

Australian War Memorial Main Works Public Information Sessions

All Unanswered Questions from all three Information Sessions 10-12 August 2021

10 August 2021 - Information Session - Australian War Memorial – Main Works Main Works Package 1 (New Southern Entrance, Main Building Refurbishment Works (external), Forecourt and Parade Ground Works)		
	Question	Response
1.	The Memorial has gone to the market again (REOI 28 July) for Expressions of Interest in Main Works Package 1. How does this affect you as architects?	This has no effect on any of the design teams.
2.	The artist's drawings show the building being perverted into a quasi Trumpesque casino style. How do the architects reconcile this with respectful commemoration?	<p>All three proposed works packages have been carefully designed to meet the Memorial's needs as an archive, a museum and its commemorative role as a shrine.</p> <p>This has included careful consideration of how each design sits in the landscape, within the broader Campbell Precinct and how they are integrated with the existing buildings on the site to ensure the designs are respectful and encourage visitors to reflect, remember and honour.</p> <p>As an example, each of the works packages includes design elements that provide views to the dome of the Hall of Memory of the Main Memorial Building to connect visitors with the commemorative nature of the Memorial across the site.</p> <p>The designs use high quality finishes and materials, such as stone from the quarries used to build the Main Memorial Building, sympathetic to the existing designs and purpose of the Memorial.</p>
3.	Peacekeeping Mission names were a major highlight in the earlier consultation process for me. Can a worthy alternative be confirmed rather than a blank wall?	<p>As explained during the presentations, the original concept of using the 'blade walls' to display the names of peacekeeping, peacemaking and humanitarian operations wasn't possible as, with more than 60 operations to cover, there wasn't space to do so with dignity.</p> <p>The Memorial has advised that it is considering other ways to 'activate' this space, including the adjacent 'Eastern</p>

		<p>Courtyard' in a commemorative role. This may include the installation of sculptures or artist works for example.</p> <p>The Memorial is giving consideration to other ways to commemorate peacekeeping, peacemaking and humanitarian missions and welcomes suggestions on how to do so from the community.</p>
4.	Can the glass lift be seen from Anzac Parade?	<p>The glass lift will be visible from some sight lines on Anzac Parade. The impact of this was assessed under the EPBC referral for the Project which led to a conditioned approval. Condition 10 of the approval mandates that:</p> <p>10. To minimise the impacts of the action on protected matters the approval holder must:</p> <p>a. Ensure that the external glass lift is constructed of low reflectivity glass (maximum external reflectivity of 13%) with a frameless glass facade as shown on pages P-20 and P-23 of Appendix A.</p> <p>b. Ensure that the lift is designed, specified and operated to automatically return to below forecourt level position when not in use to minimise visual impact along the Parliament House Vista</p> <p>c. Ensure that landscaping to the height of the lift framing is implemented and maintained at the southern and northern sides of the glass lift to further minimise impacts.</p> <p>The proposed design meets these requirements.</p>

**11 August 2021 - Information Session - Australian War Memorial – Main Works
Main Works Package 2 (C.E.W. Bean Building Extension and Central Energy Plant)**

	Question.	Response.
1.	Why was notice of these meetings only received Tuesday am? Why is there restrictions on public attendance when the hall appears MT?	The NCA advertised and promoted these information sessions since 31 July through public notices in early general notices in major local and national papers, on our

		<p>website and through social media. There was additional media coverage in the Canberra Times and on ABC Radio.</p> <p>The communication received on Tuesday am, was a reminder for interested parties.</p> <p>All information sessions were recorded and are available for viewing on the NCA website.</p> <p>The restrictions on public attendance are due to COVID-19 requirements, outlined by the ACT Health Department.</p>
2	<p>Show me the 'Bill of Sale' to the Crown for the War Memorial site from my Ngambri Ancestors, the Allodial Titleholders? Lilienthal, (2019) C'wlth Law Bulletin.</p>	<p>This question was answered at the Information Session, however the NCA undertook to provide a more detailed response as follows.</p> <p>Australia does not have an allodial system of land ownership. While some commentators have argued the merits of allodial title in journals (including in the journal referenced at the end of this question), allodial title is not recognised by the Australian legal system, either at common law or under legislation.</p> <p>By contrast, native title, introduced to Australia's land law by the High Court decision in <i>Mabo v Queensland [No 2]</i> (1992) 175 CLR 1, exists alongside the Crown's title over the relevant land. Native title is the only kind of land title not based on tenure.</p> <p>The NCA has due regard to relevant law when exercising its works approval function, including its enabling provisions under the <i>Australian Capital Territory (Planning and Land Management) Act 1988</i> (Cth), and the National Capital Plan. The NCA would therefore take into account any determinations of native title, or any native title claimant applications registered, in relation to the land which is the subject of a works approval application.</p> <p>The NCA also takes into account interests</p>

		<p>of community groups and individuals in exercising its works approval function, through a process of public consultation, including where a traditional cultural interest has been identified. In this respect, the NCA also has regard to, and relies upon, heritage assessments prepared by the Department of Agriculture, Water and the Environment (DAWE) which is the Australian Government Department responsible for administration of the <i>Environmental Protection and Biodiversity Conservation Act 1999</i> (Cth). DAWE's assessments include consideration of heritage and cultural matters.</p>
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12 August 2021 - Information Session - Australian War Memorial – Main Works
Main Works Package 3 (Anzac Hall and Glazed Link)

	Question.	Response.
1.	Will the new building include sensory rooms? These are helpful for people with autism & for those with PTSD etc who may be triggered by the exhibition spaces?	The Memorial engaged Professor Sandy McFarlane in developing the approach to managing PTSD. Anzac Hall will include two respite rooms, one on each of the main gallery levels, where people who are in need can withdraw and be assisted by staff. The main building will also include a respite room. The Glazed Link is also an important feature which offers a space which is generous in scale and bright and open with views to the landscape and sky which will allow those feeling hemmed in to gain respite. If needed, those in distress will be able to exit the facility with assistance from staff via the Functions Entrance to the west of the Glazed Link.
2.	Given the efforts of many to bring this project to fruition, why not install a brass plate or small plaque on the new space showing names of those responsible?	The Memorial is giving consideration into the inclusion of a time capsule within the glazed link.
3.	How will the HMAS Brisbane bridge interior be accessed? From the Glazed Link or existing exhibition inside the original AWM building? Plan show both options.	The HMAS Brisbane bridge will be accessed via new sliding doors from the glazed link, noting the interpretative material in the Brisbane Bridge will still relate back to the content in the adjacent galleries.
4.	The Glazed Link bisects the HMAS Brisbane items of the Bridge and Gun. What treatment beyond pavement will integrate these items into belonging to each other?	The Glazed Link façade has been designed and detailed so the structure is as fine as possible, and therefore as transparent as possible. This will facilitate the Bridge and Gun being read as a linked composition. The Bridge and gun turret will also be linked with internal interpretation with AV displays as well and external interpretive panels. Additional lighting will also link these objects in night setting.
5.	Has thought be made into easy future expansion of upper Mezzanine Gallery or maybe a lower hall Mezzanine Gallery for any future needs? Or just for here & now?	The proposed structures have been designed to facilitate this future expansion with minimal impact. A future expansion strategy exists for lower Anzac Hall to add approximately 2700 sqm of additional space underground (not visible from Anzac Parade); along with the mezzanines which may be expanded by exhibition fitout in future.
6.	Could the split rock treatment of Anzac	The use of split rock will not increase the

	Hall rear wall be used in addition to East/West Entrance walls for extra space of naming Peacekeeping missions?	available space for naming of peace keeping missions. A study was undertaken in the display of peacekeeping missions (62 + future) and to account for all on the edge of the blades in the southern entry reduced the text height and increased display height to mean they could not be read easily. Acknowledgement of Peacekeeping missions is currently being developed as part of the peacekeeping gallery.
7.	How is the demolition of Anzac Hall justified when the Chairman and Director have said no decisions have been made on exhibits. Both statements cannot be true	<p>The Memorial established, through its 'Detailed Business Case' a Functional Design Brief. This brief specifies, among other things, the amount of space, environmental conditions, supplies of power or data, seating, circulation space, visitor amenities, security systems and other necessities to deliver a functional exhibition space to meet the Memorial's current and future needs.</p> <p>This requirement was determined based on existing exhibition requirements at the Memorial, consideration of current and emerging museum best practice and of course the need to tell the stories of operational service of more than 100,000 Australians over the past 30 years.</p>
8.	The NCA has not acknowledged that 99.5% of the record No. of submissions to the Consultation were not in favour of the project. When will it state the truth?	<p>The Consultation Report associated with the NCA Works Approval for the AWM Early Works application that was publicly released on 7 June 2021 states on page 7:</p> <p><i>The NCA received a total of 601 submissions for this works application. Of the submissions:</i></p> <ul style="list-style-type: none"> • 3 respondents supported the works; • 590 respondents expressed concerns about some or all of the proposal; and • 8 respondents provided a neutral response but raised concerns or questions. <p>Please see: https://www.nca.gov.au/consultation/block-3-section-39-campbell-australian-war-memorial-early-works</p> <p>for the full Consultation Report.</p>
9.	Food service inside a museum is utterly	The Memorial has a policy on the location

	<p>incompatible with good museum practice. Why has this Disneyland-kiosk concept been allowed?</p>	<p>and format of food and beverage that can be consumed (e.g must be consumed in designated area – no take away). There are also specific, and stringent, requirements for cleaning and pest control associated with any food and beverage operations. The café proposed in the glazed link will be operated in a manner consistent with the policy.</p> <p>The Memorial has previously successfully conducted café and event operations adjacent to collections areas; the Landing Place Café placed in the previous Anzac Hall being an excellent example.</p> <p>The primary function of the Glazed Link is to provide a large public space which offers patrons the opportunity to pause, reflect and recharge. The space is therefore not a primary exhibition space as such, while it will have the ability to exhibit some key objects which are less sensitive to light.</p> <p>The café kitchen is segregated mechanically from the Glazed Link space, and the Glazed Link in turn from the primary Anzac Hall gallery spaces to ensure there are suitable buffers and controls in place to ensure the collection items are not impacted by any contaminants, and strict temperature and humidity standards are maintained.</p>
10.	<p>How is the demolition of Anzac Hall justified - Chairman and Director say no decisions have been made on exhibits. Conflicting statements cannot each be true.</p>	<p>See Q7</p>
11.	<p>The NCA does not acknowledge that 99.5% of the record no. of submissions to the Consultation were not in favour of the project. When will it state the truth?</p>	<p>Please see response to Q8.</p>
12.	<p>Love the design. The ANZAC Hall galleries look very dark on all levels, in the video and the presentation. How will the lighting be managed to enhance displays?</p>	<p>The brief for the base building is to provide neutral and highly flexible 'black box' gallery spaces. A comprehensive system of gallery lighting track is included for the use of the exhibition designers working on the exhibition content and displays, to place fitments and light the exhibits and displays as they see fit. As no fitments are included in this package of work (track only), the</p>

		computer-generated images do not represent the exhibition installations and the lighting that they will include. The actual lighting levels in the spaces will vary depending on the lighting strategies employed in each discreet gallery or zone.
13.	The Glazed Link has a graduated roof to show the Dome & to manage sun/temp, but the walls there are also glazed. How will temp & sun glare be managed in Summer?	<p>The Glazed Link is conceived as an interstitial space with a semi-external character which is relatively brightly lit and offers views to landscape and sky.</p> <p>The entire Glazed Link envelope has been carefully designed and analysed to ensure that thermal performance criteria are balanced with the need to maintain a high degree of transparency in the façade to maintain the views of the Main Building “in-the-round”. The engineering analysis has shown that the space will maintain good comfort levels noting it is designed to have a wider temperature band than the galleries which require very strict environmental standards to be maintained.</p>
14.	May not be relevant for this section but will there be capacity for both virtual and augmented reality experiences within the exhibits?	<p>The Exhibition Designers will have freedom to employ the most appropriate and engaging techniques and technologies to tell the stories being communicated.</p> <p>The gallery teams are familiar with VR and AR experiences and will work with Exhibition interpretive designers to investigate these options as well as other AV strategies, as part of the future detailed design stage.</p>
15.	Thanks so much for the opportunity to be involved. You have been so transparent and collaborative. The designs are amazing. Thank you.	Thank you
16.	How will noise from the café be managed and how much do you think it will travel throughout ANZAC Hall, especially during peak visiting periods?	<p>The acoustic properties of the Glazed Link have been analysed and designed to incorporate a suitable level of acoustic absorption to manage noise levels while noting that the space is intended to have a reasonably lively acoustic character.</p> <p>The design embeds a threshold wall and airlocks which provide a buffer zone between the Glazed Link and Anzac Hall which will manage sound transmission to the gallery zones, noting that many of the exhibitions will have their own soundtracks so the gallery spaces will also embed</p>

		significant acoustic absorption.
17.	How are the respite rooms to be designed? They seem to be too enclosed, where views or access to gardens are preferred for calming effects. Access management	<p>The main respite space in the Anzac Hall and Glazed link, and indeed the whole facility, will be the Glazed Link which is a large public area into which patrons can go to withdraw from the formal galleries to pause and reflect or seek respite from the content of the exhibition. This space will be well lit with daylight and views to the landscape and sky beyond to assist patrons to gather themselves. If needed, with the assistance of the trained Visitor Experience staff, patrons will be able to exit the facility from the Glazed Link via the Functions Entrance/Exit.</p> <p>There are also proposed two more respite rooms which serve the two main gallery spaces which will again be accessed with the assistance of trained staff. These are more intimate and internal to allow distressed patrons to retreat and gather themselves in a quiet and soothing environment, with colour palettes selected to be as calming as possible. These rooms will provide managed views into the Glazed Link via one way windows/skylights, and have tea/coffee facilities and dedicated accessible toilet and basin amenities provided. Each room also allows for patrons to exit the facility via a back of house pathway if required.</p>