

# AUSTRALIAN WAR MEMORIAL

## PART ONE: ARCHITECTURAL HISTORY

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AUSTRALIAN WAR MEMORIAL

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*Image 1: Aerial view of the Australian War Memorial from the north-west.*



*Image 2: Aerial Photo of the Australian War Memorial April 2022*

## Part One: Architectural History

The Australian War Memorial has developed and changed architecturally since it was first opened eighty years ago. Since the initial opening in 1941, the Memorial has embraced Main Building extensions, the addition of an Administration Building, the internment into the Hall of Memory of the Tomb of the Unknown Soldier, the addition of Anzac Hall, developments to the Parade Ground, the addition of the CEW Bean Building, a redevelopment of the Eastern Precinct, and now the Development Project. These changes and additions have been made throughout the history of the Memorial, while still honouring the space created to commemorate and explore Australia's military history.



*Image 3: Canberra, ACT. 1939-03-13. Construction in progress of the front elevation and entrance.*

### Initial planning and design



*Image 4: Informal street portrait of Charles and Effie Bean.*

#### **Charles Bean and John Treloar**

Official Australian World War One Historian and War Correspondent, Charles Bean first imagined the Australian War Memorial, stating the Australian War Memorial should exist “on some hilltop – still, beautiful, gleaming white and silent.” (AWM, 2016) Bean expressed that the Memorial should not aim to glorify war, but instead provide a space for Australians to reflect on the sacrifice. (AWM, 2016) He envisions the memorial housing a space for AIF relics, a gallery wing for pictures created by war artists and a library wing with records of each unit. (AWM, 2016)

## Griffin Land Axis

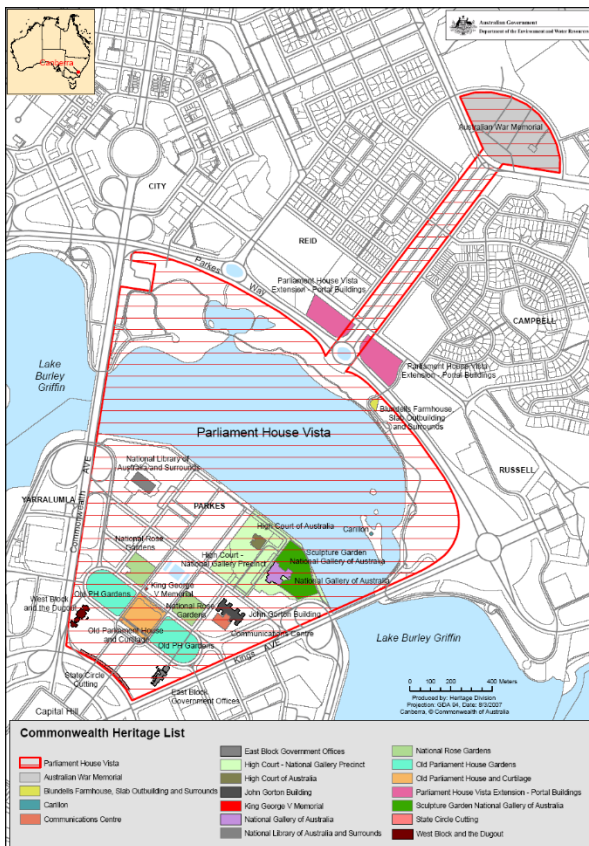


Image 5: The Parliament House Vista Commonwealth Heritage boundary outlined and hatched in red, showing places of heritage significance within the vista.

In 1912, Walter Burley Griffin's design was chosen for the new National Capital, Canberra. (AWM Heritage Register, 5) In this plan, which was revised in 1918, Griffin proposed a central axis, connecting government buildings. (AWM Heritage Register 2008, 5) Announced in 1923, the location of the Memorial was chosen at the northern end of this axis, perched on the base of Mount Ainslie. (AWM Heritage Register 2008, 6) This location allows for a line of sight from the Memorial, down Anzac Parade, across Lake Burley Griffin, to Old and New Parliament House. (AWM Heritage Register 2008, 1) In his Prime Ministers Address, announcing the Redevelopment Project in 2018, Prime Minister Scott Morrison noted the importance of this location for the Memorial, stating "the Memorial

stood as intended directly opposite Australia's home of democracy, a constant reminder to us elected representatives of the cost of our freedoms." (Prime Minister of Australia, 2018)

The Memorial is framed by the backdrop of tree-covered Mount Ainslie, extending the idea of the "bush ethos" of Australia. (Weirick, 2021) The copper dome of the Hall of Memory is seen as the "major vertical element in the architectural composition" and is also a "prominent terminating feature of the land axis." (AWM Heritage Register 2008, 3)

This physical connection between the Memorial and Parliament was continued through the creation of the War Memorial Act 1925 amendment in 1941 to include World War Two, and then later in 1952 to broaden the Memorial's scope to include all conflict involving Australia,



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allowing for the extensions to the Main building in 1971. (Inglis 2008, 372)(Australian War Memorial Act 1925) (Australian War Memorial Act 1952) In 1975 the Act was further expanded to include room to commemorate Australians who died as a result of war, but were not in the armed forces. (Godden Mackay Logan 2011, 12)



*Image 6: View along the major planning "land axis" of ANZAC Parade, from AWM towards Parliament House.*



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XS0003

*Image 7: The accepted joint architectural design by Emil Sodersteen and John Crust.*

## Design competition

After securing a budget of 250 000 pounds, a design competition was launched in 1927, with no adequate designs submitted. (Inglis 2008, 323) Two unsuccessful entrants, Emil Sodersteen and John Crust, were encouraged to combine their designs, as Sodersteen “captured the grandness of the building” in his design, while Crust designed an innovative way to display the Roll of Honour in cloisters. (Inglis 2008, 323) (AWM, 2016) With approval granted in 1917, construction began on Anzac Day 1919, but was delayed between 1929 and 1933 due to funding issues caused by the depression. (Inglis 2008, 324)(Department of Agriculture, Water and the Environment, 2021)



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*Image 8: Construction of the Australian War Memorial commenced in 1929 with a budget of £250,000.*

## Art Deco/ Byzantine / Egyptian style

The Main Building of the Australian War Memorial is a combination of Byzantine, Egyptian and Art Deco styles. (Godden Mackay Logan 2011, 15) These stylistic choices are thought to reflect the initial aspiration of Bean “for a building to be at once a museum, monument, memorial, temple and shrine.” (Godden Mackay Logan 2011, 15) The dome roof of the Hall of Memory is distinctly Byzantine, while the geometric shapes, use of sandstone block, “strong horizontals of stepped skyline” and “monumental entrance” are reflective of Egyptian and Art Deco styles. (Godden Mackay Logan 2011, 15).



*Image 9: CANBERRA, ACT, C. 1940. THE AUSTRALIAN WAR MEMORIAL UNDER CONSTRUCTION, WITH SCAFFOLDING*



*Image 10: Aerial Photo of the Australian War Memorial July 2022*

## Hall of Memory

The Hall of Memory is the “central architectural and landmark element” of the Australian War Memorial. (Godden Mackay Logan 2011, 20) During the design and planning phase of the construction of the Memorial, the purpose of the Hall of Memory was highly debated. (Inglis 2008, 325)

Originally it was intended to house the 60,000 names of the fallen on the Roll of Honour. (Inglis 2008, 325) But the use of the cloisters in the courtyard made this unnecessary. (Inglis 2008, 325) Ideas of creating an ‘altar space’ within the Hall of Memory were suggested, however this brought with it questions into the intended purpose of the Memorial as a whole and what visitors would take away from their experience. (Inglis 2008, 325)



*Image 11: Canberra, ACT. c. 1940. Builders work from the scaffolding around the Hall of Memory.*

Due to budget constraints, the Hall of Memory was not completed until 1936. (Inglis 2008, 324) Artist, Napier Waller was invited to create decorative elements to be housed in the Hall of Memory. (AWM 2019e) This included mosaic elements and stained glass artworks and were intended to represent Australians at war. (Inglis 2008, 326) The four mosaic figures of soldier, sailor, airman and servicewoman proposed by Waller were initially criticized by the National Capital Planning and Development Committee, but were ultimately completed in 1958. (Inglis 2008, 374) They were intended to pay tribute to the Second World War and were completed with erect posture and large eyes, a style reflective of classical Greek Sculpture. (AWM 2019d) Waller also designed the mosaic decoration of the iconic dome inside the Hall of Memory. (AWM 2019c) The dome is reflective of Waller’s Art Deco influence and shows the journey of the fallen up to heaven. (AWM 2019c)

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The stained glass windows on three sides of the Hall of Memory depict Australians at war. (AWM 2019b) Each figure represents a different quality. (AWM 2019b) The southern window shows personal qualities of resource, candour, devotion, curiosity, independence. (AWM 2019b) The western window depicts social qualities of comradeship, ancestry, patriotism, chivalry and loyalty. (AWM 2019b) The eastern window shows “the fighting qualities of youth and enterprise” of coolness, control, audacity, endurance and decision. (AWM 2019b)

Head sculptor, Leslie Bowles was tasked with creating a sculpture to be placed in the Hall of Memory. (Inglis 2008, 326) Initially, Bowles had intended to create a female ‘Australia’ perched on a sarcophagus, however he changed his mind and instead mocked up a sculpture entitled ‘The Four Freedoms.’ (Inglis 2008, 375) This sculpture was placed against the furthest wall and depicted four elongated human figures on a tall stone plinth with a narrow cross. (Inglis 2008, 375) This was representative of the four freedoms of speech, worship, want and fear. (Inglis 2008, 375) This sculpture faced controversy due to its “modern interpretation of the cross,” and was destroyed following Bowles’ death in 1954. (Inglis 2008, 375,376)



*Image 12: Australian Serviceman A statue representing all arms of the services commemorates the sacrifices.*

Bowles assistant, Raymond Ewers was then tasked with creating a sculpture for the Hall, and chose to depict a World War Two Australian soldier “rising from a marble pedestal place where in a church the altar would stand.” (Inglis 2008, 376) The soldier statue symbolized ‘young Australia’ and depicts a young male soldier standing on draped netting. (AWM, n.d.) This soldier sculpture was not interpreted as promoting a space in which to contemplate and reflect

on sacrifice, with “the only clear message it emitted was that this Memorial belonged to the men at war.” (Inglis 2008, 377)



## Commemorative Area

Through entrance to the Memorial and past the Menin Lion Gates, gifted by the Burgomaster of Ypres to the Australian National War Museum Committee in 1936, is the Commemorative Courtyard. (Menin Lions, 1936, 3) Leading up to the Hall of Memory, this area is comprised of the Pool of Reflection, the Eternal Flame, the sandstone sculptures and the Roll of Honour beneath the arched cloisters. (AWM 2019) In 1977, rosemary and pencil pine planter boxes were added to the Commemorative Courtyards in an attempt to “soften the austere appearance of the stone courtyard.” (Godden Mackay Logan, 2011, 20)

## Sandstone Sculptures

Another element to the Commemorative Courtyard are the sandstone sculptures which flank the Pool of Reflection towards the Hall of Memory, on the external walls of the cloisters. (Godden Mackay Logan, 2011, 20) These sculptures were originally intended to be draining points, however this feature was never fulfilled in the final design. (AWM Heritage Register, 2008, 3) The 26 sculptures were carved out of Wondabyne sandstone designed by Leslie Bowles and depict Australian flora and fauna and two Aboriginal people. (Godden Mackay Logan, 2011, 20)



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*Image 13: The courtyard and Pool of Reflection in the commemorative area of the Australian War Memorial.*



## Roll of Honour

Bean envisioned an area in which to honour each Australian who has died in conflicts since 1885, which became the Roll of Honour. (AWM 2019a) Originally planned to be housed in the Hall of Memory, the Roll of Honours' final placement was due to the cloister design by John Crust. (AWM, 2016) The Roll of Honour lists the 102,000 names inscribed in bronze. (AWM 2016) Visitors often place poppies next to names that may be important to them, a tradition that began following the installation of the Tomb of the Unknown Australian Soldier in 1993, as visitors queued under the cloisters while waiting to visit the Hall of Memory, some placing a poppy next to a name of potential significance. (AWM 2016)(AWM 'Collected' Podcast, Episode 16)



*Image 14: The Roll of Honour today*



*Image 15: CANBERRA, ACT. 1945-01-22/14. THE  
ARCHED WALK OF CLOISTERS OVERLOOKING  
THE COURTYARD BEFORE THE INSTALLATION*

## 1971 Main Building Extensions

Towards the late 1960s, it became apparent that extensions to the Main Building would be necessary to accommodate the increasing need to create exhibits honouring the events of the Second World War. (Gower 2019, 44) This would involve the extensions of the two 'wings' built in the same style as the original building. (Godden Mackay Logan 2011, 12) The Federal Government introduced a bill in 1952 extending the scope of the Memorial and ensuring all conflict involving Australians would be recognized. (Inglis 2008, 372) Government Funding was secured for these extensions in October 1967, and with design by architecture firm Meldrum and Partners as well as construction company Citra Australia, the western wing was planned to house consolidated World War One displays and the eastern wing to house the newly developed World War Two displays. (Gower 2019, 44)(Inglis 2008, 372)(AWM, 1971) These displays

experienced considerable delays, with Inglis noting the difficulty in "turning the great War into World War One." (Inglis 2008, 373) The constructed extensions added emphasis on the balance of both wings and "reinforced the church-like cruciform plan of the building," with its completion seen as a culmination the Australian War Memorial. (Godden Mackay Logan



*Image 16: Preliminary works have just commenced as workmen prepare the site for the construction.*



*Image 17: Construction of the extensions to the AWM main building undertaken between 1969 and 1970.*



2011, 13)(Gower 2019, 45) The work was completed and declared open by the Duke of Edinburgh in March 1971, where he noted the importance of a dedicated building to commemorate the sacrifice of war to future generations. (Inglis 2008, 373) (AWM, 1971)

Summary: Extensions to the Main Building were completed in 1971 and were necessary to encompass the events of the first and second World Wars. The work was done in a style in-keeping with the original Main Building.



*Image 18: Exterior views of the Administration Building under construction.*

## 1988 Administration Building

Aside from the construction of 'The Outpost' café in 1960, the construction of the Administration Building was the first adjacent significant structure to be added to the Memorial. (Godden Mackay Logan 2011, 13) Designed by architecture firm Denton Corker Marshall, who would continue to work on projects at the memorial in the future, the Administration Building was designed as a three level office building in a postmodern style "representative of military fortification" with construction sympathetic to the qualities such as stone materials of the main building. (Godden Mackay Logan, 24)

Summary: The Administration Building was constructed in 1988 as a three level office building and was the first significant structure to be added after the main building.



*Image 19: Photo of the Administration Building.*



*Image 20: Tomb of the Unknown Soldier*

## 1993 Tomb of Unknown Soldier

The installation of the Tomb of the Unknown Australian Soldier in 1993 “signalled another significant evolution in the meaning of the Australian War Memorial.” (Godden Mackay Logan 2011, 13) In the Heritage Management Plan of 2011, HMP described the internment of the Unknown Australian Soldier as a “national mausoleum in the heart of the Australian War Memorial.” (Godden Mackay Logan 2011, 13) Before the installation of the Tomb of the Unknown Australian Soldier, it is noted that the Hall of Memory was found by visitors to be somewhat confusing in purpose – “was this place a chapel? A mausoleum? A gallery?” with a 1979 count finding that less than one in five visitors to the Memorial experiencing the Hall of Memory. (Inglis 2008, 377) Researcher Ashley Ekins put forward the idea for the installation of the tomb into the Hall of Memory in 1991, which could not be completed in time for the fiftieth anniversary of the memorial opening, but was set in place to be completed in 1993 for the Seventy-fifth anniversary of the end of the First World War. (Gower 2008, 428)

The body of an unknown Australian soldier was retrieved from Adelaide Cemetery in France, near Viller-Bretonneaux, and brought to Australia. (AWM 2021c) Sculptor Janet Laurence and architect Peter Tonkin collaborated in the design for the “low and elegant” tomb, placed under the central dome of the Hall of Memory. (Gower 2019, 428) The tomb is

bordered by sloping marble, and covered with a slab of red marble, inscribed with the words: “An unknown Australian soldier killed in the war of 1914-1918” with the head of the tomb reading “Known unto God” and the foot reading “He is all of them and he is one of us.” (AWM, 2021c) The installation included the removal of the Ray Ewers’ bronze ‘Australian Serviceman’ sculpture now rehomed in the Sculpture Garden, replaced by a sculpture incorporating 11 metre tall 4 pillars representing earth, water, fire and air, designed by Laurence and Tonkin. (Gower 2019, 428) (Godden Mackay Logan 2011, 20)

On the official opening of the Tomb of the Unknown Soldier in 1993, visitors lined the cloisters listing the Roll of Honour. It was here that the tradition of placing the commemorative poppy next to a name of the Roll of Honour. (AWM ‘Collected’, Episode 16) In his commemorative address on Remembrance Day in 1993, the then Prime Minister, Hon Paul Keating noted the further effect of honouring the Unknown Australian Soldier, stating “We have gained a legend: a story of bravery and sacrifice and, with it, a deeper faith in ourselves and our democracy, and a deeper understanding of what it means to be Australian.” (AWM, 2021b)

Summary:

To mark the seventy-fifth anniversary end of World War One, in 1993 the Australian War Memorial interned the body of an unknown Australian Soldier into the Hall of Memory. (Godden Mackay Logan 2011, 13)



*Image 21: Bronze horse head located in the Sculpture Garden.*

## 1999 Sculpture Garden

Acting as an artistic introduction to the themes represented through the Australian War Memorial, the Sculpture Garden in the western precinct of the memorial is home to 13 sculptures and memorials, as well as two substantial spreading oak trees and “offers a place for quiet contemplation of the sacrifice of the many Australians who have died in war.” (AWM, 2018) (Godden Mackay Logan 2011, 26)

Two notable sculptures by Peter Corlett are feature in the Memorial grounds, Simpson and His Donkey, which was unveiled in 1988 and was the first non-weapon to be displayed in the grounds, and Weary Dunlop, which was unveiled in 1995. (Godden Mackay Logan 2011 26) (Inglis 2008, 428) Planted before the Memorial was built, the Lone Pine tree has become known as a “significant symbolic component of the Australian War Memorial Landscape.” (Godden Mackay Logan 2011, 25) The tree is an Aleppo Pine, stands 25 metres tall and is enclosed by a decorative green railing which was designed by Leslie Bowles, who designed various sculptural elements in the Memorial. (Godden Mackay Logan 2011, 25) It was raised from seed collected by a soldier at Gallipoli in 1915 and was gifted to the Memorial by the soldier’s mother and was planted by the Duke of Gloucester in 1934. (AWM Heritage Register 2008, 5) The addition of the sculpture garden on the grounds of the memorial “gave the Memorial an additional commemorative dimension, as noted by previous Memorial Director Steve Gower. (Gower 2019, 8)

Summary: The Sculpture Garden is home to 13 sculptures and 2 oak trees and offers a place for visitors to reflect and contemplate the themes explored in the memorial.



Image 22: Sir John Monash sculpture, Australian War Memorial (Source: Australian War Memorial).



Image 23: 'For Our Country' sculpture (Source: Australian War Memorial).



## 2001 Anzac Hall

Replacing the carpark at the rear of the Memorial, Anzac Hall was created to display some of the large objects in their collection that were previously restricted in their display due to their size. (Godden Mackay Logan 2011, 13) These large objects were housed in the Mitchell Repository and were for the most part, largely underutilized, with limited display and interpretation materials possible at that site. (Anzac Hall Extensions, 1, 1999) Providing 3098 square metres of exhibition space and 10 metre high ceilings, the dark grey clad building was positioned behind the Main Building and into the base of Mt Ainslie, and acted “as a backdrop to the iconic form of the main building”. (Godden Mackay Logan, 2011, 23) Anzac Hall Extensions, 1999, 8) originally referred to as “Technology Hall” and then “Federation Hall,” a large exhibition space was first proposed in the late 1980s, with a proposed budget of \$30 million dollars. (Gower 2019, 103)

In 1998, plans for Anzac Hall were provided with \$12 million in funding from the Federal Government. (Gower 2019, 105) Architecture firm, Denton Corker Marshall were tasked with creating the scaled back version of the original design to adhere to budget constraints. (Gower 2019, 106) Their design utilized what was described by War Memorial Director at the time, Steve Gower, as having “strong symbolism drawn from tri-service metaphors” such as the curved roof to resembling the wing of an aircraft, the vertical strip windows resembling colonial forts and the grey precast wall resembling a large military ship and was described by Farrelly as being “nearly invisible, with a whopping presence.” (Gower 2019, 106)(Farrelly, 2001) Anzac Hall was “designed for invisibility” attempting to not detract from the Main Building. (Farrelly, 2001)



*Image 24: Concept design of ANZAC Hall.*

As well as a large exhibition space, Anzac Hall also contained a café facility, a mezzanine viewing platform, storage facilities and a large hydraulically-powered door capable of transporting the large display items. (Gower, 106) It was decided that this new exhibition space would be home to emerging 'object theatre' technology, such as the iconic 'G for George' Lancaster Bomber aircraft object theatre display entitled "Striking by night".

(Gower 2019, 108)(AWM, 2020) Connecting the visitor to the new hall from Aircraft Hall and the Main Building, the glass and steel bridge was initially opposed by the National Capital Authority Board, due to concerns that the curved design of Anzac Hall would be lost. (Gower 2019, 106) The NCA Board also were in opposition to the colour bond roof, requesting instead a copper roof, which would have increased the budget by an extra 2 million dollars, but was rejected over fears it would distract from the main building. (Anzac Hall Extensions, 1999, 6)(Gower 2019, 106) In the design of Anzac hall, particular attention was paid to energy conservation measures, such as thermal stability, energy conscious lighting and water-saving bathroom facilities. (Anzac Hall Extensions, 1999, 17)



*Image 25: Concept Design of Inside the Interior of ANZAC Hall.*

Anzac Hall was opened by Prime Minister John Howard on the 21<sup>st</sup> of June 2001. (Gower 2019, 111) Winning the Australian Institute of Architects' Sir Zelman Cowen award for Most Outstanding Work of Public Architecture in Australia in 2005, Anzac Hall was often used to hold functions and performances such as charity and diplomatic events, with Steve Gower noting that "attendees invariably comment favourably on the stunning venue." (Denton Corker Marshall, n.d.) (Gower 2019, 114)

### Summary:

The 3000 square metre large object exhibition space, Anzac Hall, was created to house some of the Memorials relics previously unable to be displayed due to their size. With design elements that replicated various military symbols and a sweeping colour bond roof, Anzac Hall was able to nestle behind the Main Building. It utilized 'object theatre' technology which was being developed at the time and acted as a large space for functions.

## 2004 Parade Ground Redevelopment

The Parade Ground development of 2004 was designed to improve visitor experience at ceremonial events such as ANZAC Day commemorations. (Godden Mackay Logan, 2011, 14) It utilized the same building materials as the Main Building. (Godden Mackay Logan, 2011, 14) Designed by Johnson Pilton Walker, the redevelopments included visitor access improvements such as handrails and kerbing. (AWM Heritage Register 2008, 5) The Stone of Remembrance remained in the Parade Ground development, while all other existing terraces were demolished. (Godden Mackay Logan, 2011, 14) Finding its home at the entrance to the Memorial in the 1960s, the Stone of Remembrance was originally made of plywood with a stone exterior, making it easier to transport for commemorative events. (AWMemorial tweet 12/11/2020)



*Image 26: Australian War Memorial Parade Ground*

## 2006 Post 1945 Galleries and Discovery Centre

### Refurbishment

Driven by assessment of visitor and veteran evaluation surveys, the refurbishments to the Post 1945 Galleries and Discovery Centre aimed to display objects previously limited due to ceiling height and building columns, as well as a Discovery Centre that was limited in size to accommodate only 20 students at a time. (Redevelopment of Post 1945 Conflicts Galleries and Discovery Room, 2005, 5) Denton Corker Marshall were chosen to design these refurbishments, due to their previous experience with design sensitive to the heritage values of the Main Building. (Redevelopment of Post 1945 Conflicts Galleries and Discovery Room, 2005, 5) The works encompassed 2500 square metres of floor, including the Post 1945 Galleries, the Discovery Room, the School Orientation Area, Visitor Services offices, staff and back-of-house facilities and new public bathrooms and plant rooms. (Redevelopment of Post 1945 Conflicts Galleries and Discovery Room, 2005, 7) To combat the limitations in display options due to ceiling height, the floor of the lower level was lowered approximately 1 metre. (Redevelopment of Post 1945 Conflicts Galleries and Discovery Room, 2005, 5)



*Image 27: Life-size Diorama in the Post-45 Gallery*



## 2006 Bean Building

Due to the need to redevelop and expand post 1945 gallery spaces in the Main Building of the memorial, plans for a new building “whose primary purpose was to house displaced staff and paper-based collection items,” were being created. (Gower 2019, 117) Denton Corker Marshall were again engaged to create the designs for the new building, as they understood the restrictions and subtleties involved with working with the heritage listed building. (Construction of East Building, 2004, 4) After securing \$11.3 million in funding, the Eastern Building began construction, using precast polished concrete wall slabs to achieve continuity with the existing buildings, with a colour representative a combination between the sandstone of the Main Building as well the tone of Anzac Hall, “achieving visual connection through colour and materiality.” (Gower 2019, 118)(Denton Corker Marshall, n.d.)

Great care was taken to connect the new building on the eastern side of the memorial, to the Administration Building on the western side, with the Heritage Management Plan noting that the “design, location and external finishes are compatible with other Australian War Memorial buildings.” (Denton Corker Marshall, n.d.)(Godden Mackay Logan 2011, 24) Both the Administration Building and the Bean Building are 41.6m long, adding to the cruciform symmetry and sets up the “symmetrical place composition for the

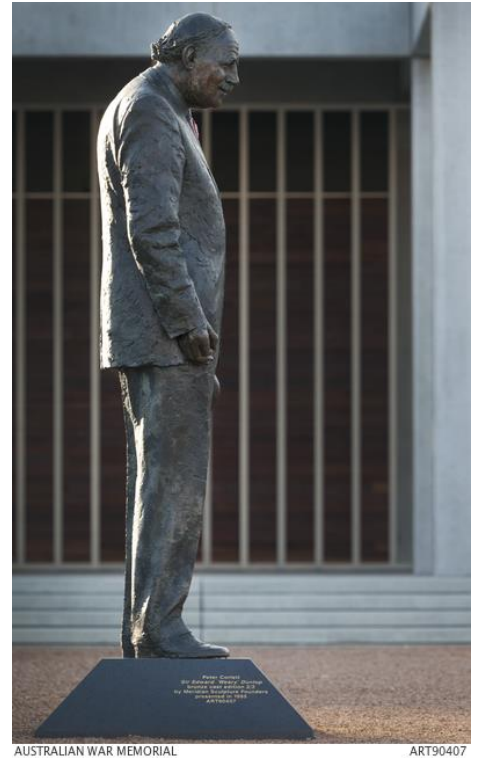


*Image 28: Concept design of the BEAN Building*

whole complex as a significant design hierarchy.” (Construction of East Building, 2004, 4) The Bean Building was intentionally subtle in design so as to defer attention to the main building, with the entrance being located at the rear of the building to discourage public visitation. (Construction of East Building, 2004, 4) The new building would house offices, workshops, photo laboratories and paper collections. (Godden Mackay Logan 2011, 24) An underground tunnel connects the new building to the main building, allowing for “all-weather movement of documents between the new storage area and the Research Centre.” (Gower 2019, 118) Described as “a simple masonry flat roofed block discretely bedded into the landscape,” the new building was named the C.E.W Bean Building, and opened in April of 2006 by Veterans Affairs Minister Bruce Billson. (Construction of East Building, 2004, 4) (Gower 2019, 119)

## 2010 Eastern Precinct

The need for a public carpark on the eastern side of the Memorial grounds was identified in the late 1990s, as well as a coach parking facility. (Gower 2019, 270)(JPW, n.d.) This, paired with a desire to update the café and create a National Service Memorial, became the Eastern Precinct, which was opened in April 2010. (Gower 2019, 272) The Eastern Precinct development, described as the “final phase of an overall development plan” for the memorial, and was praised for the subtlety and harmony of design, described by Gower as “settled comfortably into the overall landscape,” and replaced the “expanse of asphalt” of the previous carpark. (ArchitectureAU 2011) (Gower 2019, 272)



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*Image 29: Sir Edward 'Weary' Dunlop*

The redevelopment was designed by architecture firm Johnson Pilton Walker, and received numerous accolades, including the National Award for Urban Design in 2011, as well as the Museums and Galleries National Award for sustainability, the Sir Zelman Cowen Award and the Canberra Medallion. (ArchitectureAU 2011) (JPW, n.d.) With sustainability as the focus in this project, Johnson Pilton Walker designed a “passive ventilation and cooling system” within the building, which was “highly ambitious in setting the tone in what sustainability means for this type of institution.” (JPW, n.d.) In 2014, the Eastern Precinct café ‘The Terrace’ experienced an internal redesign. (Gower 2019, 272)



*Image 30: Photo of the National Service Memorial.*

A major part of the Eastern Precinct development was the creation of the National Service Memorial, which was “the culmination of nine years of planning, fund raising and construction,” and honours those who served due to the National Service Act of 1951 and 1964 (The

National Servicemen's Association of Australia, n.d.)(Monuments Australia, n.d) The National Service Memorial fountain highlights the three services, with the Army represented through the sandstone plinth, the Royal Australian Air Force represented through the dark granite reflecting the sky, and the bronze bowl full of water representative of the Royal Australian Navy. (AWM National Service Memorial, 2010) Porter notes the importance of stakeholder consultation contributed to the success of the project, stating that "few changes to the original design were requested, an indication that early consultation and a clear brief enabled the designers to create an appropriate response." (Porter, 2010) Opened in 2010, the National Service Memorial fountain was designed by Richard Johnson, of Johnson Pilton and Walker architecture firm, and features an inscription reading "Dedicated to all Australian National Servicemen and in memory of all who died." (Monument Australia, n.d.) Porter notes the success in design, stating it "creates an atmospheric space where multiple interpretations and reflections are possible, a dignified landscape where less can say more." (Porter, 2010) Stewart Mitchell, the Head of Building and Services at the Memorial commented on the Eastern Precinct development with "What is outstanding about the architecture and the landscape is that it looks like it's always been here." (Porter, 2010)

Summary: The Eastern Precinct development encompasses the National Service Memorial, 'The Terrace' café, garden area, basement car park and coach parking area. (JPW, n.d.) The development was very well received, shown through the numerous awards to the project due to its sustainability focus and sensitivity to the landscape. (ArchitectureAU, 2011) The Terrace café experienced further internal redevelopments in 2014. (Gower 2019, 272) The National Service Memorial was created in 2010 and honours those who served due to the National Service Act of 1951 and 1964. (Monuments Australia, n.d)

## 2013 First World War Galleries Redevelopment

The redevelopment and renovation of the First World War Galleries in 2013 was intended to continue the Memorial's goal of commemorating the sacrifice of Australians at war, by facilitating communication through



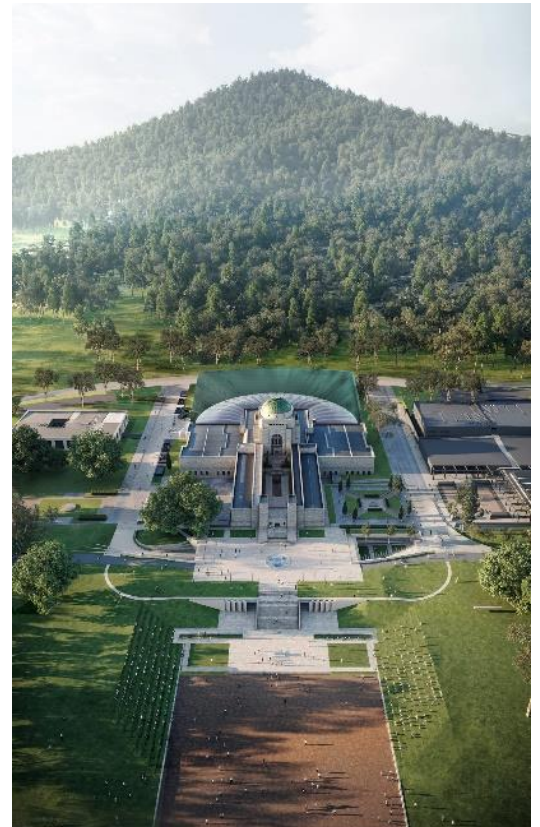
*Image 31: A bullet-riddled, steel lifeboat that carried troops of the 13th Battalion ashore during the Gallipoli landings.*

the collection and to “understand and address modern audience needs.” (Redevelopment of First World War Galleries, 2013, 1) With a budget of \$32.52 million dollars, this development project aimed at addressing deficiencies in the previous First World War Galleries, including “non-compliance with aspects of building code”, “aged building services”, “aged exhibition infrastructure” including lighting, unclear visitor circulation, a lack of a strong narrative throughout the exhibition space, deteriorating dioramas, inadequate interpretative material and an “unsympathetic treatment of original building fabric.” (Redevelopment of First World War Galleries, 2013, 2) This project would include the safe removal of asbestos and lead paint found in the mortar joints of the sandstone and the ceiling paint. (First World War Galleries, 2013, 6) Initially, the option of constructing a new building to house the gallery was considered, but the refurbishment project was favoured as it was more cost-effective. (First World War Galleries, 2013, 2) This project involved consultation with stakeholders – both with the veteran community and the wider community – however “the consultation for this project was different from other gallery redevelopments as there are no First World War veterans alive.” (Redevelopment of First World War Galleries, 2013, 5) The works were completed in 2015, with architectural work by Johnson Pilton Walker and exhibition design by Cunningham Martyn Design. (AWM, 2021) In his address at the opening of the new First World War Galleries, Sir Peter Cosgrove stated “The gallery will capture your imagination” (AWM, 2015”



## 2020 Development Project

In 2018, Prime Minister Scott Morrison announced the Development Project at the Memorial. (Australian War Memorial, 2021a) The new development will include creating a new southern entrance to the Memorial, an expanded New Anzac Hall, additional galleries in the Main Building, extensions to the CEW Bean Building, such as a new research centre and reading room, and additional landscaping and Parade ground works. (Australian War Memorial, 2021a) Construction has already begun and is due to be completed in 2028. (Australian War Memorial, 2021a) The redevelopment project aims to “modernise and expand” the Memorial, and provide new space for continuing service stories for visitors to engage with around Australian experiences in conflicts. (Australian War Memorial, 2021a)



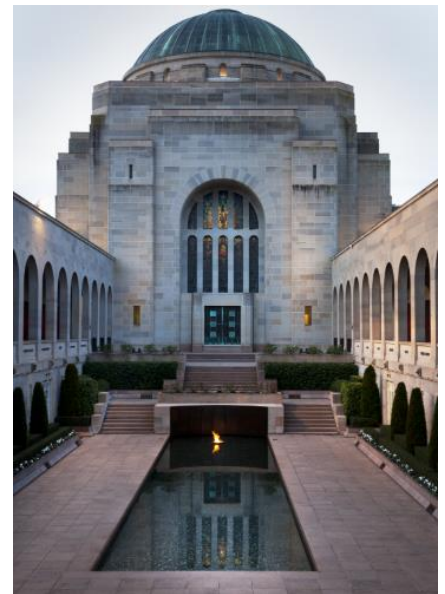
*Image 33: Design for the Australian War Memorial Development Project.*

*“The building is important, as are the artefacts and relics that will be and are proudly displayed, but what is far, far more important are the stories of those men and women who are told within the building and through the artefacts, relics, artworks and all the things that will be so proudly displayed.”*

Dr Brendan Nelson AO, Director, Australian War Memorial in an address to the Australian War Memorial Development Project design team in November 2019.

## Public Perception:

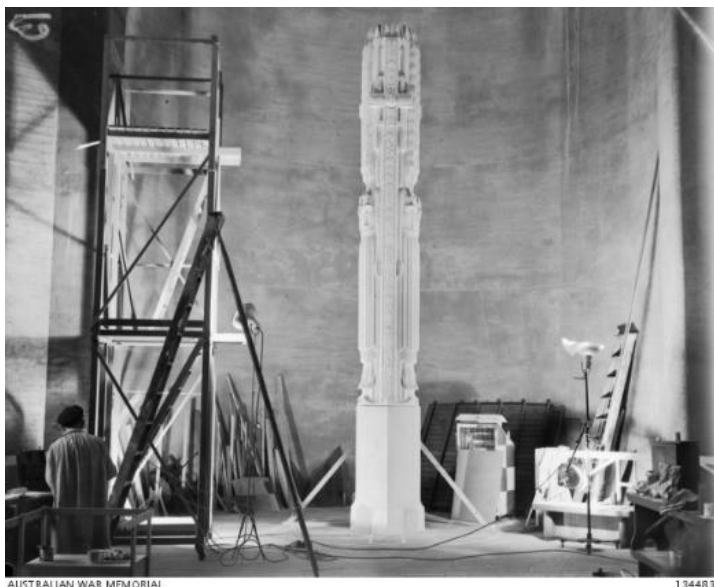
The positive public perception of the Australian War Memorial can be shown through the institution's inclusion to the National Heritage List in 2006 as per the Environment Protection and Biodiversity Conservation Act of 1999. (EPBC, 2006, 3) Criterion A refers to a heritage submission holding "importance in the course or pattern of Australia's natural or cultural history" of which the Australian War Memorial explores events and themes that were influential in Australian history. (EPBC 2006, 3) Criterion B is in reference to retaining unique aspects of Australia's natural or cultural history. (EPBC, 2006, 3) The Memorial adheres to this criterion as it is a "purpose built repository" of which "the grandeur of the ceremonial space is not found elsewhere in Australia." (EPBC 2006, 3) Criterion C relates to a National Heritage List item containing the potential to contribute information that will lead to a greater understanding of Australia's natural or cultural history. (EPBC, 2006, 3) With an extensive collection of objects and records relating to Australians in conflict, as well as conducting research into social, political and military history surrounding war and conflict, the Memorial fulfils this criteria. (EPBC 2006, 3) Criterion E refers to a heritage submission holding significance in showing particular characteristics to certain groups or communities. (EPBC 2006, 3) Being described as an "important national landmark," which evokes emotional responses from visitors, the Memorial reflects this criteria. (EPBC 2006, 3) Criterion G of the National Heritage List submission criteria refers to a heritage item containing social, spiritual or cultural associations for particular communities or groups. (EPBC, 2006 4)



*Image 34: Photo of the Commemorative Area*

The Memorial provides a place for Veterans and their families and the community to reflect and commemorate, particularly at ceremonies held at the Memorial, such as ANZAC Day. (EPBC, 2006, 4) Criterion H regards a heritage list item to reflect the work of an important person or group in Australian history. (EPBC 2006, 4) The Memorial reflects the sacrifice of the Australian Armed Forces, as well as highlighting the initial dedication of the “founding fathers” of the Memorial, Charles Bean and John Treloar. (AWM, 2016) The inclusion on the National Heritage List in 2006 shows the positive perception of the Memorial, highlighting its significance as an important national institution for Australia.

The internment of the Unknown Australian Soldier in the Hall of Memory in 1993 “signalled another significant evolution in the meaning of the Australian War Memorial.” (Godden Mackay Logan 2011, 13) Previously, when housing the warrior statue, Inglis noted that less than one in five visitors actually entered the Hall of Memory according to a 1979 count, with



*Image 35: CANBERRA, ACT. 1951-09-11. THE COLUMN IN THE HALL OF MEMORY AT THE AUSTRALIAN WAR MEMORIAL.*

the addition of the Unknown Soldier allowing for a space for reflection within the Memorial. (Inglis 2008, 377) The addition of the Tomb of the Unknown Australian Soldier solidified the Memorial as a sacred place, with Inglis noting that “the Hall of Memory was welcoming at last the sentiment of reverent recollection CEW Bean had always wanted it to harbour.” (Inglis 2008, 431)

Elizabeth Farrelly, of the Sydney Morning Herald, describes the “monumentality” of the War Memorial as creating a distancing effect on the visitor, not allowing for personal connections to be made. (Farrelly, 2001) She continues to suggest that the addition of Anzac Hall and its utilization of object theatre allowed for more personal connections to be made between the visitor and the themes explored. (Farrelly, 2001)

## Architectural History Australian War Memorial

The Heritage Management Plan created by Godden Mackay Logan in 2011 notes the Memorial's purpose to be a "place which offers itself to the nation as a place for reflection, education, research and ceremony." (Godden Mackay Logan 2011, 11) This is reflective of Bean's initial desire to create a place to remember the sacrifice of war, a museum and an archive. (AWM 2021a) Inglis reiterates this point, stating "it was at once a museum, a repository of records, and a shrine, and it was alone among Great War memorials anywhere in the world in combining those purposes." (Inglis 2008, 316)

Just as the Memorial's purpose has evolved over the eighty years since it was first opened, so too has public perception. Initially being created to honour the soldiers of the First World War, then extended to involve the events of the Second World War, and now to involve all Australians experiences with war and peace keeping, the Memorial has changed as the country has changed.



*Image 36: The Australian War Memorial*



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