ensure it does not compete with existing lighting, be of a high-quality and be carefully sited to ensure that it does not detract from significant views to and from the island.

Refer to Policies 2.4—2.5 and 3.4

Services and Amenities

In any building there is a need to consider the amenities of the occupants and their comfort. Air-conditioning, heating, elevator access, lighting, kitchens, bathrooms etc are all key requirements for the ongoing functionality of the Carillon, and are areas which can require regular servicing and upgrades.

Exploring alternative solutions to improving services within the building without damaging significant fabric can be a challenge, but it is essential in the process of conserving heritage values.

Technology upgrades are also likely to be required due to the nature of the building, with some changes having occurred already. Upgrades or new requirements to incorporate future technology needs (new cabling, sound equipment, networks etc) would require creative design solutions to accommodate them without adversely impacting the heritage values and significant fabric. Ensuring compliance with relevant building codes (BCA, DDA etc) is also a key consideration in any future works.

Retrofitting buildings to be more environmentally sustainable is a contemporary issue, as is finding sustainable solutions to operate more efficiently.

There are no publicly accessible toilets on Aspen Island, but a public toilet block is located across Wendouree Drive that is easily accessible for users of the island. There are toilet facilities within the Carillon for those that have access to the interior.

Refer to Policy 3.3

Furniture

The existing furniture located across Aspen Island is not original, but the quantity and siting is consistent with the original landscape design. When existing furniture is required to be renewed as a result of poor condition, replacement furniture should be consistent with the bespoke furniture located elsewhere around the Lake Burley Griffin foreshore. Furniture should complement the conceptual simplicity and Modern landscape design principles of Aspen Island. A consistent approach to furniture throughout the broader lake area is an opportunity to regain consistency and connectivity with Aspen Island and the rest of the lake foreshore area.

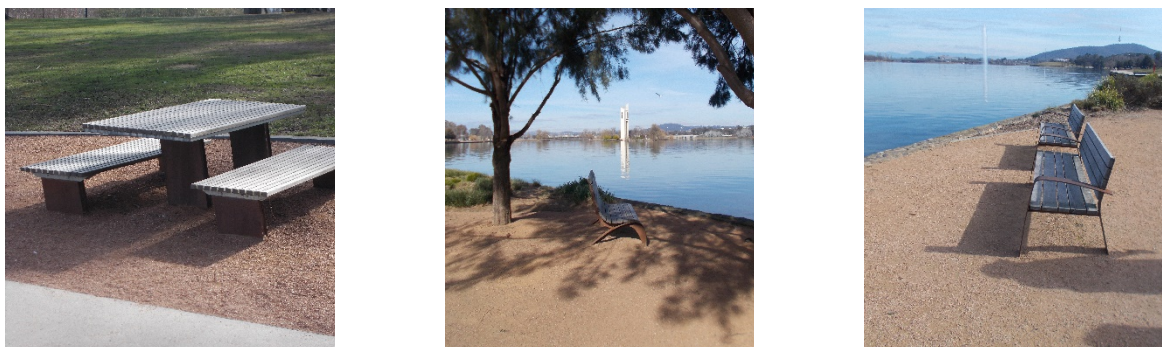


Figure 5.1 Examples of bespoke furniture located around Lake Burley Griffin. (Source: GML, 2019)

Refer to Policy 2.5

Signage

Existing signage is limited, and this uncluttered presentation of Aspen Island should be maintained. If new directional, interpretive or information signage is required in the future, locations outside of Aspen Island rather than on the island should be sought initially. If required to be on Aspen Island, signage should be carefully sited to avoid impacts on significant views and maintain an uncluttered appearance. It would not be appropriate to install new signage on the exterior of the Carillon nor should permanent banners or advertising be displayed anywhere on the exterior of the tower or on Aspen Island.

Refer to Policy 3.5

Protection of Acoustic Environment

The current setting for the Carillon provides a good acoustic environment, with the ideal location for listening to the instrument being between 50–300m away from the tower.

Over the years changes in the acoustic environment, which impact the aesthetic soundscape and the appreciation of the Carillon performances, have included:

- increased traffic levels on the Kings Avenue bridge;

GML Heritage

- vehicles parking on Wendouree Drive and leaving engines running;
- amplified concerts at Commonwealth Place;
- public address systems used around the lake, including for weekend events;
- occasional jet boat races on the lake; and
- aircraft flyovers including helicopter joy-rides.

A review to determine the current extent of the acoustic environment area (previously defined as a circle approximately 450m radius centred on the base of the Carillon) would assist in understanding and managing the sensitivities and to reduce noise-impacting activities in the vicinity.

Refer to Policy 2.7

Extension and/or Refurbishment Opportunities

The exterior of the Carillon is relatively intact and presents much as it did when it was completed except for the glazing of the former balcony areas. The original landscape design intent is also largely intact (albeit diminished, refer Section 3.3.2), and the tower remains as the dominant feature of Aspen Island. As a result, it would not be appropriate for any substantial new structures or facilities to be permanently constructed on Aspen Island or new additions be made to the exterior of the Carillon.

There are currently some non-original small brick service enclosures located on Aspen Island, which could be replaced if required. Additional enclosures should not be permitted unless they cannot be accommodated within existing enclosures or areas off the island or underground. Replacement or new enclosures should be discreetly designed, located and be hidden behind screen planting.

Considerable internal refurbishment has occurred already and there is the scope for further refurbishments in order to potentially accommodate an increased use of the Chimes Level as a function space. Changes could include replacement of non-original internal fabric, providing it is of a high-quality and sympathetic to the heritage values and architectural style of the Carillon. Any internal refurbishment would need to respect the primary musical functions of the spaces, which should remain a priority.

Heritage advice should be sought early in any refurbishment or development proposed for the Carillon or Aspen Island, and a formal assessment process followed to avoid adverse impacts upon the identified heritage values (refer to Sections 5.5–5.6).

Refer to Policies 3.3—3.4 and 3.6

Security and Safety

There are currently security cameras attached to the light towers located around the base of the Carillon and also within the tower. Some areas on the island, particularly along the western path have been identified as being unsafe due to the lack of path lighting and the height of the grassed mounds, and this is believed to discourage use at certain times of the day. Any proposed changes to accommodate security upgrades, such as additional low-rise path lights, need to be mindful of the heritage values and be in keeping with the original landscape design.

Refer to Policies 5.2—5.3

Work Processes

Regular and ongoing maintenance of the Carillon and Aspen Island is undertaken year-round and on an as-needs basis, including reactive maintenance or works to fix damaged elements.

Maintenance on the Carillon—instrument was being undertaken tri-monthly in accordance with the National Carillon Maintenance Schedule prepared in 2017 which replaced the former Operation and Maintenance Manual 1987. There is currently no maintenance schedule in place, and one should be prepared to guide the future and ongoing operation and maintenance of the Carillon.

Maintenance works to Aspen Island generally occurs weekly on Fridays, prior to the weekend when the island experiences a marked increase in visitation numbers. Landscape management is in accordance with the specifications of the National Estate Management Services Contract, which means that general maintenance works such as mowing, weeding, rubbish removal and tree maintenance is the same throughout similar landscape precincts and there is not a specific landscape management guide for Aspen Island.

Maintenance on the tower is carried out on a cyclical basis and follows industry standards as set out in the contracts for the individual trades. External cleaners are hired to carry out the required cleaning of the external glazing.

Refer to Policy 10.1

Risks/Disaster Management

Risks to the Carillon and Aspen Island is also a consideration for the protection of heritage values. Risks from drought, flood, bushfire, terrorism, extreme wind conditions, construction risks, etc, all have potential to impact the heritage values and significant fabric of the building and the landscape.

Heritage considerations should be included in the establishment of any systems or processes for early warning, prevention, and management of disasters and risks.

Refer to Policy 5.4

5.3.3 Site Activation and Opportunities for Change

The NCA is keen to promote greater use of Aspen Island, but, due to the nature of the space, there are a number of current constraints that limit what activities can be undertaken, including:

- no large vehicle access to the island;
- maximum capacity of 500 people;
- limited parking;
- limited facilities and infrastructure (noting there is power supply available); and
- egress and ingress considerations including emergency response planning due to the limitation of only one access point to the island.

The heritage values of the Carillon also give rise to a range of constraints around potential uses, as any event or activity should not restrict the primary use—the ability for the instrument to be played or heard.

However, there are opportunities for increased awareness and activation of the Carillon and Aspen Island, provided careful planning and consideration of the heritage values occurs.

Events like the fiftieth anniversary of the opening of the Carillon (delayed from 2020) offer an ideal opportunity to explore appropriate events to celebrate the history and heritage of the site.

Seeking options for associating activities with the ACT Heritage Festival and other Canberra events would also increase the public access and awareness of the site.

Appropriate activities could include musical themed events, art exhibitions, public picnics or foodie-activities, public talks about landscape design (either specific to the island or more broadly about the Central National Area or Canberra planning), or tailored tours of the Carillon with a musical, architectural, planning or views focus.

A constraint of potential site activation is that construction of any new permanent structures on Aspen Island would substantially impact on the setting of the Carillon and would be unacceptable.

Temporary low-level structures/infrastructure, such as seating, an access bridge, or a gazebo to support events held on the island may be acceptable.

Any temporary structures would need to be carefully designed and sited to ensure no adverse impact on the heritage values and require a clearly defined timeframe for removal. Once the event is over, all traces must be removed leaving the place and its fabric without damage. Temporary structures/infrastructure should be located to ensure that they do not obscure or detract from key visual features of the building and must be of a quality that respects the significance of the Carillon and its setting within the National Triangle.

Aspen Island does not contain any permanent artworks or memorials, excluding the Carillon itself, but the island has been used as the venue for temporary art installations. New temporary or permanent artworks/or memorials may be permitted on Aspen Island subject to careful design and siting in order to ensure that the values of the Carillon and its Aspen Island setting are not negatively impacted. Any memorials would be subject to the NCA's Guidelines for Commemorative Works in the National Capital, 2002.

Refer to Policies 3.4 and 4.1–4.6

5.3.4 Landscape Design and Cultural Plantings

The plan for the landscaping of Aspen Island was prepared and implemented by Richard Clough, the NCDC's chief landscape architect and designer and promotor of many of the major landscaping achievements throughout Canberra in the period 1963–1980. He is included in the 2009 Lake Burley Griffin and Adjacent Lands HMP as one of "the important individuals involved in the creative and technical aspects of the design and construction of the lake."³

Clough's landscape plan for Aspen Island is still apparent on site but significantly diminished by necessary management and maintenance work which has reduced the tree cover to less than half of its original extent. The impact on this heritage value also includes the significant reduction in the Aspen plantings (*Populus alba*) from which the island gets its name.

The landscaping of Aspen Island forms part of the larger setting of Lake Burley Griffin and the Parliament House Vista. The 2009 Lake Burley Griffin and Adjacent Lands HMP summarises this as follows:

Lake Burley Griffin is an essential part of what defines Canberra. It is an essential component of the Griffin plan for a lake to link and unify the axes and vistas of the plan to the underlying landform of the place. The lake is a unique and creative aspect of Australia's most successful urban plan, which is highly valued by communities for its aesthetic qualities.

The lake is highly valued by communities for its landmark value, as a symbol of Canberra as an iconic cultural landscape, which for many is a symbol of local identity.⁴

The 2010 Parliament House Vista HMP states:

The landscape of the Parliament House Vista is arguably of outstanding heritage values as it is unique within Australia as a designed national place, or indeed as a series of component national places, evolving over time and contributing to this larger national landscape...

...The Parliament House Vista is of outstanding value because of its creative achievement as a complex of gardens, united by landscape design, intimately bound into the architectonic structure of the various precincts, and set within the context of the National Triangle parklands...It displays design excellence through the use of natural features to generate a strong planning geometry and broad symmetry which is reinforced by introduced features such as the lake, buildings, plantings, parklands, gardens and road system. These is a masterly synthesis and ordering of topography and functions creating a symbolic and visually dramatic landscape.⁵

The cultural plantings of Aspen Island contribute to these values.

Since there are no significant natural heritage values at Aspen Island, there are no management recommendations which specifically address these values.

However, the cultural plantings and the landscape that they form have heritage values as part of the aesthetic value of Lake Burley Griffin and associative value with one of the landscaping pioneers of modern Canberra.

The landscape values contributing to the aesthetic values of Lake Burley Griffin require management and maintenance to conserve the values. The management policies and proposed works in the 2011 HMP directly address this requirement. They are supported in this updated HMP because they combine the twin goals of maintaining and enhancing the setting's landscape features with the NCA's responsibilities for the safety and amenity of recreational users of the space.

However, these existing management recommendations, and the management/maintenance programs they have evolved into, do not take account of the additional cultural heritage value of association with the works of a person of importance in the cultural history of the place. As a defined and confined space, Aspen Island offers the opportunity to present a good example of the landscape design work of the NCDC in the establishment of Lake Burley Griffin and its environs, and in particular the work of Richard Clough. Management of these values focus on the tree replacement strategy for the island and the management of environmental weeds.

Refer to Policy 2.5

Tree Replacement

Tree replacement has been covered in the 2011 HMP in the policy implementation Section 17.2 as follows:

The Authority will develop a tree replacement strategy consistent with this plan. This strategy will:

GML Heritage

- *retain the aesthetic values of the tree plantings that includes seasonal change, olfactory interest, different light and shade qualities, and contrasting form, colour and texture of leaf and bark;*
- *consider the identified heritage values, the original planting design and subsequent changes;*
- *consider the need to replace any commemorative or otherwise significant tree with a plant propagated from the existing tree, in the same or a very close location;*
- *otherwise generally replace important trees with the same species in the same or a very close location;*
- *where a weed species is to be removed and the same species not used in replanting, maintain the same style or characteristics of the species to conserve the original landscape effect; and*
- *consider the sequencing of replacement to manage/minimise the impact of any transition phase.*

These implementation notes refer to the 'identified heritage values' and the 'original planting design' but not as over-riding principles. Instead, the first point emphasis on retaining 'the aesthetic values of the tree plantings that includes seasonal change, olfactory interest, different light and shade qualities, and contrasting form, colour and texture of leaf and bark' appears to have taken precedence in practice.

While generally following the guidelines above, tree replacement should be more firmly based on the identified heritage values and should seek to re-establish, as much as is practical, the original planting of Clough's design. In particular, the tree replacement program should seek to reinstate the original central copse of Aspens, and the designed proportions and placement of Willow varieties and Alders as set out in the 1969 plan (Figure 2.15). The question of the suitability of two of the tree species in the early plan, the Black Alder (*Alnus glutinosa*) and Golden Upright Willow (*Salix alba* 'Vitellina'), are addressed in the following section.

Refer to Policy 2.5

Management of Environmental Weeds

The management of environmental weeds has been covered in the 2011 HMP in the policy implementation Section 17.8 as follows:

*'The Authority will give due consideration to the cultural heritage values of environmental weeds (eg. the *Alnus glutinosa*). Other issues to be considered should include:*

- *the degree of the environmental weed problem posed;*
- *management techniques to remove or reduce the problem without removing the plants;*
- *replacing plants with similar species which are not weeds; and*
- *replacing plants with species which are not weeds but provide similar qualities to the original species.'*

These points require a degree of operational research, and more guidance would assist the estate managers.

Two species which are important to the landscaping theme for Aspen Island and which contribute to the heritage values described above, *Alnus glutinosa* and *Salix alba* 'Vitellina' are listed as weeds of national significance by the Department of Agriculture, Water and the Environment and are declared pest plant species under the ACT Pest Plants and Animals Declaration (2005). In both, the Black Alder is mentioned specifically and the Golden Upright Willow is included in a collection of Willows which are not Weeping Willows or two varieties of Pussy Willow.

Black Alder. The Lake Burley Griffin Willow Management Plan describes Black Alders as very invasive and ‘possibly posing more of a threat to the immediate surrounds than the willow species.’ The Black Alder is prohibited from sale or planting in the ACT Weeds Strategy but is not listed as requiring suppression or containment.⁶

The 2011 HMP recommended that the Alders should be replaced by a sterile form. An alternative approach is suggested by the original landscape plan. It nominated *Alnus cordata* (Italian Alder), but this was replaced by the Black Alder during establishment – possibly due to the unavailability of advanced seedlings of Italian Alder at that time. Nowadays stocks of Italian Alder are readily available in Australia. When the Black Alders currently on the island need to be removed for safety, they could therefore be replaced with Italian Alders or sterile individuals of the same species without significant impact on the heritage value.

Golden Upright Willow. The Willow Management Plan’s summation of the Golden Upright Willow is that:

‘Strategic control of Golden Upright Willows is important as these are seeding willows and they are in large numbers around the lake. They also tend to be in high profile areas such as around the Carillon. While these willows should be removed wherever feasible, this could create problems for recreation, visual amenity and other lake uses. Therefore control should focus on removal of females and retention of males only as the first stage of a control program’;

The advice contained in the willow management plan of gradually removing female trees and retaining and replanting male trees requires identification of individuals and seasonal preparation, but it offers a way for both heritage management and weed control to be carried forward.

Refer to Policy 2.5

Landscape Management Plan

The preparation of a dedicated landscape management plan would assist the NCA in guiding the ongoing management of Aspen Island. The plan could include historical information and plans of the original design intent for the island, and provide direction for future works, including how to conserve and maintain the original landscape design features which demonstrate conceptual simplicity and Modern landscape design principles.

The plan could also be combined with the tree replacement strategy (as above) to ensure that a consistent approach 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 (in keeping with the original design intent).

A clear understanding of the early landscape design work of the NCDC in the establishment of Lake Burley Griffin, and how Aspen Island fits into the bigger picture of the broader setting of the Central National Area would be valuable for future management. It could be prepared as part of a broader plan for Kings Park, Central Parklands, Lake Burley Griffin Foreshores, and/or the Parliament House Vista landscape.

Refer to Policy 2.5

5.3.5 Environment Protection and Biodiversity Conservation Act 1999 (Cth)

The Carillon is included in the CHL and both the Carillon and Aspen Island fall within the boundaries of the Parliament House Vista, which is also included in the CHL. Therefore, they are subject to the

provisions of the EPBC Act and the Environment Protection and Biodiversity Conservation Regulations 2000 (EPBC Regulations).

Refer to Policy 1.1

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.

Refer to Policy 7.1

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.

Refer to Policy 1.1

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 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 requires that:

- a person must not take an action on heritage-listed 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 5.6.

Refer to Policy 1.8

5.3.6 Australian Capital Territory (Planning and Land Management) Act 1988 (Cth)

National Capital Plan

The National Capital Plan (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 (Cth), 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. The Carillon and Aspen Island fall within the Lake Burley Griffin and Foreshores Designated Areas Precinct of the Central National Area.

The NCP has specific policies and principles affecting the Lake Burley Griffin and Foreshores Designated Area and these are explained in Section 4.12 of the plan. The plan recognises the Lake Burley Griffin and Foreshores as an integral part of the design of Canberra and an important recreational resource.

Objectives outlined in the NCP that relate to the Lake Burley Griffin and Foreshores Precinct and affect the Carillon and Aspen Island include:⁷

- *To conserve and develop Lake Burley Griffin and Foreshores as the major landscape feature unifying the National Capital's central precincts and the surrounding inner hills and to provide for National Capital uses and a diversity of recreational opportunities.*
- *Lake Burley Griffin and Foreshores should remain predominantly as open space parklands while providing for existing and additional National Capital and community uses in a manner consistent with the areas' national symbolism and role as the city's key visual and landscape element.*
- *Lake Burley Griffin and Foreshores are intended to provide a range of recreational, educational and symbolic experiences of the National Capital in both formal and informal parkland settings with particular landscape characters or themes. These should be maintained and further developed to create a diversity of landscape and use zones which are integrated into the landscape form of the city and reflect the urban design principles for the National Capital.*
- *The water quality and hydraulic operation of the lake should be maintained in a manner designed to protect Lake Burley Griffin and Foreshore's visual and symbolic role.*

Refer to Policies 1.1 and 3.2

5.3.7 Lakes Act 1976 and National Land Ordinance 1989 (ACT)

The National Land Ordinance 1989 (ACT) provides that the Minister responsible for this Ordinance shall manage National Land, on behalf of the Commonwealth, in accordance with the provisions of the *Lakes Act 1976* (ACT) (Lakes Act). The Lakes Act provides for the administration, control and use of Lake Burley Griffin where it is National Land.⁸ This includes guidance for use of the lake by watercraft, rules for watercraft and powers of inspectors and administrators.

5.3.8 Copyright Act 1968

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

'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.*⁹

Refer to Policy 6.5

5.3.9 Other Commonwealth Legislative Requirements and Codes

The following additional Commonwealth legislative requirements and codes are of relevance for works 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).

Refer to Policy 4.6

5.4 National Capital Authority

5.4.1 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. Any unforeseen disturbances to heritage values, including accidental disturbances or damage from natural disasters, should be reported to the NCA's Statutory Planning & Heritage team. The NCA Statutory Planning & Heritage team should decide whether consultation with the Commonwealth Department responsible for the EPBC Act (currently the Department for Environment and Energy) is required.

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.

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.

Refer to Policies 1.7—1.8

5.4.2 Development and Works Approval within Designated Areas

As with all actions proposed for 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.¹⁰

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 that embody the special characteristics of the National Capital.¹¹ 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.

Refer to Policy 1.1

5.4.3 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.¹²

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 for Environment and Energy) should be undertaken, particularly when planning development that may have the potential to impact the heritage values.

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

Refer to Policies 6.1—6.4

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.¹³ 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.¹⁴ 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.¹⁵

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.¹⁶ Importantly, the maintenance and retention of the attributes of the heritage place fulfils an interpretive role in itself.

5.5.2 Existing Interpretation

Existing interpretation of the heritage values of the Carillon and Aspen Island utilises a number of forms of interpretive media. These include the following:

- retention and conservation of significant fabric;
- continued historical use of the Carillon and Aspen Island through regular concerts and sounding of the Westminster chimes;

GML Heritage

- naming of the pedestrian footbridge the 'John Gordon Walk' after the carillonist who played the inaugural recital at the opening of the Carillon in 1970. Accompanying text is located on the newel of the footbridge;
- floodlighting of the Carillon at night;
- tours within the Carillon in conjunction with broader scale events such as the ACT Heritage Festival;
- representation of the Carillon in general media, photography, advertising and publicising material about Canberra; and
- information provided on the NCA website, including a series of videos about the Carillon, and its history as part of the fiftieth anniversary celebrations.

Despite the range of interpretation that is provided, there is limited permanent interpretation on-site or in the vicinity of the site. As a result, the heritage values of the Carillon and Aspen Island may not be as effectively communicated to users or visitors to the site and the surrounding area.

Refer to Policy 5.1

5.5.3 Objectives for Future Interpretation

Interpretation Plan

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

- Identification of key interpretation themes and messages for the place. The interpretation messages should closely echo the heritage values and stories of the place (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 Carillon and Aspen Island are the site users, including local residents, tourists, passers-by, carillonists and people interested in architecture, music, history, landscape design and planning.
- Exploration of options for a variety of interpretive media, not limited to signage, but also art/sculptural elements, interactive media and off-site possibilities, including online websites, digital applications and other contemporary methods.
- Planning for public programs and participation in special events.

An Interpretation Plan for the Carillon and Aspen Island could be prepared as part of a broader interpretation strategy document for the Parliament House Vista or Lake Burley Griffin to ensure a consistent and tailored approach to interpretation initiatives.

Refer to Policy 5.2

Community Engagement and Participation

Promotion of the Carillon and Aspen Island as a tourist destination could be further 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.

Opportunities to involve the broader community in the ongoing conservation and use of Aspen Island should be continuously supported and facilitated.

Signage and Other Media

Any new signage should be carefully designed to not compete with the heritage values of the Carillon, 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 Lake Burley Griffin and or Kings Park. Any new signage should not detract from the continued use or the ability of visitors to appreciate the Carillon as a musical instrument. In general, key location areas for signage and interpretation could include on the north-eastern shore of Lake Burley Griffin or other areas around the lake path where the Carillon can be viewed from rather than on Aspen Island.

Signage is always an integral component of heritage interpretation, but it is 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 is significant about a place. Signage is useful for conveying static information such as text, maps, plans and imagery, but smartphone/iPad applications (ie 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

Regular small group tours of the Carillon, facilitated by a knowledgeable and interested historian, landscape architect, carillonist and/or architect would provide a valuable opportunity to convey the heritage values of the Carillon. Tours could be supplemented by additional forms of media such as brochures and/or guidebooks outlining more detailed historical information, photographs, drawings and plans.

Opportunities for engagement between the carillonists and listeners could be further enhanced through regular real-time display of the recital performances on site at Aspen Island. Cameras in the Clavier Level are setup and can screen the carillonist playing the clavier to viewers on the island via the kiosk screen or a separate temporary screen setup for special events/performances.

Alternatives to accessing the site could also be explored, including options for external interpretation—ie off-site or online. Recordings and screenings of the concerts could be made available online. Off-site virtual interpretation is also a means of addressing accessibility issues (the interior spaces of the carillon are relatively small) and providing a different visitor experience for the mobility impaired, with concepts such as 3D tours and interactive walk-throughs linked to photographs, all potential opportunities.

Public programs and events to engage local people and the wider community in the history, design and heritage values of the carillon 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.

Refer to Policy 5.3

5.6 Conclusion

The heritage values of the Carillon give rise to significant 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 Carillon and Aspen Island should be overseen by the NCA's Statutory Planning & Heritage team to ensure consistency of approach in maintaining the heritage values and special associations of the place. Consideration of the Carillon and Aspen Island within their broader setting must also refer to the HMPs for the Parliament House Vista, Lake Burley Griffin and Adjacent Lands and Canberra Central Parklands.

5.7 Endnotes

- ¹ Pers comm, Suzanne Hannema, 22 August 2019.
- ² Carillon Society of Australia, public comment submission on draft HMP, 24 May 2021
- ³ Godden Mackay Logan 2009, Lake Burley Griffin and Adjacent Lands Heritage Management Plan, p 2.
- ⁴ Godden Mackay Logan 2009, Lake Burley Griffin and Adjacent Lands Heritage Management Plan, p 2.
- 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.175.
- ⁶ Dept of the Environment, Climate Change, Energy and Water 2009, ACT Weeds Strategy 2009-2019.
- ⁷ National Capital Plan (revised April 2019).
- ⁸ This Act defines Lake Burley Griffin as 'the waters of the Molonglo River between Scrivener Dam and dairy bridge (sic)'.
- ⁹ *Copyright Amendment (Moral Rights) Act 2000*, viewed 21 October 2016
<[http://www.comlaw.gov.au/ComLaw/Legislation/Act1.nsf/0/040F366CE54F2CBBCA257434001DF98C/\\$file/159-2000.doc](http://www.comlaw.gov.au/ComLaw/Legislation/Act1.nsf/0/040F366CE54F2CBBCA257434001DF98C/$file/159-2000.doc)>
- ¹⁰ Under the National Capital Plan, see the National Capital Authority website <<http://nationalcapital.gov.au/index.php/works-approval>>.
- ¹¹ National Capital Authority <<http://nationalcapital.gov.au/index.php/works-approval>>.
- ¹² National Capital Authority, Commitment to Community Engagement, viewed 8 May 2017
<<https://www.nationalcapital.gov.au/index.php/commitment-to-community-engagement>>.
- ¹³ Australia ICOMOS Inc, *The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance 2013*, Australia ICOMOS Inc, Burwood, VIC, 2000, Article 14.
- ¹⁴ Australia ICOMOS Inc, *The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance 2013*, Australia ICOMOS Inc, Burwood, VIC, 2000, Article 1.17.
- ¹⁵ Australia ICOMOS Inc, *The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance 2013*, Australia ICOMOS Inc, Burwood, VIC, 2000, Article 8.
- ¹⁶ Australia ICOMOS Inc, *The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance 2013*, Australia ICOMOS Inc, Burwood, VIC, 2000, Article 15.

6.0 Conservation Policy and Implementation

6.1 Introduction

The policies for the Carillon and Aspen Island 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 and is based on international standards.

The following tables provide management and conservation policies and actions for the Carillon and Aspen Island. 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 Carillon and Aspen Island should also be read in conjunction with the management plans for the related heritage listed places—Parliament House Vista, Lake Burley Griffin and Adjacent Lands and Canberra Central Parklands.

6.2 Key Objectives and Policy Index

Clause (a) in Schedule 7A of the EPBC Regulations, requires that Commonwealth agencies ‘establish objectives for the identification, protection, conservation, presentation and transmission of the Commonwealth Heritage values of the place’.

The HMP reflects this objective, and reference to the conservation policies provided in this section should be made by the NCA in relation to:

- | | |
|--|---------------------|
| • Management Processes for EPBC Act Legislative Compliance | Policy 1 pp110–111 |
| • Conservation and Management | Policy 2 pp112–114 |
| • New Work and Development | Policy 3 pp114–115 |
| • Use and Events | Policy 4 pp116–117 |
| • Access, Safety and Security | Policy 5 p117 |
| • Interpretation: presentation and transmission of heritage values | Policy 6 pp117–118 |
| • Stakeholder and Community Consultation | Policy 7 pp118–119 |
| • Keeping Records: Documentation, Monitoring and Review | Policy 8 pp119–120 |
| • Research and Training opportunities | Policy 9 p120 |
| • Implementing Conservation Works and Maintenance | Policy 10 pp120–121 |

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 this HMP lies with the NCA's Statutory Planning & Heritage team.

The NCA's Estate Management Team is 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 3 monthly, annually, and five and 10 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.

6.4 Management Policies and Implementation Schedule

Policy 1: Management Processes for EPBC Act Legislative Compliance.

Policies	Actions	Priority	Timing
1.1 Manage the heritage values of the Carillon in accordance with the EPBC Act and the National Capital Plan.	1.1.1 Ensure that the heritage values provide the basis for all management processes and actions. Refer to Section 4.4	High	Ongoing
	1.1.2 Manage the heritage values in accordance with this HMP, the EPBC Act, Commonwealth Heritage Management Principles, the National Capital Plan and Burra Charter.	High	Ongoing
1.2 Adopt this HMP for the management of the Carillon.	1.2.1 Adopt this HMP on endorsement by the Minister as the basis for future management of the Carillon's heritage values.	High	Immediately
	1.2.2 Contact the Department responsible for the EPBC Act to arrange a formal revision of the official CHL citation and boundary. Refer to Section 4.4 and 5.2.4.	High	Immediately
	1.2.3 Specific roles and responsibilities in relation to this HMP should be set out and communicated to NCA staff to ensure policies are undertaken by appropriate staff.	High	Immediately
1.3 Refer to this HMP as the primary heritage management document for the Carillon and Aspen Island.	1.3.1 Refer to this HMP for all matters relating to the heritage values, conservation and management of the Carillon and its immediate setting—Aspen Island.	High	Ongoing
	1.3.2 Implement the policies and actions set out in this HMP, in line with the identified timing guidelines. Refer to Section 6.5.	High	Ongoing
	1.3.3 Ensure all NCA staff and contractors working on the site have access to the information in this HMP (hardcopy and electronically) and have suitable induction sessions to understand its importance and intent to ensure best heritage practice.	High	As required
1.4 Understand and retain the heritage values of the Carillon and its setting.	1.4.1 Manage the heritage values of the Carillon including the contribution of its immediate setting—Aspen Island. Refer to Section 4.4	High	Ongoing
	1.4.2 Manage the heritage values of the Carillon with an understanding of its broader setting within Lake Burley Griffin and the Parliament House Vista.	High	Ongoing
1.5 Ensure management of the Carillon and Aspen Island is consistent with the management of associated places and landscapes.	1.5.1 Ensure that all decision making about potential actions to the Carillon or its immediate setting—Aspen Island—is consistent with the heritage values and management of the Parliament House Vista, Lake Burley Griffin and Central Parklands.	High	Ongoing and as required
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 this HMP, including its future monitoring and review in accordance with the EPBC Act. Appropriate heritage management for Commonwealth Heritage values requires site-based heritage conservation and interpretation, and the engagement of expert heritage advice.	High	Short term

Policies	Actions	Priority	Timing
1.7 Refer to this HMP and NCA's internal heritage processes to make consistent and effective decisions on the potential impacts of proposed conservation works, activities and maintenance.	1.7.1 Refer to this HMP for conservation works and appropriate maintenance for the Carillon and Aspen Island.	High	Ongoing and as required
	1.7.2 Seek guidance from the NCA Statutory Planning & Heritage team when proposing works at the Carillon or Aspen Island.	High	Ongoing and as required
	1.7.3 Refer to the NCA's internal heritage documentation (ie Heritage Strategy) for EPBC Act obligations, decision making hierarchy and internal works approval processes.	High	Ongoing and as required
	1.7.4 Consult with internal and external stakeholders when making decisions about the works, activities and maintenance to the Carillon and Aspen Island.	Medium	As required
	1.7.5 Document all decisions and keep records in the Asset Management System for future reference by the NCA and heritage consultants.	Medium	Ongoing
1.8 Assess all actions for potential impacts on the heritage values of the Carillon.	1.8.1 Prepare a Heritage Impact Assessment in accordance with the EPBC Act <i>Significant Guidelines 1.2</i> to access any proposal or action for its potential to have a significant impact on the heritage values of the Carillon. Refer to Section 4.4	High	As required
	1.8.2 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
	1.8.3 Follow the NCA's works approval process for development proposals in Designated Areas, when undertaking actions to the Carillon or Aspen Island.	High	As required
1.9 Engage appropriately qualified personnel, consultants and contractors to provide advice and undertake works to the Carillon and Aspen Island.	1.9.1 Engage specialised heritage consultants who can assist with specific heritage advice, management and interpretation of the Carillon's heritage values.	Medium	As required
	1.9.2 Engage specialist expertise to advise and undertake conservation works and any specialist maintenance tasks (ie arborist, horticulturalist, landscape architect).	Medium	As required

Policy 2: Overarching Conservation and Management.

Policies	Actions	Priority	Timing
2.1 Follow best practice methodology for all conservation, planning and management of the Carillon and its immediate setting of Aspen Island.	2.1.1 Continue to undertake and foster best practice in conservation of the Carillon and its Aspen Island setting. Refer to the heritage values (Section 4.4) 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 Carillon and Aspen Island in accordance with this HMP which is consistent with the Burra Charter methodology.	High	Ongoing
2.2 Conserve the whole site—the Carillon and its immediate setting of Aspen Island	2.2.1 Conserve the heritage values of the Carillon and its immediate setting of Aspen Island as a combined site with a holistic understanding of the values. Refer to Section 4.3.	High	Ongoing
2.3 Conserve and manage the heritage values of the Carillon—instrument.	2.3.1 Ensure that the musical functions of the Carillon are recognised as key to its heritage significance and a foremost consideration in its ongoing conservation and management.	High	Ongoing

Policies	Actions	Priority	Timing
	2.3.2 Continue the historic function of the Carillon as a working concert instrument and the daily ringing of the Westminster Chimes.	High	Ongoing
	2.3.3 Where feasible, replacement or new bells should be cast by John Taylor & Company, Loughborough, the original bell foundry in England. Refer to Section 5.3.2	High	As required
2.4 Conserve and manage the heritage values of the Carillon—tower.	2.4.1 Conserve and maintain the original features of the Carillon demonstrating the Late Twentieth Century Brutalist architectural style.	High	Ongoing
	2.4.2 Ensure that the ability to perceive the Carillon 'in the round' is maintained.	High	Ongoing
	2.4.3 Conserve and maintain the distinctive architectural form and landmark qualities of the Carillon.	High	Ongoing
	2.4.4 Continue to floodlight the exterior at night.	High	Ongoing
2.5 Conserve and manage the immediate setting of the Carillon—Aspen Island.	2.5.1 Prepare a Landscape Management Plan for Aspen Island to define the original design intent and to guide future works. Refer to Section 5.3.4.	High	Medium term
	2.5.2 Conserve and maintain the original landscape design features of Aspen Island which demonstrate conceptual simplicity and Modern landscape design principles.	High	Ongoing
	2.5.3 Develop and implement a tree replacement strategy, with guidelines including: - Tree replacement should be firmly based on the identified heritage values and should seek to re-establish, as much as practical, the original planting of Richard Clough's design. - Tree replacement should seek to reinstate the original central copse of aspens, and the designed proportions and placement of willow varieties and alders as set out in the 1969 plan. - Black Alders currently on the island, when need to be removed for safety, should be replaced with Italian Alders or sterile individuals of the same species. - Gradually remove female Golden Upright Willow trees, retaining and replanting male trees.	High	Short term
	2.5.4 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.	Medium	Annually
	2.5.5 Undertake a reassessment of the values following changes to improve and restore the original landscape design of Aspen Island, particularly to determine associative values (criterion h) with Richard Clough	Medium	Medium term
	2.5.6 Replace the furniture (ie when required due to poor condition) to be consistent with furniture located around the edges of the lake and to complement the Modern landscape design principles of Aspen Island.	Medium	As required
	2.5.7 Maintain the pedestrian footbridge as the primary access to Aspen Island and its contribution to the original landscape design.	High	Ongoing
	2.5.8 Conserve the bold curvilinear shape of Aspen Island.	High	Ongoing

Policies	Actions	Priority	Timing
	2.5.9 Ensure secondary lighting (ie path lighting, kiosk) remains subservient to ensure that it does not compete with the floodlighting of the tower.	High	As required
2.6 Conserve and maintain significant views to and from the Carillon and Aspen Island.	2.6.1 Conserve and maintain the significant views to and from the Carillon and Aspen Island. Refer to Section 3.5.	High	Ongoing
	2.6.2 Maintain the prominence of the Carillon as the dominant structure on Aspen Island.	High	Ongoing
	2.6.3 Respect and conserve the visual relationship between the vertical elements of the Captain Cook Memorial Water Jet and the Carillon.	High	Ongoing
2.7 Conserve and manage the acoustic environment of the Carillon.	2.7.1 Protect the acoustic environment of the Carillon from new sources of noise which would impact the aesthetic soundscape and ability to enjoy listening to the music.	High	Ongoing
	2.7.2 Review the acoustic environment to determine the current extent of the area and develop clear strategies to ensure that noise-impacting activities are managed and will not detract from the sensitive setting of the Carillon. Refer to Section 5.3.2	High	Short term
2.8 Respect the heritage values and siting of the Carillon and Aspen Island—within the broader landscape setting.	2.8.1 Respect and conserve the Carillon as a strong vertical element within Lake Burley Griffin providing a balancing feature with the stream of the Captain Cook Memorial Water Jet, and its contribution to the symmetry of the National Triangle.	High	Ongoing
	2.8.2 Respect and conserve the Carillon and Aspen Island as contributing elements in the Parliament House Vista landscape.	High	Ongoing
	2.8.3 Ensure the conservation approach for Aspen Island is consistent with the Lake Burley Griffin policies including to conserve and manage the quiet and still qualities of the water in Central Basin, and thus its reflective qualities.	High	Ongoing

Policy 3: New Work and Development.

Policies	Actions	Priority	Timing
3.1 Refer to the HMP for guidance when planning changes to the Carillon or Aspen Island.	3.1.1 Refer to the HMP and its policies when planning change, undertaking conservation works or planning development at the Carillon or Aspen Island.	High	As required
3.2 Refer to the National Capital Plan when planning changes to Aspen Island.	3.2.1 Refer to the National Capital Plan for guidance when planning for changes to Aspen Island, noting its location within the Lake Burley Griffin and Foreshores Precinct. Refer to Section 5.5.2.	High	As required
3.3 Respect the heritage values when planning and undertaking works to the Carillon	3.3.1 Do not extend or construct any additions to the Carillon.	High	Ongoing
	3.3.2 Allow refurbishment to the previously updated internal spaces (ie Clavier and Chimes Levels) that is sympathetic to the heritage values and retain primary purposes of the spaces (ie. for Carillonists to practice).	Medium	Long term
	3.3.3 Allow for replacement of non-original internal fabric, providing it is of a high-quality and sympathetic to the heritage values and architectural style of the Carillon.	Low	Long term

Policies	Actions	Priority	Timing
	3.3.4 Salvage significant components of the instrument, either for reuse (elsewhere), display, or interpretation purposes.	High	As required
	3.3.5 Ensure upgrades required for technology, services or amenities in the Carillon support the ongoing function and avoid impacts on the heritage values.	Medium	As required
3.4 Respect the immediate setting of the Carillon—Aspen Island when planning or undertaking works	3.4.1 Do not construct any new permanent or large-scale buildings on Aspen Island.	High	Ongoing
	3.4.2 Avoid impacts on the views to and from Aspen Island when proposing any changes.	High	As required
	3.4.3 Ensure that any future works are undertaken in accordance with the original design intent (as per the Landscape Management Plan, once developed) Refer to Policy Action 2.5.1.	High	As required
	3.4.4 Removal and planting of trees on Aspen Island should consider and maintain the important views to and from the Carillon.	High	As required
	3.4.5 Undertake beach renewal works to encourage passive recreation use.	Medium	Medium term
	3.4.6 Replace non-original small brick service enclosures, if required. Any replacement enclosures must be discreetly sited.	Low	As required
	3.4.7 Avoid construction of any new/additional pathways throughout Aspen Island.	Medium	As required
	3.4.8 Ensure any upgrades to existing pathways retains the hierarchy of primary and secondary pathways and that any works are sympathetic to the original landscape design.	Medium	As required
	3.4.9 Ensure any proposed changes to existing pathway materials and detailing are carefully considered to be consistent with the original landscape design intent.	Medium	As required
	3.4.10 Do not allow for the construction of jetties.	High	Ongoing
	3.4.11 Ensure that any new artworks/memorials are carefully designed and sited, and are in accordance with the existing NCA Guidelines for Commemorative Works in the National Capital, 2002.	Medium	As required
	2.4.12 Ensure that any new lighting is of high-quality and carefully sited to ensure that significant views are retained.	High	As required
3.5 Ensure that signage respects the heritage values of the Carillon and Aspen Island.	3.5.1 Avoid installation of new signage on Aspen Island. If new signage cannot be avoided, it should be carefully designed and sited to avoid impacting significant views or detracting from the uncluttered presentation of Aspen Island.	Medium	Ongoing
	3.5.2 Do not install or display banners or advertising on the exterior of the Carillon.	High	Ongoing
3.6 Seek heritage advice from qualified consultants when planning or undertaking works to the Carillon or Aspen Island.	3.6.1 Engage qualified heritage consultants early in any refurbishment or development proposal to ensure adverse heritage impacts are avoided/mitigated.	High	As required
	3.6.2 Continue to seek heritage advice throughout any works project to avoid impacts on the heritage values during implementation.	High	As required

GML Heritage

Policies	Actions	Priority	Timing
3.7 Make a record prior to undertaken changes.	3.7.1 Record the existing condition (through photography, drawings) prior to undertaking any changes to the Carillon and Aspen Island. Refer also Policy 7.4.	Medium	As required

Policy 4: Use and Events.

Policies	Actions	Priority	Timing
4.1 Maintain the primary use of the Carillon as a concert instrument.	4.1.1 Continue to use the Carillon regularly for recitals and the sounding of the Westminster Chimes.	High	Ongoing
	4.1.2 Enhance the musical/artistic programs related to the Carillon as a concert instrument to foster new generations of carillonists which will ensure that skills to play the instrument are maintained into the future.	High	Ongoing
	4.1.3 Ensure access to the Clavier and practice clavier are available to carillonists for practice and performances.	High	Ongoing
	4.1.4 Ensure that recitals or Westminster Chimes are given precedence over secondary uses of Aspen Island, including events.	High	Ongoing
4.2 Maintain and support public recreational use of Aspen Island.	4.2.1 Maintain public accessibility to Aspen Island.	High	Ongoing
	4.2.2 Encourage visitation through public programs and site interpretation. Refer to Section 5.5	Low	Medium term
	4.2.3 Undertake beach renewal works to encourage passive recreation use and allow secondary access from small craft, such as canoes.	High	Short term
4.3 Encourage small-scale events and functions on Aspen Island.	4.3.1 Continue to allow appropriate secondary uses for Aspen Island a venue for weddings, film screenings, birthday parties, art exhibitions, small public gatherings, and picnics.	Medium	Ongoing
	4.3.2 Ensure that events and associated infrastructure are fully reversible. Refer to Policy 4.4	High	Ongoing
	Ensure that events and functions are scheduled to not disrupt recitals or Westminster Chimes. Refer to Policy 4.1	High	Ongoing
4.4 Ensure temporary structures/infrastructure for events/activities are sympathetic to the heritage values.	4.4.1 Locate and design any temporary structures/infrastructure to ensure that they do not obscure or detract from key visual features of the Carillon, retaining the Carillon as the dominant structure on Aspen Island. Refer to Policy 2.4	High	As required
	4.4.2 Limit numbers of temporary structures erected on Aspen Island at any one time to avoid impact on views and legibility of the original landscape design intent.	High	As required
	4.4.3 Ensure that any temporary structures/infrastructure have a clearly defined timeframe for removal.	High	As required
	4.4.4 Avoid placement of temporary structures/infrastructure on existing pathways, rather favour placement on grassed, mounds and, if suitable, at the Carillon base.		

Policies	Actions	Priority	Timing
	4.4.5 Avoid installation or display of banners or advertising on the exterior of the Carillon. Refer to Policy 3.5	High	As required
4.5 Encourage public access to the interior of the Carillon.	4.5.1 Ensure that any events held within the Carillon do not adversely impact heritage values and that any associated infrastructure is fully reversible.	High	As required
	4.5.2 Host regular tours, or events, that allow public access of the interior of the Carillon, such as the ACT Heritage Festival.	Medium	Medium term
	4.5.3 Enhance marketing of the Chimes Level as a venue for hosting events, tour, or small functions.	Low	Medium term
	4.5.4 Encourage commemorative uses, public events or activities, to allow greater public access and reinforce the historical associations and symbolic qualities deriving from the heritage values of the Carillon.	Medium	Medium term
4.6 Avoid new uses which would adversely impact the heritage values.	4.6.1 Ensure any proposed new/additional uses for the Carillon or Aspen Island are compatible with the heritage values and are complimentary to the primary use as an instrument.	High	As required

Policy 5: Access, Safety and Security.

Policies	Actions	Priority	Timing
5.1 Ensure equal access and facilities for visitors.	5.1.1 Ensure equal access and availability of facilities for all abilities within the Carillon and on Aspen Island, where compatible with the heritage values.	High	Ongoing
5.2 Ensure upgrades for safety compliance (ie BCA, fire services) do not impact the heritage values of the Carillon.	5.2.1 Avoid impacts on the heritage values (including key attributes and significant fabric) when planning safety/compliance upgrades.	High	As required
5.3 Ensure any changes to the Carillon or Aspen Island to accommodate increased security requirements do not impact the heritage values.	5.3.1 Avoid impacts on the heritage values (including key attributes and significant fabric) when planning security upgrades.	High	As required
	5.3.2 Ensure works are in keeping with the original landscape design of Aspen Island when proposing changes to accommodate security upgrades.	High	As required
	5.3.3 Explore sympathetic design solutions to address security requirements	High	As required
	5.3.4 Seek opportunities to reuse existing fittings and locations to avoid visual clutter and physical impacts to significant fabric when replacing or introducing new equipment.	Medium	As required
5.4 Integrate heritage considerations into safety and risk management.	5.4.1 Integrate heritage considerations into any systems or processes for early warning, prevention, and management of disasters and risks.	High	Medium term

Policy 6: Interpretation: Presentation and Transmission of Heritage Values.

Policies	Actions	Priority	Timing
6.1 Utilise existing NCA interpretation tools to showcase the heritage values of the Carillon to Canberra community and visitors.	6.1.1 Interpret and present the heritage values of the Carillon 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
6.2 Develop an Interpretation Plan for the Carillon and Aspen Island.	6.2.1 Prepare an Interpretation Plan to identify and guide implementation of interpretation opportunities specific to the Carillon and Aspen Island. Refer to Section 5.7.	High	Medium term
	6.2.2 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 Section 2.9.	Medium	Medium term
	6.2.3 Consult and involve stakeholders (particularly the Carillon Society of Australia and AILA) in the development of the Interpretation Plan and specific interpretation initiatives for the Carillon and Aspen Island.	Medium	As required
6.3 Implement a variety of interpretative initiatives to transmit the heritage values of the Carillon to a wider audience.	6.3.1 Explore opportunities for interpretative initiatives that transmit the heritage values to the local and wider community (ie signage, guided tours, events, digital media, websites and apps).	Low	Long term
	6.3.2 Explore opportunities to showcase the heritage values of the Carillon when hosting events, through guided tours and/or site interpretation.	Medium	As required

Policy 7: Stakeholder and Community Consultation.

Policies	Actions	Priority	Timing
7.1 Consult with the Department responsible for the EPBC Act (currently the Department of Agriculture, Water and the Environment) regarding heritage management of the Carillon and Aspen Island.	7.1.1 Maintain regular liaison with the Department responsible for the EPBC Act.	Medium	Ongoing
	7.1.2 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 Carillon.	Medium	As required
7.2 Use the NCA 'Community Engagement' website for public consultation purposes where necessary.	7.2.1 Utilise the NCA 'Community Engagement' website for public consultation on proposed actions to the Carillon or Aspen Island.	Medium	As required
7.3 Engage and consult with local heritage organisations about opportunities to promote the Carillon's heritage values.	7.3.1 Consult with interested community and professional groups (ie the Carillon Society of Australia, the National Trust (ACT), AILA, AIA, Lake Burley Griffin Guardians, the Walter Burley Griffin Society, the British High Commission, the Canberra District and Historical Society) to obtain their contribution for the promotion of the heritage values of the Carillon (such as conducting tours during the annual Heritage Festival).	Low	Ongoing

Policies	Actions	Priority	Timing
7.4 Consult with key community stakeholders and groups with an interest in the heritage values of the Carillon and Aspen Island.	7.4.1 Consult with and involve key community stakeholders, technical specialists, and other relevant groups when planning development or changes to the Carillon or Aspen Island.	Medium	As required
	7.4.2 Notify the moral rights holders as required by the <i>Copyright Amendment (Moral Rights) Act 2000</i> .	Medium	As required
	7.4.3 Consult the local Canberra and broader community when planning development or changes to the Carillon or Aspen Island.	Low	As required

Policy 8: Keeping Records: Documentation, Monitoring and Review.

Policies	Actions	Priority	Timing
8.1 Review and update the HMP every five years to comply with s341X of the EPBC Act.	8.1.1 Review and update the HMP every five years or following any major change in circumstance, including conservation works or development.	Medium	Within five–10 years and as required
8.2 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.	8.2.1 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
	8.2.2 Re-assess priorities in any review of the HMP—ie highest priority should be attributed to actions which alleviate or mitigate key risks to the heritage values.	Medium	Annually
8.3 Monitor the condition of the heritage values of the Carillon Refer to Section 4.5.	8.3.1 Record all works undertaken in the NCA's Asset Management System to assist in the re-evaluation of the condition of heritage values as part of five-yearly review of the HMP.	Medium	As required
	8.3.2 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
	8.3.3 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
	8.3.4 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	Within five–10 years
8.4 Keep and maintain records of conservation and maintenance works.	8.4.1 As a minimum, record the nature and outcomes of works, interventions and maintenance at the Carillon and Aspen Island on the NCA Heritage Register, as required by the EPBC Act.	Medium	As required
	8.4.2 Existing areas (where relevant) at Aspen Island or the Carillon should be recorded to appropriate archival standard prior to any proposed changes or development.	Medium	As required

GML Heritage

Policies	Actions	Priority	Timing
8.5 Collect and conserve documents pertaining to the design, construction and history of the Carillon and Aspen Island.	8.5.1 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 Carillon and Aspen Island held at other institutions should be referred to in the NCA records.	Low	Long term
	8.5.2 Continue to update the NCA Heritage Register with the records/archives of relevance to the heritage values of the Carillon.	High	As required
	8.5.3 Make the records available for research generally, especially relating to conservation works and the ongoing heritage management and conservation of the Carillon and Aspen Island.	Low	Long term
8.6 Incorporate new research information into records as soon as it becomes available.	8.6.1 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

Policy 9: Research and Training Opportunities.

Policies	Actions	Priority	Timing
9.1 Implement training for NCA staff and contractors to manage the heritage values of the Carillon.	9.1.1 Continue to provide training for relevant NCA staff and contractors to build understanding and capacity in heritage management, particularly in the philosophy and practice of heritage conservation and heritage impact assessment.	High	As required
	9.1.2 Ensure that all new staff and contractors undertake the NCA's heritage training e-module and that all undertake an annual 'refresher' heritage training session presented by the Statutory Planning & Heritage team.	High	As required
	9.1.3 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
9.2 Continue to foster and promote research on the heritage values of the Carillon.	9.2.1 Continue to undertake and foster research into the heritage values of the Carillon as a basis for refining future understanding and management for the benefit of the Canberra community.	High	Ongoing
	9.2.2 Seek opportunities to understand and communicate the Carillon's significance within the context of its musical history and lineage as an instrument, nationally and internationally.	Medium	Ongoing

Policy 10: Implementing Conservation Works and Maintenance.

Policies	Actions	Priority	Timing
10.1 Continue to undertake necessary maintenance and conservation works to conserve the significant fabric of the Carillon and Aspen Island	10.1.1 Prepare and implement an updated operation and maintenance schedule to guide maintenance of the Carillon instrument.	High	Immediately and ongoing
	10.1.2 Regularly review and update the Carillon operation and maintenance schedule to provide current and specialist guidance on the ongoing conservation of the instrument.	High	As required

Policies	Actions	Priority	Timing
	10.1.3 Undertake regular cyclical maintenance of the Carillon tower, to ensure significant fabric and the heritage values are conserved.	High	Ongoing
	10.1.4 Continue to undertake routine maintenance of Aspen Island in accordance with the specifications of the National Estate Management Services Contract.	High	Immediately and ongoing

7.0 Appendices

Appendix A

Abbreviations and Definitions

Appendix B

CHL Citations for the National Carillon and Parliament House Vista

Appendix C

Compliance Tables for Schedule 7A and 7B of the EPBC Act Regulations

Appendix D

2003 Refurbishment Works

Appendix E

Bibliography

Appendix A—Abbreviations and Definitions

Abbreviations

The following table outlines a range of standard abbreviations used in the preparation of Heritage Management Plans, as well as specific abbreviations for this report.

AHC	Australian Heritage Council
AHDB	Australian Heritage Database
AR	Archival Recording
BCA	Building Code of Australia
CHL	Commonwealth Heritage List
Cth	Commonwealth
DEHPD	Directorate of Environment and Heritage Policy Development
DCP	Development Control Plan
EIS	Environmental Impact Statement
EPBC Act	Environment Protection and Biodiversity Conservation Act 1999 (Cth)
GML	GML Heritage Pty Ltd
HA	Heritage Assessment
HIA	Heritage Impact Assessment
HMP	Heritage Management Plan
ICOMOS	International Council on Monuments and Sites
LGA	Local Government Area
NES	National Environmental Significance
NAA	National Archives of Australia
NCA	National Capital Authority
NCDC	National Capital Development Commission
NCP	National Capital Plan
NHL	National Heritage List
PER	Public Environment Report
PR	Photographic Recording
RNE	Register of the National Estate

Definitions and Terminology

Term	Definition
Aspen Island	The largest of three islands located within the Central Basin of Lake Burley Griffin and which provides the immediate setting for the National Carillon.
Canberra Central Parklands	This refers to the public parklands that extend along the northern shore of the Central Basin of Lake Burley Griffin. The parklands are bounded by Kings Avenue, Parkes Way, Commonwealth Avenue and Lake Burley Griffin, however, the three islands located within the Central Basin also form part of the parklands.
Carillon	The tower located on Aspen Island which houses the 'carillon'—a musical instrument consisting of a minimum of 23 fixed carillon bells arranged in a chromatic series and played from a keyboard known as a clavier.
Commonwealth Heritage List	The CHL is a list of heritage places owned or controlled by the Australian Government. Places in the list can have natural, Indigenous and/or built heritage values, or a combination of these. Places included in the list have been found to be significant for one or more of the nine criteria for the CHL. Places included in the list range from local through to world heritage levels of importance.
Commonwealth Heritage Criteria	These are the criteria of the <i>Environment Protection and Biodiversity Conservation Act 1999</i> (Cth) (EPBC Act) Regulations 10.03A (Act s341D) prescribed for natural, Indigenous and historic heritage values of places owned or controlled by the Commonwealth.
Commonwealth Heritage Values	Commonwealth Heritage values are the formally listed values for which a place is included in the CHL. These can comprise one or more natural and cultural aspects such as aesthetics, history, scientific importance, importance to the community and spiritual significance. The nine criteria for the CHL assist with identifying and defining these heritage values.
Commonwealth Place	The intersection of Griffin's Land Axis and the south-western shore of Lake Burley Griffin.
<i>Environment Protection and Biodiversity Conservation Act 1999</i> (Cth) (EPBC Act)	The EPBC Act provides a legal framework to protect and manage nationally and internationally important flora, fauna, ecological communities, and heritage places—defined as <i>matters of national environmental significance</i> (MNES). The EPBC Act also protects Commonwealth land, including heritage values through the CHL, and controls actions taken by the Commonwealth that may have a significant impact on the environment, including heritage values.
Heritage Assessment (HA)	<p>A HA is a report that includes the history and physical description of the property, along with analysis of environmental history and archaeological potential. Comparison with similar sites with identified heritage values is included. Historical themes using the Australian Historical Themes Framework are identified, where relevant. Assessment of this information against the criteria for the CHL is included, and a summary statement of heritage significance is provided.</p> <p>Where a property is being sold out of Commonwealth control, assessment against the relevant jurisdiction's heritage register criteria is also undertaken.</p> <p>The HA can be used to support a nomination to the CHL or the state/territory register or local planning scheme's heritage schedule/overlay, where applicable. Nominations are required when a place is assessed in the HA as meeting the threshold for inclusion in the CHL (if the property is to remain in Commonwealth ownership) or the state/territory register or local planning scheme (if the property is to leave Commonwealth ownership within the next two years).</p>
Heritage Impact Assessment	<p>A HIA is a report that analyses the potential impacts of a proposal on the heritage values of a place. The HIA also identifies mitigation and management measures to reduce the severity of impacts, where possible. Mitigation measures can include retention and re-use of building fabric on site, interpretation of heritage values, archival recording, undertaking oral history interviews and preparing a publication on the history and heritage values of the site.</p> <p>Key inputs to a HIA include the alternatives considered in the planning process for the proposal. A HIA can include a HA where this has not been prepared to date.</p> <p>A HIA assists with deciding if a proposal needs to be referred under the EPBC Act. HIAs need to be prepared using the EPBC ACT Significant Impact Guidelines 1.1 and 1.2. For more information on these refer to the 'Useful Guides' section below.</p>

Term	Definition
Heritage Management Plan	HMPs need to be prepared for places included in the CHL or places with identified Commonwealth Heritage values established through a HA. They are intended to help managers to conserve and protect the Commonwealth Heritage values of a place by setting out the conservation policies to be followed. HMPs need to be prepared in accordance with the requirements of the EPBC Regulations, including the Commonwealth Heritage Management Principles. HMPs include the HA (either integrated or as an appendix) and provide heritage compliance guidance, assess risks to heritage values, and provide detailed policies and guidelines to support the conservation management of the property's identified heritage values. A maintenance guide and action plan can also be included to assist with implementing the HMP.
Identified heritage values	Identified heritage values refers to those values that have been identified through a heritage assessment, tested and found to meet the applicable threshold but have not been formally listed.
Kings Park	Refers to the public park located at the eastern extent of the Central Parklands, immediately west of Kings Avenue.
National Carillon	Refers to the instrument, which comprises 57 bronzes bells, and the tower which houses the instrument, and is located on Aspen Island. Refer also 'Carillon'.
National Triangle	Refers to the land bounded by Constitution Avenue, Kings Avenue and Commonwealth Avenue.
Parliamentary Triangle	An erroneous term that is often used to describe part or whole of the National Triangle. This report utilises the term National Triangle except where it has been used in previous references which are quoted.
Rond Terrace	The intersection of Griffin's Land Axis and the north-eastern shore of Lake Burley Griffin.

Throughout this HMP, the terms place, cultural significance, fabric, conservation, maintenance, preservation, restoration, reconstruction, adaptation, use, compatible use, setting, related place, related object, associations, meanings, and interpretation are used as defined in *The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance, 2013* (the Burra Charter). Therefore, the meanings of these terms in this report may differ from their popular meanings.

Term	Definition
Place	Site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views.
Cultural significance	Aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups.
Fabric	All the physical material of the place including components, fixtures, contents, and objects.
Conservation	All the processes of looking after a place so as to retain its cultural significance.
Maintenance	The continuous protective care of the fabric and setting of a place, and is to be distinguished from repair. Repair involves restoration or reconstruction.
Preservation	Maintaining the fabric of a place in its existing state and retarding deterioration.
Restoration	Returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.
Reconstruction	Returning a place to a known earlier state and is distinguished from restoration by the introduction of new material into the fabric.
Adaptation	Modifying a place to suit the existing use or a proposed use.
Use	The functions of a place, as well as the activities and practices that may occur at the place.
Compatible use	A use which respects the cultural significance of a place. Such a use involves no, or minimal, impact on cultural significance.
Setting	The area around a place, which may include the visual catchment.

Term	Definition
Related place	A place that contributes to the cultural significance of another place.
Related object	An object that contributes to the cultural significance of a place but is not at the place.
Associations	The special connections that exist between people and a place.
Meanings	Denote what a place signifies, indicates, evokes or expresses.
Interpretation	All the ways of presenting the cultural significance of a place.

In addition to the Burra Charter terms, the following have specific meanings within the context of this report:

Term	Definition
Attribute	A feature that embodies the heritage values of a place.
Element/Component	A part of an attribute, or individual spaces within a place.
Authenticity	This is a measure of the place as an authentic product of its history and of historical processes. Cultural heritage places may meet the conditions of authenticity if their cultural values are faithfully and credibly expressed through a variety of attributes such as form and design, materials and substance, traditions, techniques and management systems, location and setting, language and other forms of intangible heritage, spirit and feeling.
Integrity	This is a measure of the wholeness and intactness of the place and its attributes. Examining the conditions of integrity requires assessing the extent to which the place: <ul style="list-style-type: none"> • includes all attributes and elements necessary to express its value; • is of adequate size to ensure the complete representation of the features and processes that convey the place's significance; and • suffers from adverse effects of development and/or neglect.
Policy (Conservation Policy)	A statement or suite of statements framed to guide the ongoing use, care and management of the place and to retain, and if possible reinforce, its cultural significance. Once adopted or endorsed, they should be implemented or acted upon.
Guideline	A statement framed to clarify or guide the implementation of a broader conservation policy, setting a preferred direction for such implementation.

Appendix B—CHL Citations for the National Carillon and Parliament House Vista— Department of Agriculture, Water and the Environment, Australian Heritage Database

Note: The citations are reproduced here verbatim: typographic and other errors have not been corrected.

CHL Heritage Citation for National Carillon

Place Details	Carillon, Wendouree Dr, Parkes, ACT, Australia
Photographs	Refer to < http://www.environment.gov.au/cgi-bin/ahdb/search.pl?mode=place_detail;place_id=105346 >
List	<ul style="list-style-type: none"> • Commonwealth Heritage List • Register of the National Estate (Non-statutory archive)
Class	Historic
Legal Status	Listed place (22/06/2004)
Place ID	105346
Place File No	8/01/000/0397

The Carillon is a significant design feature in the important landscape of the Parliamentary Triangle. It is a strong vertical element in the landscape and provides a balancing vertical feature for the Captain Cook Memorial Water Jet. The Carillon and Jet are symmetrically placed either side of the land axis of the Parliamentary Triangle. These vertical features effectively mark the radiating boundaries of the Triangle (Criterion E.1). The Carillon is also a good example of the late twentieth century Brutalist style. Its use of strong shapes which are boldly composed, the diagonal line of the roofs, large areas of blank wall, use of precast non load bearing wall panels and strongly vertical windows and openings are all features of this style (Criterion D.2). The Carillon is a focal point for Lake Burley Griffin and has become a landmark in Canberra (Criterion E.1).

Official Values

Criterion D—Characteristic values

The Carillon is a good example of the late twentieth century Brutalist style. Its use of strong shapes which are boldly composed, the diagonal line of the roofs, large areas of blank wall, use of precast non load-bearing wall panels and strongly vertical windows and openings are all features of this style.

Attributes

Its Late Twentieth Century Brutalist style demonstrated by the features noted above.

Criterion E—Aesthetic characteristics

The Carillon is a significant design feature in the important landscape of the Parliamentary Triangle. It is a strong vertical element in the landscape and provides a balancing vertical feature for the Captain Cook Memorial Water Jet. The Carillon and Jet are symmetrically placed either side of the land axis of the Parliamentary Triangle. These vertical features effectively mark the radiating boundaries of the Triangle.

The Carillon is a focal point for Lake Burley Griffin and has become a landmark in Canberra.

Attributes

The Carillon's visual prominence, scale, appearance and its location in relation to the Land Axis and Lake Burley Griffin.

History

The Carillon was a gift from the British Government to the Australian people to mark the 50th Jubilee of the founding of Canberra on 12 March 1963. The structure was the subject of a limited competition between three selected Australian architects and three selected British architects. Assessors of the competition were Lord Holford (town planner), Sir Donald Gibson and Sir John Overall (National Capital Development Commission) and the winners were the Western Australian firm of Cameron, Chisholm and Nicol. The Carillon was designed in 1967, built during 1969 and completed in 1970. The three columns of the design symbolise the British and Australian Governments and the City of Canberra. Queen Elizabeth II officially accepted the gift during an opening ceremony on 26 April 1970. The Carillon has some symbolic value in the link between Britain and Australia. It also has some historic value for its association with the commemoration of the 50th Jubilee of the founding of Canberra.

Description

The Carillon stands on Aspen Island in the central basin of Lake Burley Griffin. The Island is linked by a bridge to Kings Park and was formed by the flooding of the Molonglo River to create the Lake in 1964. The Island's landscape of trees, shrubs, lawns and pathways provides a pleasing setting for the structure. The three columned triangular tower is 50m in height which allows recitals to be easily heard within a radius of about 300m. The Carillon has been designed in the late twentieth century Brutalist style of architecture, incorporating stark vertical elements and hard angles. The tower is a concrete structure clad with ferro cement panels and finished with white quartz and opal glass chips. There are three levels to the tower, the public viewing gallery, the bell chamber which is partly enclosed by vertical fins and the clavier chamber. One shaft contains a lift while another contains a staircase. The Carillon houses fifty-three bells, made of an alloy of copper and tin. The largest of the bells, which is also the largest bell in Australia, weighs six tonnes while the smallest is about 7kg. Internal woodwork is English oak. The Carillon is located between the two bridges across Lake Burley Griffin. It provides a complementary vertical element to the Captain Cook Memorial Water Jet near the Commonwealth Avenue Bridge. The two features provide symmetry to the central basin of the Lake as they are equally located either side of the land axis. Both the Carillon and Water Jet were opened in 1970. The Canberra Carillon is a sister instrument to the War Memorial Carillon at the University of Sydney. The bells of both were cast by John Taylor and Company of Loughborough, England. The Carillon is considered to be a good example of the late twentieth century Brutalist style. Other examples in Canberra, of which none are individually listed on the Register of the National Estate are the National Gallery of Australia (1968-72), Cameron Offices (1972), High Court of Australia (1972) and the School of Music (1976).

While the heritage values of these examples are yet to be formally assessed it seems probable that several will prove to have significant architectural values.

Condition and Integrity

The Carillon is in good condition and is intact. (November 2002)

Location

Aspen Island, Wendouree Drive, Parkes.

Bibliography

Department of Territories, Canberra's Carillon.

Garnett, Rodney, and Hynnydes, Danielle, the Heritage of the Australian Capital Territory, National Trust of Australia (Act) et al, Canberra 1992, p.108.

Royal Australian Institute of Architects (ACT Chapter), Register of Significant Twentieth Century Architecture, Citation.

Sparke, Eric, Canberra 1958-1980, AGPS, Canberra 1988.

Information gleaned from file as part of upgrade (Aug 1995).

CHL Heritage Citation for Parliament House Vista

Place Details	<i>Parliament House Vista, Anzac Pde, Parkes Pl, Parkes, ACT, Australia</i>
Photographs	Refer to < http://www.environment.gov.au/cgi-bin/ahdb/search.pl?mode=place_detail;place_id=105466 >
List	<ul style="list-style-type: none"> • Commonwealth Heritage List • Register of the National Estate (Non-statutory archive)
Class	<i>Historic</i>
Legal Status	Listed place (22/06/2004)
Place ID	105466
Place File No	8/01/000/0075

Summary Statement of Significance

Design Importance

The Parliament House Vista is the central designed landscape of Canberra, that expresses the core of the Walter Burley Griffin design vision for Canberra. It is highly significant for its symbolic representation of the democratic interchange between the people and their elected representatives and its use of the natural landforms to generate a strong planning geometry. It expresses a masterly synthesis and ordering of topographical features and administrative functions to meet the needs of a national capital. The vista landscape embraces the central land axis and part of the water axis and most of the Parliamentary Triangle including the area known as the Parliamentary Zone. The significance incorporates Walter Burley Griffin's vision for the area, as the focus of Commonwealth parliamentary and governmental activity as well as national cultural life. This vision has been partly realised and the place is the setting for major, government, judicial and cultural institutions. The northern extent of the vista of Anzac Parade and the Australian War Memorial, despite differing from the original plan, are significant for memorial purposes developed in response to the needs of the people. Despite being modified to a lesser degree to accommodate the impact of wars on Australians, the Vista now presents as a philosophical concept expressed in urban planning, landscape and architecture, to achieve a grand vision of a symbolic, unified and visually dramatic place (Criterion F.1) (Australian Historic Themes 7.4 Federating Australia, 8.10 , Pursuing excellence in the arts and sciences).

The Parliament House Vista incorporating the central national area, is the core of the most ambitious and most successful example of twentieth century urban planning in Australia. It is important for its design pattern with large landscape and waterscape spaces with their enframement by treed avenues and at the lake by bridges, the terminal vista features of the Australian War Memorial and Mount Ainslie at the northern end and Parliament House at the southern end, with the Carillon and Captain Cook Jet creating balanced vertical features in the water plane (Criterion F.1).

The spatial setting of the buildings as features in the landscape reflects Beaux Arts planning concepts and the building masses and their careful location complement the significance of the overall landscape pattern. Across the Parliamentary Triangle, the buildings of Old Parliament House, and East and West Blocks provide a distinctive Stripped Classical architectural patterned horizontal band, that contributes to the symmetrical overall patterning of the landscape. At a higher elevation, Parliament House is a significant feature terminating the southern end of the land axis, culminating the classical landmark image of the triangle apex. The John Gorton Building (the former Administrative Building) and the Treasury Building

balance the composition on King George Terrace while at the Lake edge the post-war architecture of the National Library of Australia and the High Court - National Gallery Precinct are prominent modern architectural forms and have a significant historical layering effect. The Portal Buildings provide balanced building massing at the southern end of Anzac Parade (Criterion F.1).

Avenues of trees along the terraces, roads and pathways of deciduous, pine, and eucalypt species provide colour, character, and contrast, emphasising the significance of the formal symmetrical design. Lombardy Poplars in groups of four, form sentinels at key locations. Water fountains, and statues also reinforce the significance of the total design pattern of the place. On the northern expanse of the vista the landscape pattern is the wide sweeping avenue space emphasised by red scoria gravel in the central strip and edged by large Blue Gums (Criterion F.1).

The vista landscape is significant for its richness of features. Many places in the Vista area have individual heritage significance for their architectural design and historic importance. These include Old Parliament House and Curtilage, East Block Government Offices, West Block and the Dugout, John Gorton Building, the National Library of Australia, the High Court of Australia, the National Gallery of Australia, Blundells Farmhouse, Slab Outbuildings and Surrounds, the Australian War Memorial, the Portal Buildings, The High Court - National Gallery Precinct, the Carillon, and King George V Memorial (Criteria F.1 and A3).

Within the area are important parklands and gardens enhancing the significance of the landscape setting. These include the Gardens of Old Parliament House (the former Senate and House of Representative Gardens), important for expressing their history in plantings, sports facilities, modest features and layout pattern. Also important is the Sculpture Garden of the National Gallery, a significant native style garden, and the National Rose Gardens. Commonwealth Park, the Peace Park, the Lakeshore Promenade and Kings Park are important landscapes for their design and popular use (Criteria F.1 and A3.)

Adding to the richness of the place is the manner in which Griffin's vision of democracy has also been emphasised, as places within the area have become identified with political protest actions by people, as exemplified in the significant Aboriginal Embassy site (Criteria F.1 and A3).

Historic Importance

The central national area of Canberra is strongly associated with the history of politics and government in Australia and the development of Canberra as the Australian National Capital. It is significant as the home of the Commonwealth Parliament, the focus of the Federal Government since 1927, initially in the Old Parliament House and from 1988 in the new Parliament House. The various government buildings in the area reinforce the association with Australian government and political history, including East and West Blocks, the Administrative Building, the Treasury Building and the High Court. The latter, being set apart from Parliament House but facing it is symbolic of the judicial role of the High Court as a physical representation of the separation of powers (Criterion A.4, Australian Historic Themes: 7.2 Developing institutions of self-government and democracy).

The central national area has strong links with the planning and development of Canberra as the Australian Capital. The relocation of Parliament to Canberra and the central national area in 1927 was the focus of an intense period of development of the new city and gave purpose to Canberra as the Nation's Capital. Over time this association has been reinforced by the construction of major government buildings in the area, such as the Treasury Building, the Administration Building (now John Gorton Building), the Portal Buildings and latterly the new Parliament House, as well as the construction of major cultural institutions. The area as intended has become the focus of Commonwealth parliamentary and governmental activity as well as, to some extent, national cultural life. (Criterion A.4) (Australian Historic Themes: 4.1 Planning urban settlement, 7.2 Developing institutions of self-government and democracy, 7.3 Federating Australia).

The area has been associated since 1941 with the development of Australian cultural life and national identity through the presence of such institutions as the Australian War Memorial, the National Gallery of Australia, the National Science and Technology Centre and the National Library of Australia. The national cultural institutions reinforce the national character of the area and are an important symbolic group in Australia's national cultural life. The Australian War Memorial and Anzac Parade memorials and, to a lesser extent, the other memorials have and continue to play a very important role in fostering aspects of national identity, in particular the Australian War Memorial through its role as a National Shrine for all Australians (Criterion A.4, Australian Historic Themes 8.8 Remembering the Fallen).

Social Importance

The area has strong and special associations with the broad Australian community because of its social values as a symbol of Australia and Federal Government. The values have developed over many years since Canberra's creation and the relocation of the Parliament in 1927 gave them a special focus. The special association is reflected in the use of the area as the location for national memorials, the number of tourists who have and continue to visit the area, the media portrayal of Canberra and federal politics and the continuing use of the area as the venue for occasional ceremonies and political protests by sections of the community. Memorial features include sculptures, plaques, commemorative trees, water features and gardens. The collection of sculptures, associated art and design which comprise the Anzac Parade Memorials, give expression to key aspects of the history of Australia's armed forces and Australia's war involvement, and possess high social value (Criterion G.1, Australian Historic Themes 8.8 Remembering the fallen, 8.9 Commemorating significant events and people).

The special association for the community is also the use of the area by people demonstrating against government decisions. The central national area, particularly Parkes Place in front of Old Parliament House, has been used for countless demonstrations (Criterion G.1).

The landscape spaces are important for social activities of visitors and Canberra residents and these include Canberra festivals, water events, national events and parades such as Anzac Day Parade and the Dawn Service, and other commemorative services (Criterion G.1).

Aesthetic Value

The place has high aesthetic significance due to the visual impact of the extensive open sweeping vista along the land axis that can be experienced in two directions, the designed axes set within natural features of forested hills, patterns and textures of architectural massing accentuated by planned open spaces, water planes and tree plantings that are arranged across the area. The vista is significant for its visual drama with its ability to engage viewers in the visual perspective of the sweeping vista to the terminal features. The aesthetic significance is also a result of the large scale qualities of the axes, including the open green spaces, combined with patterns and symmetrical characteristics of the road networks and numerous designed smaller attributes. These include the rose gardens, the Old Parliament House Gardens, Commonwealth Park, the street tree plantings, the lake-land interface and the Sculpture Garden of the National Gallery, and many intimate spaces rich in texture, colour, fragrance and in some cases, art works and water features (Criterion E1).

Associational Value

The central national area has a special association with its designer, Walter Burley Griffin. Griffin is an important figure in Australia's cultural history for his overall design of Canberra as the Nation's Capital. The special association between the central national area and Griffin results from the area being the centrepiece of the planning geometry for Canberra and perhaps the only part of his Canberra plan to survive relatively intact. The area has a strong association with Marion Mahoney Griffin who prepared the

perspective drawings of the Vista. The Vista area has a strong association with numerous architects and planners, in particular John Smith Murdoch, Chief architect of the Commonwealth Government, and Thomas Charles Weston, Superintendent of Parks, Gardens and Afforestation in Canberra, and notable planners of the National Capital Development Commission such as Sir John Overall, Peter Harrison and Paul Reid (Criterion H.1).

Official Values

Criterion A—Processes

The central national area of Canberra is strongly associated with the history of politics and government in Australia and the development of Canberra as the Australian National Capital. It is significant as the home of the Commonwealth Parliament, the focus of the Federal Government since 1927, initially in the Old Parliament House and from 1988 in the new Parliament House. The various government buildings in the area reinforce the association with Australian government and political history, including East and West Blocks, the Administrative Building, the Treasury Building and the High Court. The latter, being set apart from Parliament House but facing it is symbolic of the judicial role of the High Court as a physical representation of the separation of powers.

The central national area has strong links with the planning and development of Canberra as the Australian Capital. The relocation of Parliament to Canberra and the central national area in 1927 was the focus of an intense period of development of the new city and gave purpose to Canberra as the Nation's Capital. Over time this association has been reinforced by the construction of major government buildings in the area, such as the Treasury Building, the Administration Building (now John Gorton Building), the Portal Buildings and latterly the new Parliament House, as well as the construction of major cultural institutions. The area as intended has become the focus of Commonwealth parliamentary and governmental activity as well as, to some extent, national cultural life.

The area has been associated since 1941 with the development of Australian cultural life and national identity through the presence of such institutions as the Australian War Memorial, the National Gallery of Australia, the National Science and Technology Centre and the National Library of Australia. The national cultural institutions reinforce the national character of the area and are an important symbolic group in Australia's national cultural life. The Australian War Memorial and Anzac Parade memorials and, to a lesser extent, the other memorials have and continue to play a very important role in fostering aspects of national identity, in particular the Australian War Memorial through its role as a National Shrine for all Australians.

The vista landscape is significant for its richness of features. Many places in the Vista area have individual heritage significance for their architectural design and historic importance. These include Old Parliament House and Curtilage, East Block Government Offices, West Block and the Dugout, John Gorton Building, the National Library of Australia, the High Court of Australia, the National Gallery of Australia, Blundells Farmhouse, Slab Outbuildings and Surrounds, the Australian War Memorial, the Portal Buildings, The High Court - National Gallery Precinct, the Carillon, and King George V Memorial.

Within the area are important parklands and gardens enhancing the significance of the landscape setting. These include the Gardens of Old Parliament House (the former Senate and House of Representative Gardens) with their surviving layout, the Sculpture Garden of the National Gallery, the National Rose Gardens, Commonwealth Park, the Peace Park, the Lakeshore Promenade and Kings Park .

Adding to the richness of the place is the manner in which Griffin's vision of democracy has also been emphasised, as places within the area have become identified with political protest actions by people, as exemplified in the significant Aboriginal Embassy site.

Attributes

The concentration of buildings, parklands and gardens that support Commonwealth parliamentary and governmental activity as well as, to some extent, national cultural life. These include Old Parliament House and Curtilage, East Block Government Offices, West Block and the Dugout, John Gorton Building, the National Library of Australia, the High Court of Australia, the National Gallery of Australia, Blundells Farmhouse, Slab Outbuildings and Surrounds, the Australian War Memorial, the Portal Buildings, The High Court - National Gallery Precinct, the Carillon, King George V Memorial, Sculpture Garden of the National Gallery, the National Rose Gardens, Commonwealth Park, the Peace Park, the Lakeshore Promenade and Kings Park and the Aboriginal Embassy site.

Criterion E—Aesthetic Characteristics

The place has high aesthetic significance due to the visual impact of the extensive open sweeping vista along the land axis that can be experienced in two directions, the designed axes set within natural features of forested hills, patterns and textures of architectural massing accentuated by planned open spaces, water planes and tree plantings that are arranged across the area. The vista is significant for its visual drama with its ability to engage viewers in the visual perspective of the sweeping vista to the terminal features. The aesthetic significance is also a result of the large scale qualities of the axes, including the open green spaces, combined with patterns and symmetrical characteristics of the road networks and numerous designed smaller attributes. These include the rose gardens, the Old Parliament House Gardens, Commonwealth Park, the street tree plantings, the lake-land interface and the Sculpture Garden of the National Gallery, and many intimate spaces rich in texture, colour, fragrance and in some cases, art works and water features.

Attributes

The extensive vista along the land axis, the forested hills, patterns and textures of architectural massing accentuated by planned open spaces, water features and tree plantings, art works, the terminal features plus the interplay of scale and texture in the designed landscape.

Criterion F—Technical Achievement

The Parliament House Vista is the central designed landscape of Canberra, that expresses the core of the Walter Burley Griffin design vision for Canberra. It is highly significant for its symbolic representation of the democratic interchange between the people and their elected representatives and its use of the natural landforms to generate a strong planning geometry. It expresses a masterly synthesis and ordering of topographical features and administrative functions to meet the needs of a national capital. The vista landscape embraces the central land axis and part of the water axis and most of the Parliamentary Triangle including the area known as the Parliamentary Zone. The significance incorporates Walter Burley Griffin's vision for the area, as the focus of Commonwealth parliamentary and governmental activity as well as national cultural life. This vision has been partly realised and the place is the setting for major, government, judicial and cultural institutions. The northern extent of the vista of Anzac Parade and the Australian War Memorial, despite differing from the original plan, are significant for memorial purposes developed in response to the needs of the people. Despite being modified to a lesser degree to accommodate the impact of wars on Australians, the Vista now presents as a philosophical concept expressed in urban planning, landscape and architecture, to achieve a grand vision of a symbolic, unified and visually dramatic place.

The Parliament House Vista incorporating the central national area, is the core of the most ambitious and most successful example of twentieth century urban planning in Australia. It is important for its design pattern with large landscape and waterscape spaces with their enframement by treed avenues and at the lake by bridges, the terminal vista features of the Australian War Memorial and Mount Ainslie at the northern end and Parliament House at the southern end, with the Carillon and Captain Cook Jet creating balanced vertical features in the water plane.

The spatial setting of the buildings as features in the landscape reflects Beaux Arts planning concepts and the building masses and their careful location complement the significance of the overall landscape pattern. Across the Parliamentary Triangle, the buildings of Old Parliament House, and East and West Blocks provide a distinctive Stripped Classical architectural patterned horizontal band, that contributes to the symmetrical overall patterning of the landscape. At a higher elevation, Parliament House is a significant feature terminating the southern end of the land axis, culminating the classical landmark image of the triangle apex. The John Gorton Building (the former Administrative Building) and the Treasury Building balance the composition on King George Terrace while at the Lake edge the post-war architecture of the National Library of Australia and the High Court - National Gallery Precinct are prominent modern architectural forms and have a significant historical layering effect. The Portal Buildings provide balanced building massing at the southern end of Anzac Parade.

Avenues of trees along the terraces, roads and pathways of deciduous, pine, and eucalypt species provide colour, character, and contrast, emphasising the significance of the formal symmetrical design. Lombardy Poplars in groups of four, form sentinels at key locations. Water fountains, and statues also reinforce the significance of the total design pattern of the place. On the northern expanse of the vista the landscape pattern is the wide sweeping avenue space emphasised by red scoria gravel in the central strip and edged by large Blue Gums.

Many places in the Vista area have individual heritage significance for their architectural design and historic importance. These include Old Parliament House and Curtilage, East Block Government Offices, West Block and the Dugout, John Gorton Building, the National Library of Australia, the High Court of Australia, the National Gallery of Australia, Blundells Farmhouse, Slab Outbuildings and Surrounds, the Australian War Memorial, the Portal Buildings, The High Court - National Gallery Precinct, the Carillon, and King George V Memorial.

Within the area are important parklands and gardens enhancing the significance of the landscape setting that include the Sculpture Garden of the National Gallery, a significant native style garden, and the National Rose Gardens. Commonwealth Park, the Peace Park, the Lakeshore Promenade and Kings Park are important landscapes for their design and popular use.

Adding to the richness of the place is the manner in which Griffin's vision of democracy has also been emphasised, as places within the area have become identified with political protest actions by people, as exemplified in the significant Aboriginal Embassy site.

Attributes

The whole of the vista, including all elements and features contained within it, as well as the natural wooded hills beyond.

Criterion G—Social Value

The area has strong and special associations with the broad Australian community because of its social values as a symbol of Australia and Federal Government. The values have developed over many years since Canberra's creation and the relocation of the Parliament in 1927 gave them a special focus. The special association is reflected in the use of the area as the location for national memorials, the number of

tourists who have and continue to visit the area, the media portrayal of Canberra and federal politics and the continuing use of the area as the venue for occasional ceremonies and political protests by sections of the community. Memorial features include sculptures, plaques, commemorative trees, water features and gardens. The collection of sculptures, associated art and design which comprise the Anzac Parade Memorials, give expression to key aspects of the history of Australia's armed forces and Australia's war involvement, and possess high social value.

The special association for the community is also the use of the area by people demonstrating against government decisions. The central national area, particularly Parkes Place in front of Old Parliament House, has been used for countless demonstrations.

The landscape spaces are important for social activities of visitors and Canberra residents and these include Canberra festivals, water events, national events and parades such as Anzac Day Parade and the Dawn Service, and other commemorative services.

Attributes

Memorial features including sculptures, plaques, commemorative trees, water features and gardens. Also, recreational landscape spaces and gathering spaces in which the community may demonstrate.

Criterion H—Significant People

The central national area has a special association with its designer, Walter Burley Griffin. Griffin is an important figure in Australia's cultural history for his overall design of Canberra as the Nation's Capital. The special association between the central national area and Griffin results from the area being the centrepiece of the planning geometry for Canberra and perhaps the only part of his Canberra plan to survive relatively intact. The area has a strong association with Marion Mahoney Griffin who prepared the perspective drawings of the Vista. The Vista area has a strong association with numerous architects and planners, in particular John Smith Murdoch, Chief architect of the Commonwealth Government, and Thomas Charles Weston, Superintendent of Parks, Gardens and Afforestation in Canberra, and notable planners of the National Capital Development Commission such as Sir John Overall, Peter Harrison and Paul Reid.

Attributes

The whole of the vista, its planned layout, and the view from the top of Mount Ainslie which illustrates the realisation of Marion Mahoney Griffin's perspective Drawings.

History

The Australian Constitution left the location of the Capital to be decided by the new Federal Parliament. It declared that Melbourne would be the temporary home for the Federal Parliament and public servants until a new city was built at least 100 miles from Sydney. An agreed territory of 903 square miles included the water catchment of the Cotter River and the river valley of the Molonglo for the setting for the city. The Department of Home Affairs commenced works for services and city planning. In 1910 the Secretary of the Federal Department of Home Affairs, David Miller requested permission of Minister O'Malley to conduct a design competition to elicit ideas for the city.

At the time the Federal Capital area was proclaimed, the river flats of the Molonglo, Mount Ainslie, Camp Hill and Kurrabung Hill had been extensively denuded of vegetation from a long period of clearing and grazing. Some exotic trees were established in parts of the area, around structures such as Blundell's cottage and St Johns Church and graveyard.

The Canberra Plan

Walter Burley Griffin won the competition for the design of Canberra in 1912. The plan was expressed in beautifully rendered illustrations prepared by Griffin's wife Marion Mahoney Griffin as plans, elevations and sections painted on silk.

The order of the city was for a great triangle aligned with the mountains which rose above the site. The triangle was to be defined by tree-lined avenues and spanned the central basin of an impounded lake. The triangle would consist of a series of terraces arranged in the functions of government and representing democracy. It was a synthesis of function and design where the Order of the Site (the natural environment) and the Order of Functions (the needs of the people) are perfectly integrated by specific geometry (Reid 2002). The Capitol was a main feature of the design

In terms of vistas, the Griffin vision was represented in two renderings drawn by Marion Mahony Griffin. In the rendering looking from Mt Ainslie towards the Capitol, the drama of the vista focuses on the Capitol, the building representing the aspirational forces in Australian national life, with the final termination in the mountains beyond. Below the Capitol, the Parliament House and the Government departments are terraced down to the Lake providing a symbol of a transparent democracy in action. The observer is standing at Mt Ainslie, a point representative of the power and influence of nature and the highest point of the vista. Griffin's plan for the ideal city, the philosophical triumvirate of humanity, democracy and nature is iconographed along the land axis which together with the water axis is the ordering geometry of the vista and the city. Griffin envisaged a dense city with a coming together of the population in a Casino (something akin to the recreational city gardens in pre war Berlin, Copenhagen, and Stockholm) and Plaisance descending from the foot of Mt Ainslie. Intersected by a busy commercial street, Constitution Avenue, the Plaisance unfolded to the area designated for cultural activity from which the people could look across the lake (or water axis) to the area of national government that was climaxed by the building symbolic of national achievement and aspiration, the Capitol.

Griffin's 1913 land use plan for the central National area indicates his intentions. Moving from north to south along the land axis, he proposed a park at the northern end of the land axis, public gardens on the north side of the lake, the lake itself (now Lake Burley Griffin), government buildings flanking a central terrace court to the south of the lake, Parliament House on Camp Hill, the Capitol building on Capital Hill flanked by the Governor General's residence to the west and the Prime Minister's residence to the east. The Capitol building was not intended to be the Parliament but rather to be for popular reception and ceremonial activities or for archives or otherwise to commemorate Australian achievements. Griffin's philosophical vision expressed in a remarkable urban planning form has been affected by the realities of Australian political and cultural life as well as by the circumstances and juxtapositions of historic events. Australian planners following Griffin have rearranged the icons to reflect the dominant realities and meanings of Australian life.

Griffin's various plans for the central National area of Canberra all included a basic planning framework, which has been constructed and survives to the present. This framework includes the land axis, joining Capital Hill and Mount Ainslie, the water axis, the radiating avenues from Capital Hill, Commonwealth and Kings Avenues, the arc of Parkes Way, the northern punctuation of the land axis by the Australian War Memorial, the roads encircling Capital Hill, State and Capital Circles and the southern punctuation of the land axis by the Parliament House of 1988. In addition to the alignment of axes and avenues which defined Griffin's city plan the triangle was a basic element on which the whole city was built. In his design Griffin had created three urban centres connected by main avenues. Capital Hill as the government centre, Mt Vernon as the municipal centre and Mt Pleasant as the market centre were integral to the plan. The northern avenue, Constitution Avenue, was the municipal axis.

Griffin prepared a preliminary plan in 1913 and a revised plan in 1918 following which the Official Plan was gazetted in 1925. Griffin left in 1920 leaving development under the control of the Federal Capital Advisory Committee (FCAC) chaired by the planner, John Sulman. The Committee had been appointed to complete sufficient permanent buildings to enable Parliament to move from Melbourne to Canberra.

Development

Tree planting began in the early years of Canberra's development, and by 1921 some 17,000 trees were planted (Hendry). Within the Vista area tree planting commenced around 1923 in Prospect Parkway, now known as Anzac Parade. Early images show tree planting in a scalloped arrangement along the length of the avenue. For 3 years from 1925, trees were planted in association with the construction of the Provisional Parliament House. The formal structural planting around the House including Cedars, Cypresses and Lombardy Poplars was completed for the opening (Hendry). The planting proposals were finalised by Charles Weston, Superintendent of Parks, Gardens and Afforestation, and from 1926, carried out by his successor Alexander Bruce. The planting design aimed to create through the use of a balanced mix of evergreen and deciduous trees, formally shaped grassed vistas and 'outdoor rooms' in scale with the Provisional Parliament House. The formally arranged groups of Lombardy Poplars to achieve 'sentinel' features at the entrances and the pedestrian reference points in the landscape, is attributed to the involvement of John Smith Murdoch, Chief Architect for the Commonwealth Government, in the design. Cedars were used at right angles to the Land Axis. Most of the trees planted in Parkes Place were exotics with the only eucalypts planted adjacent to the Senate and House of Representatives Gardens (Gray 1995).

The first major structure to be placed within the area was the Old Parliament House, then called the Provisional Parliament House. In 1923 the Commonwealth Parliament agreed to the proposed building which was sited in front of Camp Hill, Griffin's intended location of the permanent Parliament House. At the time, Griffin protested recognising that if built, the provisional building would remove any possibility of a permanent Parliament House being built on Camp Hill. Nonetheless the Commonwealth proceeded. In 1925 the Federal Capital Commission (FCC) was established under Sir John Butters. The Commission replaced the FCAC. The FCC was responsible for moving the public service to Canberra and otherwise establishing the city in time for the opening of Parliament House.

A number of other significant projects were undertaken at the same time as the construction of (Old) Parliament House, which was designed by John Smith Murdoch and completed in 1927. Either side of the Parliament House, private gardens were established for the use of Members of Parliament. On either side of Camp Hill, two government office buildings were constructed, known as East and West Blocks and these were also completed in 1927. East and West Blocks were also designed by Murdoch in a similar style to Old Parliament House.

In 1926 a delegation of the Empire Parliamentary Association visited the new Parliament House and planted an avenue of 12 commemorative trees, to mark the event of the first use of the House of Representatives. Ten Roman Cypresses (*CUPRESSUS SEMPERVIRENS 'STRICTA'*) were planted at right angles to the House with each tree planted by a delegate and marked by a brass plaque. To commemorate the opening of Parliament House in 1927, the Duke of York planted a Bunya Pine (*ARUACARIA BIDWILLI*) near Kings Avenue. The Marquis of Salisbury and Mr Arthur Henderson planted the Lombardy poplars in the courtyards of the Provisional Parliament House (Pryor and Banks 1991, Gray 1995).

In 1927 the Canberra National Memorials Committee named the area in front of Parliament House - Parkes Place, to commemorate Sir Henry Parkes. King Edward, King George and Queen Victoria

Terraces, and Langton and Walpole Crescents were named for links to the first 50 years of Federation (Gray 1995).

The Gardens designed and constructed as part of the Old Parliament House Complex was conceived by the Federal Capital Advisory Committee in the early 1920s and constructed by the Federal Capital Commission from the mid 1920s in time for the opening of Parliament in May 1927. Formal enclosed gardens were the style of the time and James Orwin of the Sydney office of the Director of Works for NSW prepared sketch plans that were finalised by Murdoch. Most of the trees for the Parliamentary gardens were planted by late 1925. Around the same time road patterns for the Parliamentary area following Griffin's concepts were prepared.

Formal rose gardens in front of the House were first proposed by Weston in 1924. The idea was finally realised when the National Rose Gardens were established in 1933 by the Canberra Horticultural Society in association with the Department of the Interior. The design was developed by A. Bruce based on the plan of petals of an open bloom with colours arranged from deep red in the central area progressing through yellow, white pink and coppery shades. Rose gardens were also commenced around the same time in the Senate and House of Representatives Gardens. By 1938, these gardens were established with formal garden beds and recreation courts, and surrounded by young cypresses which were later clipped into hedges (Patrick and Wallace).

Following the opening of the Provisional Parliament House by the Duke of York on 9 May 1927, the area in front of the House was used for official ceremonies for Anzac and Remembrance Days with a temporary cenotaph, until the opening of the Australian War Memorial in 1941. Initially this area had simple landscaping treatment of lawns. Rose gardens were added in the 1950s, and the car parking area in the forecourt added in the 1960s.

Weston and Murdoch were both given British Empire Awards in 1927 for their contribution to the nation.

In 1946 a major tree thinning of the Parliamentary Zone was initiated by Lindsay Pryor, Superintendent, Parks and Gardens. All the golden cypresses, white poplars, pin oaks and Lawson's cypress on King George Terrace were removed (Gray 1995).

In order to accommodate other government departments, a competition was held in 1924 for the design of the Administrative building, flanking the land axis in Parkes, which was to house about eight departments. The building was to be the first in the Parliamentary Triangle and its design was considered important because it would influence future buildings in the central National area. In 1924, G Sydney Jones won the competition. Work started in 1927 and the foundations were completed in 1928. However, work was stopped at this point because of the Depression. There were then many delays. The design of the proposed building was modified in 1946, construction started again in 1947 and the new design required the demolition of the original foundations. The building was substantially completed in 1956. The building is claimed to have been the largest Australian office building when completed. It was renamed as the John Gorton Building in 1999.

The major development at the northern end of the land axis was the construction of the Australian War Memorial. The site was agreed in 1923 and in 1928 Griffin expressed the view that the proposed site was suitable for the memorial. Construction began in 1928 but was not completed until 1941.

Although a memorial to King George V was proposed in 1936 it was not until 1941 that the architectural part was constructed but the bronze figure was not developed until after World War II. It was unveiled in 1953 but attracted criticism for blocking the vista to the Australian War Memorial. In 1968 King George Terrace was realigned and the memorial was moved to its current location west of the land axis, on a corner of the western part of the National Rose Garden.

In 1955 a Select Senate Committee of Inquiry urged tree planting and landscape works to be undertaken in Canberra under the direction of the National Capital Development Commission. The Commission sought guidance from landscape designers including Lord William Holford and Dame Sylvia Crowe. Holford recommended that a predominantly Australian character be retained around Lake Burley Griffin with autumn coloured foliage trees used in a dramatic way. Parliament House was to be built on the lakeside with a great forecourt. In 1968 the lakeshore location was rejected in favour of Camp Hill or Capital Hill. During the 1960s, the landscaping of the Parliamentary Triangle was modified to create more formality in Parkes Place. This included realigning roads, installing the four fountains in the pools in the land axis, paving and the relocation King George V statue.

The National Capital Development Commission (NCDC) Act of 1957 set in motion a significant phase in the development of Canberra with the support of Robert Menzies Liberal government. The report of British Town Planner Sir William Holford stressed the need for 'unified design' for Canberra. This view was supported by the Senate Select Committee which propagated Holford's concept of a 'park like landscape...in the heart of Canberra, in which monumental buildings functioned both as symbols of government and of Australian unity'. The visual design of this landscape, the views along the main axial lines and avenues as well as the grouping of monumental buildings were considered to be the elements upon which the success of Canberra as a city of world standing depended. Holford's recommendations included siting the future houses of parliament on the lakeside and developing two monumental buildings on the municipal axis north of a new road connection, which became Parkes Way. The NCDC's acceptance of the Holford vision set the design context for the completion of Anzac Parade and the construction of the Portal Buildings under the direction of NCDC architects and planners. The Portal Buildings have heritage significance.

After a number of schemes for Canberra's lake, detailed planning of the Lake edges was begun in 1954. Lake Burley Griffin was created in 1964 by the damming of the Molonglo River by Scrivener Dam. It reached its predicted level of 556 metres in the same year. The northern shore of the lake between Commonwealth and Kings Avenues was landscaped from about this time to create Commonwealth and Kings Parks. In 1970, two vertical features were opened in the central basin of the lake. The Carillon, located on Aspen Island in the eastern part of the central basin, was a gift from the British Government to mark the fiftieth Jubilee of the founding of Canberra in 1963. In the western part of the central basin is the Captain Cook Memorial water jet commissioned by the National Capital Development Commission as part of the Cook Bicentenary year. In 1968 a small restaurant was built on a corner of the western part of the National Rose Garden. NCDC architect and landscape architect Gareth Roberts and architect and landscape architect Richard Clough collaborated on the design of Anzac Parade and its architectural elements at this time. The two Portal Buildings, Anzac Park East and Anzac Park West, were completed in 1965 and 1966 respectively. With the establishment of the Australian War Memorial in the 1940s, the surrounding landscape was imbued with an associated symbolic character. This included the creation of Anzac Park and Anzac Parade. Anzac Park became the setting for a series of memorials commemorating Australian involvement and sacrifice in war. Anzac Parade was opened by Her Majesty Queen Elizabeth II on Anzac Day 1965, the fiftieth anniversary of the landing of the Anzacs at Gallipoli. It is the setting for a series of memorials commemorating Australian involvement and sacrifice in war and is the major national venue for the Anzac Day March and other ceremonies to commemorate those who served Australia in times of conflict. It has a deep symbolism for many Australians and its vista, linking the Memorial with Parliament House, adds aesthetic and emotional value to the place, which has become part of one of the major cultural landscapes of Australia. The notion of a ceremonial space of this grandeur is not found elsewhere in Australia.

Over time the spaces flanking the land axis to the south of the Lake have been filled with government buildings of varying character. These include the Treasury Building established 1967-70, the National

Library in 1968, the High Court in 1980, National Gallery in 1982 and the National Science and Technology Centre in 1988. Associated with the Gallery is the extensive and significant Sculpture Garden established in 1982.

In 1972 an informal Aboriginal Embassy was established in front of Old Parliament House. The Embassy became the focus of a campaign for land and other rights for Aboriginal and Torres Strait Islander people. In 1992 the Embassy was re-established.

The most recent major change to the central National area was the construction of a new Parliament House on Capital Hill. In 1974, The site of Capital Hill for Parliament House, was chosen by a joint sitting of both Houses of Parliament. An Act of Parliament extended Parliamentary jurisdiction over work in the Parliamentary Triangle, henceforth known as the Parliamentary Zone. Completed in 1988, the building has resulted in a number of significant changes to the area. The relocation of the Parliament to the new building left the Old Parliament House without its original use. The construction of the building also resulted in the levelling of Camp Hill, Griffin's intended location for a Parliament House and its incorporation into the broader formal landscape of the new Federation Mall. Finally, the new Parliament House involved the construction of a large complex of buildings and extensive new landscape areas. The changes affected most of Capital Hill. The winning design, by Mitchell, Giurgola and Thorp Architects, considered the land axis of Canberra as the fundamental gesture of the City, a line around which all other design has evolved in circular and radial directions (Reid 2002).

During 2001-2002 new designed features were constructed across the Land Axis of the Vista landscape. These are Commonwealth Place and Reconciliation Place. In addition, a rotunda with exhibition, called Magna Carta Place is located to the west of the former Senate Garden. Following the construction of Parliament House, emphasis was placed on the landscape of the Parliament Zone. The development of Federation Mall with its trees and central space was to balance Anzac Parade and to complete the visual Land Axis from Capital Hill to the War Memorial.

Use

By the turn of the century (2000-2001), the area was used for countless public events. These include memorial services such as the Anzac Day March and the Dawn Service, public protest demonstrations, celebration events, sporting activities, water races, art displays, fireworks and large-scale concerts. In addition it is used by people informally for weddings, picnics, and fairs. The area is a popular destination for tourists and schoolchildren.

Description

The central National area of Canberra is an extensive cultural landscape comprising buildings, roads, parks, tree plantings and a lake. The area is designated for Parliamentary and National Capital uses. The major features of the area include: Parliament House with its gardens and paved areas, State Circle Cutting (geological feature), Old Parliament House and curtilage, East Block, West Block and the Dugout, the John Gorton Building, the National Gallery of Australia, the High Court of Australia, the High Court - National Gallery precinct, National Science and Technology Centre, the National Library of Australia, Treasury Building, National Rose Gardens, The Sculpture Garden of the National Gallery, King George V Memorial, Aboriginal Embassy, the Portal Buildings, Australian War Memorial and memorials along Anzac Parade, Aspen Island, the Carillon, Kings Park, HMAS Canberra Memorial, Merchant Navy Memorial, Blundell's Cottage, Commonwealth Park, Kings Park, the Peace Park, Regatta Point Exhibition Building and Restaurant, Captain Cook Memorial Water Jet, the Lakeshore Promenade, and extensive mature plantings and avenues of trees such as those along Anzac Parade. The area also includes fountains, roads, car parks, landscaped areas, a restaurant, kiosk and the residence of the Catholic Archbishop. The spaces, particularly the Land Axis, are a major feature.

The central National area has a strong sense of symmetry based on the land axis. The Parliament House, Old Parliament House and Australian War Memorial are located on the axis. In addition, the landscape features of Federation Mall, Parkes Place (the landscape feature not the roads) and Anzac Parade are also located on the axis. Other major features in the area are generally balanced about the axis such as: East and West Blocks, the gardens of Old Parliament House, the Portal Buildings, the eastern and western parts of the National Rose Gardens, Administrative and Treasury Buildings, the National Gallery/High Court group and the National Library/National Science and Technology Centre group, as well as the Carillon and Captain Cook Memorial water jet. The road system also generally reflects the symmetrical planning of the area based on the land axis.

The Anzac Parade Memorials comprises two main components, Anzac Parade and Anzac Park. Either side of Anzac Parade is bounded by Anzac Park. Treed sloping grassy strips contain 10 symmetrically placed aprons prepared for national memorials. In 2002 there were 11 memorials on Anzac Parade, tributes to the men and women of the Australian military. These memorials are: (1) the Australian Hellenic Memorial, Limestone Avenue intersection, (2) the Australian Army Memorial, near Currong Street, (3) the Australian National Korean Memorial, near Currong Street, (4) the Australian Vietnam forces National Memorial, opposite Booroondara Street, (5) the Desert Mounted Corps Memorial, opposite Amaroo Street (commonly known as the Light Horse Memorial), (6) the New Zealand Memorial (7) the Rats of Tobruk Memorial, opposite (5), (8) Royal Australian Air Force Memorial, opposite Page Street, (9) the Australian Service Nurses Memorial, (10) the Royal Australian Navy Memorial, and (11) Kemal Ataturk Memorial, Fairbairn Avenue intersection.

The array of mature tree plantings are all regarded as important. Some are classified as notable by Pryor and Banks (1991) and these include *Calocedrus Decurrens* on King George Terrace planted in 1927, *Cupressus arizonica* planted in 1926 on King George Terrace, *Eucalytus globulus* at the Australian War Memorial, *E. maidenii* group planted c 1927. Commemorative trees in the Parkes area, include the *Cupressus Sempervirens* 'Stricta' planted in 1926 by nine members of the Empire Parliamentary Association, *Araucaria Bidwilli* Planted By The duke of York in 1927 to commemorate his visit to Canberra to open the first Parliament House and *Cupressus arizonica*, planted by the wife of the then United States President, Mrs Lady Bird Johnson, at the time of their visit to Canberra in 1966. Within Commonwealth Park are a *Quercus Robur* planted by Princess Marina in 1964, and a *Curressus glabra* planted by Mrs Lady Bird Johnson. Within the curtilage of the Australian War Memorial is a *Pinus halpensis* planted by the Duke of Gloucester in 1934, believed to have been raised from seed from a cone collected from Lone Pine Ridge, Gallipolli in 1915. Also in curtilage is a *Eucalyptus nicholii* to replace the *E. paucofora* planted by Queen Elizabeth in 1954 to mark the beginning of the Remembrance Driveway to Sydney (Pryor and Banks 1991).

Condition and Integrity

The central National area is an extensive cultural landscape with a variety of landscape and building features. Individual elements vary in their condition and integrity. At a general level, the area is in fair to good condition. The values relating to the cultural landscape design and special association with Griffin are degraded by the changes made over time to Griffin's plan. The location of Old Parliament House, removal of Camp Hill, location of the new Parliament House and parts of the road layout as constructed are all variations from Griffin's plan. Given these changes, the area displays only a poor to medium level of integrity with regard to these values. In 1994 the National Capital Planning Authority released details of the Central National Area Design Study. This includes proposals for significant changes to the area.

Location

About 260ha, comprising the whole of the area bounded by the northern alignment of State Circle, the western alignment of Kings Avenue, the southern alignment of Parkes Way and the eastern alignment of Commonwealth Avenue, excluding the Archbishops Residence and grounds being Block 1 Section 2 Parkes; the whole of Anzac Parade and Anzac Park and the whole of Section 39, Campbell.

Bibliography

Charlton, Ken (1984) Federal Capital Architecture, National Trust of Australia (ACT).

Garnett, Rodney and Hyndes, Danielle (1992) The Heritage of the Australian Capital Territory, National Trust of Australia (ACT) and others.

Gray, J. (1995) Parkes Place, Canberra, Heritage Conservation Management Plan. Prepared for the National Capital Planning Authority.

Harrison, Peter (1995) Walter Burley Griffin, Landscape Architect, National Library of Australia.

Hendry, M (undated) Canberra - The City of Trees. Unpublished paper.

National Capital Development Commission (1983) Parliamentary Zone Development Plan.

National Capital Planning Authority (1994) Looking to the Future. National Capital Planning Authority.

National Capital Authority (2000) Parliamentary Zone Review. National Capital Authority.

Nelsen, Ivar and Waite, Phil (1995) Conservation Management Plan, Old Parliament House, Canberra, ACT, Australian Construction Services.

Patrick and Wallace Pty Ltd (1989) Draft Conservation Study of Old Parliament House Gardens.

Pryor, L.D. and Banks, J.C.G. (1991) Trees and Shrubs in Canberra. Little Hills Press Pty Ltd.

Reid, Paul March 1981, 'Australia's National Area' in Architecture in Australia.

Reid, P. (2002) Canberra following Griffin , A Design History of Australia's National Capital, National Archives of Australia, Canberra.

Appendix C—Compliance Tables for Schedule 7A and 7B of the EPBC Act Regulations

Compliance Tables for Schedule 7A and 7B of the EPBC Act Regulations

This HMP for the National Carillon and Aspen Island, 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 (s341S) requires Commonwealth agencies to prepare a management plan to protect and manage 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.

Schedule 7A—Regulation 10.03B: Management Plans for Commonwealth Heritage Places

Regulation 10.03B of the EPBC Regulations states that:

A plan for a Commonwealth Heritage place, made under section 341S of the Act, must address the matters set out in Schedule 7A.

The following table lists the requirements contained in Schedule 7A and the relevant sections of this Management Plan that address each listed item.

Regulation Ref.	Schedule 7A—A management plan must:	Report Section
Schedule 7A (a)	Establish objectives for the identification, protection, conservation, presentation and transmission of the Commonwealth Heritage values of the place;	Section 1.0 and Section 6.0
Schedule 7A (b)	Provide a management framework that includes reference to any statutory requirements and agency mechanisms for the protection of the Commonwealth Heritage values of the place;	Section 1.5 and Section 5.5
Schedule 7A (c)	Provide a comprehensive description of the place, including information about its location, physical features, condition, historical context and current uses;	Section 1.2, 2.0 and Section 3.0
Schedule 7A (d)	Provide a description of the Commonwealth Heritage values and any other heritage values of the place;	Section 4.0 and Section 1.4
Schedule 7A (e)	Describe the condition of the Commonwealth Heritage values of the place;	Section 4.5
Schedule 7A (f)	Describe the method used to assess the Commonwealth Heritage values of the place;	Section 4.2
Schedule 7A (g)	Describe the current management requirements and goals, including proposals for change and any potential pressures on the Commonwealth Heritage values of the place;	Section 5.0
Schedule 7A (h)	Has policies to manage the Commonwealth 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 5
	(iii) the stakeholder and community consultation and liaison arrangements;	Section 6.0, Policy 7
	(iv) the policies and protocols to ensure that Indigenous people participate in the management process;	N/A
	(v) the protocols for the management of sensitive information;	N/A

Regulation Ref.	Schedule 7A—A management plan must:	Report Section
	(vi) planning and managing of works, development, adaptive reuse and property divestment proposals;	Section 6.0, Policies 2–4
	(vii) how unforeseen discoveries or disturbing heritage values are to be managed;	Section 6.0, Policy 5.4-5.6
	(viii) how, and under what circumstances, heritage advice is to be obtained;	Section 6.0, Policy 1.9
	(ix) how the condition of Commonwealth Heritage values is to be monitored and reported;	Section 6.0, Policies 8.2–8.3
	(x) how the records of intervention and maintenance of a heritage place's register are kept;	Section 6.0, Policy 8.4
	(xi) research, training and resources needed to improve management;	Section 6.0, Policy 9
	(xii) how heritage values are to be interpreted and promoted;	Section 6.0, Policy 6
Schedule 7A (i)	Include an implementation plan;	Section 6.5
Schedule 7A (j)	Show how the implementation of policies will be monitored;	Section 6.0, Policy 8
Schedule 7A (k)	Show how the management plan will be reviewed.	Section 6.0, Policy 8.1

Schedule 7B—Regulation 10.03D: 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.

The following table lists the requirements contained in Schedule 7B and the relevant sections of this Management Plan that address each listed item.

Regulation Ref.	Schedule 7B—A management plan must address the following:	Report Sections
Schedule 7B (1)	The objective in managing Commonwealth Heritage places is to identify, protect, conserve, present and transmit, to all generations, their National Heritage values.	<i>Section 1.0 and Section 6.0</i>
Schedule 7B (2)	The management of Commonwealth 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 Commonwealth Heritage values.	<i>Section 6.0 Policy 6 and Policy 1.9</i>
Schedule 7B (3)	The management of Commonwealth 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.	<i>Section 5.5 and Section 1.4</i>
Schedule 7B (4)	The management of Commonwealth Heritage places should ensure that their use and presentation is consistent with the conservation of their Commonwealth Heritage values.	<i>Section 6.0 Policies 4 and 5</i>
Schedule 7B (5)	The management of Commonwealth Heritage places should make timely and appropriate provision for community involvement, especially by people who: <ul style="list-style-type: none"> a) have a particular interest in, or associations with, the place; and b) may be affected by the management of the place. 	<i>Section 6.0 Policy 7</i>

Regulation Ref.	Schedule 7B—A management plan must address the following:	Report Sections
Schedule 7B (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.	<i>N/A</i>
Schedule 7B (7)	The management of Commonwealth Heritage places should provide for regular monitoring, review and reporting on the conservation of Commonwealth Heritage values.	<i>Section 6.0 Policy 8</i>

**Appendix D—2003 Refurbishment Works, National Carillon and Aspen
Island Heritage Management Plan 2011**

2003 Refurbishment Works

The following provides a detailed account of the works undertaken to the National Carillon in 2003, as described in the 2011 HMP. They are repeated here as a record for future reference.

Feature/Space	Work
Building Exterior	
Building Exterior	Enclosure of the balconies at the Clavier Level and Chimes
Building Interior - Ground Floor	
Service Shaft	Space within the shaft divided into two areas: an Accessible Toilet and a Meter Room
Stair Shaft	Provision of a new egress door
Lift Shaft	New doors provided
Building Interior - Clavier Level	
Clavier Chamber	Refurbished and provided with a new plasterboard ceiling, new floor coverings, new lighting The room was airconditioned
Staff Rooms	The three existing balconies were converted into three staff areas incorporating a number of built in joinery units
Service Shaft	Re-planned to accommodate two self-contained toilets with wash basin and a shower
Stair Shaft	Provision of a new egress door
Lift Shaft	New doors provided
Building Interior - Bell Chamber Level	
Bell Chamber	Replacement of the bird-proof screens The screen closest to the lift was relocated Airconditioning equipment for Chimes and the Clavier Level located in the Bell Chamber, including acoustic treatment to minimise the noise impact of the plant
Bell Replacement	28 of the 53 bells were replaced, and two new small bells were added at the highest end of the range. The new bells are slightly different from the old ones in composition, weight and shape, and provide a different tonal complexion in the top half of the instrument register. They give a cleaner, smoother and more resonant strike, with a longer and more even sound decay. (Information provided by Timothy Hurd) Old non-functional solenoids and hammers were removed. The hour-strike hammer on the Bourdon bell was also moved.
Stair Shaft	Provision of a new egress door
Lift Shaft	New doors provided
Building Interior – Chimes (former Viewing Chamber) Level	
Chimes	Extended to include the existing balconies Chamber totally refurbished, including new plasterboard ceilings, new lighting and new floor coverings The Chamber was airconditioned
Service Shaft	Existing kitchen completely refurbished
Stair Shaft	Provision of a new egress door
Lift Shaft	New doors provided

Feature/Space	Work
Building Interior – Services and General	
Lift	Renewal of existing lift, including upgrading the speed of the lift, and refurbishment of lift car
Electricity supply and metering	Re-location of the meter panel
Signage and Fire Extinguishers	Provision of required door signage and notices within the fire stair Provision of fire extinguishers
External works – General	
External lighting	Concealed lighting to illuminate the walking surfaces of the footbridge incorporated into the new handrail/balustrade system
Signage	All existing signage replaced
Landscaping	<ul style="list-style-type: none"> • Entry path onto Aspen Island and to the Carillon upgraded, and other paths/paving areas upgraded • All of the existing site furniture at the entry to Aspen Island and on the island itself was replaced
External works - Aspen Island Bridge	
Balustrades	A new handrail/balustrade system replaced the existing
Bollards	Two bollards were installed

Appendix E—Bibliography

Bibliography

General Resources

Australia ICOMOS 1999, *The Burra Charter* (The Australia ICOMOS Charter for places of cultural significance), Australia ICOMOS.

Australian Heritage Database, National and Commonwealth Heritage listing citations.

Australian Heritage Commission, Australian Historic Themes—A framework for use in heritage assessment and Management, 2001.

Apperly, R, R Irving and P Reynolds 1989, *Identifying Australian Architecture*, Angus & Robertson.

Commonwealth of Australia, 2002, Australian Natural Heritage Charter, 2nd Edition, Australian Heritage Commission.

Published Journals and Books

Altenburg K 1993, *Canberra, A Landscape History 1958-1980*, Department of Environment and Planning, Canberra.

Brown. J 2000, *The Modern Garden*, Thames and Hudson Ltd, London.

Donaldson, R 1984a, '100 years of history' in *Architecture Australia*, RAI, Vol 73, No. 5, pp 39-45.

Donaldson. R [?] 1984b, 'Interview with Ross Chisholm in *Architecture Australia*, RAI, Vol 73, No. 5, p47

Fischer, KF 1984, *Canberra: Myths and Models*, Institute of Asian Affairs, Hamburg.

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

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

James S Hill Publishing 1970, 'Potential market', *Architecture Today*, 12:11:16.

Reid, P 2002, *Canberra following Griffin*, National Archives of Australia.

Reps, J 1997, *Canberra 1912*, Melbourne University Press, Melbourne.

Royal Australian Institute of Architects 1970, 'Canberra Carillon', *Architecture in Australia*.

Taylor, J 1990, *Australian Architecture since 1960*, RAI.

Taylor, K 2005, 'Living with heritage: Canberra, city in the landscape. Can it remain a city 'not like any other?', *Historic Environment*, Australia ICOMOS, vol 19.

Taylor K 2006, *Canberra: City in the Landscape*, Halstead Press and the National Capital Authority, Canberra and Sydney.

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

Reports

Bunting. S 1995, *Bells across the water: A history of the National Carillon, Canberra*, paper prepared as part of the requirements for a Master's Degree at eh Canberra School of Music, ANU.

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

Commonwealth Office 1967, Limited Architectural Competition for a Structure to house a Carillon.

Department of Environment, Climate Change, Energy and Water, ACT Weeds Strategy 2009-2019, April 2019.

GML Heritage 2014, Blundells Cottage Heritage Management Plan, prepared for the National Capital Authority.

Great Britain. Ministry of Public Building and Works 1970, The Carillon at Canberra, London.

Godden Mackay Logan Pty Ltd 2009, Lake Burley and Adjacent Lands Heritage Assessment, prepared for the National Capital Authority.

Holford, W 1957, Observation on the Future Development of Canberra, ACT.

Marshall, D 2008, Canberra Central Parklands Heritage Assessment, prepared for the National Capital Authority.

Marshall D and Firth D 2011, National Carillon and Aspen Island Heritage Management Plan, prepared for the National Capital Authority.

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

Marshall, D, Butler, G, Burton, C, Johnston, C, Young, D and Pearson, M 2012, Anzac Parade—Canberra Heritage Management Plan, prepared for the National Capital Authority.

McGee, T 2019, National Carillon Service Report May 2019.

National Capital Planning Authority, Annual Reports 1997-2002.

National Capital Development Commission, Annual Reports 1964-65, 1967-1989 and 1989-1997.

National Capital Development Commission nd, The United Kingdom Gift.

National Capital Development Commission 1984, The Development of Kings Park, Technical paper No.43.

Olympic Carillon Engineering, 1987, Carillon Operation and Maintenance Manual, unpublished report for the Department of Territories and Local Government.

Rowe, DJ 1997, Building a national image: the architecture of John Smith Murdoch, Australia's first Commonwealth Government architect, Ph.D. (Arch) thesis, School of Architecture and Building, Deakin University.

The Canberra Gift, nd, unpublished report held by the National Capital Authority Library. National Carillon and Aspen Island—Heritage Management Plan—Draft Report, September 2019

William Holford & Partners, 1962, A Comprehensive Scheme of Street-Lighting and Decorative Lighting for the Central Triangle prepared for the National Capital Development Commission, London.

Other

Cameron Chisholm & Nichol Architects, nd, Cameron Chisholm & Nicol Architects, company brochure.

Cameron Chisholm & Nicol Architects, 1969, Canberra Carillon, Aspen Island, Lake Burley Griffin, ACT—collection of working drawings for the construction of the Carillon, prepared for the [British] Secretary of State for Foreign and Commonwealth Affairs and held by the National Capital Authority.

Mitchell Giurgola & Thorp Architects, 1993, National Carillon, Aspen Island, ACT, Reseal and Restoration prepared for the National Capital Planning Authority.

National Archives of Australia files:

427/6/69

1962/1064

HASLUCK 1/10/12

National Capital Authority, 'The National Carillon', viewed 8 August 2019, <<https://www.nca.gov.au/national-carillon>>.

National Capital Development Commission files, held by the ACT Government:

75-932—Canberra Carillon;

78/1204—Canberra Carillon: Upgrading of Footpath from Wendouree Drive;

80/1223—Canberra Carillon Floodlighting

Proposed Carillon for the City of Canberra, nd, collection of papers held by the Authority library.

The Canberra Times, 21 November 1990