

Shrine of Remembrance  
St Kilda Road, Melbourne

Conservation Management Plan





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Prepared for the  
Shrine of Remembrance Trustees

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**LOVELL CHEN**

ARCHITECTS & HERITAGE CONSULTANTS

35 LITTLE BOURKE STREET MELBOURNE 3000 AUSTRALIA

TEL +61 (0)3 **9667 0800** FAX +61 (0)3 9662 1037 enquiry@lovellchen.com.au





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## **PROJECT TEAM**

This Conservation Management Plan review was prepared by:

Peter Lovell *Lovell Chen*

Kate Gray

Chris Colville

The 2001 Conservation Management Plan team also included:

Guy Murphy

Gina Levenspiel

Specialist input on landscape issues was by sub-consultant:

Barrie Gallacher *CDA Design Group*

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Assistance was also provided by Katherine Rekaris, landscape architect (Shrine of Remembrance), Jean McAuslan, Manager of Exhibitions and Collections (Shrine of Remembrance) and by Michael Wright and Teresa Koo (Rush Wright Associates).





## **1.0 INTRODUCTION**

### **1.1 Background and brief**

Lovell Chen has been commissioned by The Shrine of Remembrance to review and update Shrine of Remembrance and the Shrine Reserve Conservation Management Plan (CMP), prepared by Allom Lovell & Associates in association with John Patrick in June 2001.

The CMP update is required for three reasons; firstly to reflect the physical changes in the place since 2001 and any implications which arise in relation to policy and future works; secondly to undertake an appraisal of sculpture, monuments and objects to determine whether individual or group recognition is warranted within the extent of registration; and finally to reassess aspects of the assessment and policy framework in the light of the findings and implications of the recent panel and advisory report relating to Melbourne Planning Scheme Amendment C125.

### **1.2 Site Location and Description**

#### *1.2.1 Location*

The Shrine of Remembrance is located within the Shrine Reserve which is bounded by Domain Road to the south, St Kilda Road to the west and Anzac Avenue to the north. The eastern side of the Reserve is bordered by a recreational reserve on its southern side and Birdwood Avenue further north. Figure 1 shows the location of the Shrine Reserve and Figure 2 shows its extent.

#### *1.2.2 Description*

The Shrine Reserve consists of a large, roughly trapezoid-shaped area of land, which is orientated in a generally north-north-westerly direction.

The land rises to a substantial hill in the middle of the southern half of the site, the surrounding grounds sloping down steeply to the site boundaries on the western side and more gently elsewhere. The Shrine of Remembrance itself is located at the top of this hill. Major axes radiate out from the monument to the north, south, east and west (Figure 2). Those to the north, east and south are defined by avenues of trees, long stretches of lawn and roadways. The northern axis projects from the Shrine across a large cruciform forecourt in direct alignment with St Kilda Road and Swanston Street. Small secondary curving diagonal paths radiate out from the Shrine, these generally being sealed with asphalt.

Landscaping largely consists of plantings of mature trees set in open lawns, with a number of smaller monuments located to the east and west of the Shrine and in the southwest corner of the Reserve.

### **1.3 Heritage Controls and Listings**

#### *1.3.1 Victorian Heritage Act 1995*

The Shrine of Remembrance is included in the Victorian Heritage Register (VHR), under the *Heritage Act 1995*. The registration (HO848) includes all of the building and the Shrine Reserve in its entirety (Figure 3). Heritage Victoria is the responsible authority for all works

to the building and registered trees and for all works proposed on the Reserve. The VHR citation is included at Appendix A.

The Victorian *Heritage Act* is the Victorian Government's key piece of cultural heritage legislation and provides a legislative framework for the protection of a wide range of cultural heritage places and objects.

The *Act* is administered by Heritage Victoria and enables the identification and protection of heritage places and objects that are of significance to the State of Victoria. The *Heritage Act* also establishes the VHR, the Victorian Heritage Inventory (VHI) and the Heritage Council of Victoria.

The VHR provides the highest level of protection for heritage places and objects in Victoria and lists the State's most significant heritage places and objects. Heritage Victoria maintains both the VHR and the VHI, which is an inventory of known and recorded historic archaeological places. The Heritage Council of Victoria determines what places and objects are included in the VHR; only those places and objects considered to be of state significance are added to the Register.

In Victoria, all archaeological elements and remains which are older than 50 years, including those not yet identified or included in the VHI, are also protected by the *Heritage Act*, and no person can knowingly excavate or disturb an archaeological site without obtaining a consent from the Executive Director of Heritage Victoria.

### 1.3.2 *Planning and Environment Act 1987*

#### **Melbourne Planning Scheme**

The Shrine is subject to the Heritage Overlay (HO) provisions of the Melbourne Planning Scheme (MPS), being mapped and appearing in the HO schedule as HO489 (Figure 4). The extent of HO489 reflects that of the VHR entry. There is an error in the mapping of the overlay, which is shown extending eastward to include land outside the Reserve. The Shrine is also located within a much broader heritage overlay, the South Yarra Precinct (HO6).

Following recent amendments to the Heritage Overlay provisions, no permit is required under the Heritage Overlay for places on the VHR (confirming Heritage Victoria as the responsible authority for places included in the VHR).

The area surrounding the Shrine is also subject to a number of Heritage Overlays, such as a section of St Kilda Road (ie the carriageway) which is subject to HO6 (South Yarra Precinct, section between the Yarra River and Coventry Street) and HO5 (South Melbourne Precinct, which also extends between the Yarra River and Coventry Street). A number of individual sites located in the vicinity of the Shrine are also subject to Heritage Overlays.

Heritage Victoria does not control land outside the Shrine Reserve itself. However there has been a history of the use of both the MPS and the Port Phillip Planning Scheme to control the impact of development outside the Reserve on the presentation of the Shrine of Remembrance and particularly on certain views to the Shrine.

Currently, this is effected primarily through the use of Design and Development Overlays preventing development that would encroach on views to the Shrine, specifically those from Swanston Street – refer to the Shrine Vista controls (DDO17 in the Melbourne Planning Scheme and DDO4 in the Port Phillip Planning Scheme), from Bank Street (DDO3 in the Port



Phillip Planning Scheme) and from St Kilda Junction (DD04 in the Port Phillip Planning Scheme).

### 1.3.3 *Environment Protection and Biodiversity Conservation Act 1999 (Cwlth)*

The *Environment Protection and Biodiversity Conservation Act 1999* (EPBC Act) establishes an environmental and heritage assessment and approval system that is separate and distinct from state systems.

#### **National Heritage List**

The National Heritage List (NHL) comprises places of outstanding heritage significance to Australia. It includes natural, historic and Indigenous places that are of outstanding national heritage value to the Australian nation.

The Shrine of Remembrance is not included on the NHL.

#### **Commonwealth Heritage List**

The Commonwealth Heritage List comprises natural, Indigenous and historic heritage places which are either entirely within a Commonwealth area, or outside the Australian jurisdiction and owned or leased by the Commonwealth or a Commonwealth Authority; and which the Minister is satisfied have one or more Commonwealth Heritage values.

The Shrine of Remembrance is not included on the CHL.

#### **Register of the National Estate**

Whilst the general Commonwealth Heritage system has changed under the EPBC Act, the Register of the National Estate (RNE) has been retained as an indicator of heritage values and is maintained by the Australian Heritage Council (AHC).

Following amendments to the *Australian Heritage Council Act 2003*, the Register of the National Estate (RNE) was frozen on 19 February 2007, which means that no new places can be added, or removed. The Register will continue as a statutory register until February 2012. During this period the Minister for Sustainability, Environment, Water, Population and Communities (the Minister) is required to continue considering the Register when making some decisions under the EPBC Act. This transition period also allows states, territories, local and the Australian Government to complete the task of transferring places to appropriate heritage registers where necessary and to amend legislation that refers to the RNE as a statutory list.

From February 2012 all references to the Register will be removed from the EPBC Act and the AHC Act. The RNE will be maintained after this time on a non-statutory basis as a publicly available archive.

The Shrine of Remembrance is included on the RNE as a Registered place. There are no additional statutory requirements as a consequence of this registration.

The RNE citation is included in Appendix A.

#### 1.3.4 *Non-Statutory Listings*

##### **National Trust of Australia (Victoria)**

The Shrine of Remembrance is classified by the National Trust of Australia (Victoria) as a building of state significance (File No. 4848). The Classified areas include the main building, the lighting towers and the granite steps and walls. There are three individual trees included in the Trust's Significant Tree Register which include a Brazilian Pepper tree (*Schinus terebinthifolius*), a Lone Pine (*Pinus Brutia*) and a Golden Poplar (*Populus x canadensis*).

There are no statutory requirements as a consequence of this classification.

The National Trust citation is included in Appendix A.

#### **1.4 Methodology and Terminology**

The report and terminology used broadly follows the format of the Australia ICOMOS (International Council on Monuments and Sites) guidelines for the preparation of conservation plans<sup>1</sup> and the principles set out in the *Australia ICOMOS Burra Charter, 1999*, adopted by Australia ICOMOS to assist in the conservation of heritage places (refer to Appendix A. It also follows the approach set out in the *Conservation Plan*, by James Semple Kerr (National Trust of Australia (NSW), fifth edition 2000).

The report contains an overview history (chapter 2), a physical analysis outlining the intactness of the reserve complex today (chapter 3), an assessment of its heritage significance (chapter 4) and a conservation policy section (chapter 5).

#### **1.5 Archaeology**

This report does not address the potential for the site to contain cultural material or other archaeological evidence associated with the Indigenous or Non-Indigenous occupation of the Shrine Reserve and does not include policy recommendations for the management of any such evidence.



Figure 1 Map showing the location of the Shrine Reserve (marked by black arrow).  
Source: Melways Street Directory



Figure 2 Plan of the Shrine of Remembrance.  
 Note that the hatched green line marks the boundary of the Shrine Reserve site.



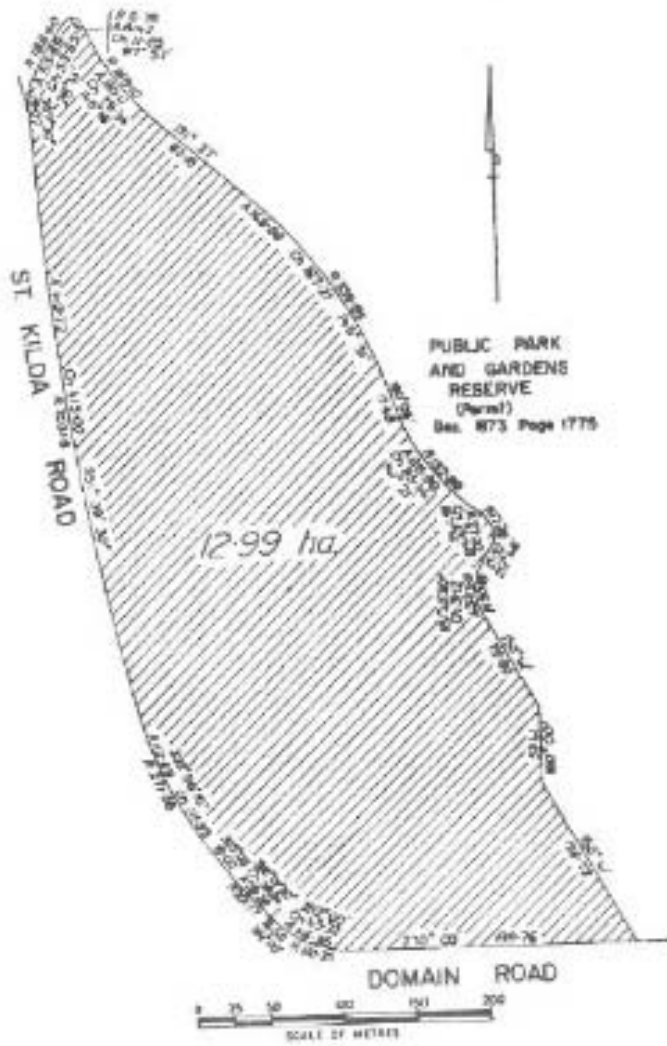


Figure 3 Plan showing the VHR extent of registration of the Shrine Reserve.  
Source: Heritage Victoria

SHRINE OF REMEMBRANCE

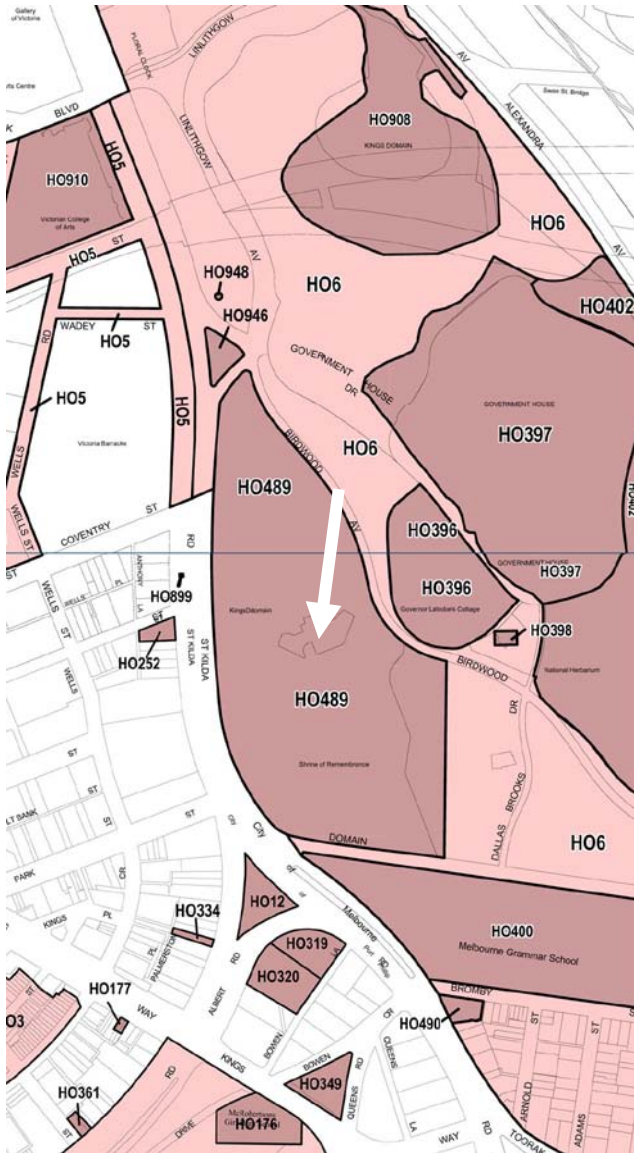


Figure 4 Combined map showing the Heritage Overlays that apply in the Melbourne and Port Phillip Planning Schemes. The arrow marks the location of the Shrine of Remembrance (HO489).

## 2.0 HISTORY

### 2.1 Planning for Victoria's War Memorial: Choice of a Site

In 1919 the Lord Mayor of Melbourne, William Whyte Cabena proposed the creation of a national war memorial in Melbourne to the State Premier Sir Harry Lawson. This and other approaches made by the Melbourne City Council later in the year yielded little activity, however after a public meeting in the Town Hall on 4 August 1921 an executive committee was formed charged with overseeing the establishment of a National War Memorial in Melbourne. Both the Council and Victorian State Government agreed to contribute £50,000 each over ten years towards the construction of the memorial.<sup>2</sup>

The National War Memorial Committee was comprised of distinguished group of businessmen, political and military leaders. Politicians included State Premier Sir Harry Lawson, Melbourne City Councillors J W Swanson and William White Cabena and the Hon Frank Clarke MLA. Businessmen included Sir William McBeath, Chairman of the State Savings Bank of Victoria, A S Baillieu, Sir William Brunton and Sir John Grice. Military leaders included Sir John Monash and Lieutenant General Sir Harry Chauvel. Also on the committee were Frank Tate, State Director of Education, Sir Baldwin Spencer, anthropologist and trustee of the National Gallery since 1875, and Frank Stapely, architect, planner and President of the Royal Victorian Institute of Architects (1920-21). Collectively the committee represented a formidable range of experience and expertise.<sup>3</sup>

One of the Committee's first tasks was to determine a site. A subcommittee considered 20 possible sites for the new monument, with two locations short-listed. These were

Elevated ground between Government House and Alexandra Gardens overlooking the Yarra, Alexandra Avenue, Princes Bridge and facing the city proper (and) High ground at the corner of Domain and St Kilda Roads known as "The Grange" site.<sup>4</sup>

'The Grange' site overlooked the Victoria Barracks to the west, and had been reserved in 1866 for the Commanding Officer's residence. A substantial mansion was built there, which was known as 'The Grange' (see Figure 5). A photograph of 1902 (see Figure 6) shows a two-storey rendered brick building in landscaped grounds, with a square tower and an arcaded verandah. After the departure of Imperial troops in 1870, the house and site were sold for £8,050, and remained in private hands until the early twentieth century. The Grange returned to military use between 1902 and 1904, when it was occupied by Lieutenant-General Sir Edward Hutton, who had come to Australia from Britain to oversee the creation of a national army. The government bought the site back in 1912 for £17,000 after the house was damaged by fire. The building was demolished in December that year, and the grounds and fencing fell into disrepair.<sup>5</sup>

The area proposed for the War Memorial included an edge section of the Domain Garden further north along St Kilda Road. This was significant because it enabled the memorial design to incorporate the vista looking south along Swanston Street and St Kilda Road.

Despite the short-listing of the two sites south of the Yarra, another proposal also gained substantial support. A temporary cenotaph had been erected in Spring Street, and it prompted the suggestion to create a new memorial town square within the city at the intersection of Spring and Bourke Streets by demolishing the western corner buildings. The concept fell out of favour, however, after prominent Memorial Committee member Sir John



Figure 5 Nineteenth century plan of the western side of the Domain Gardens prior to the acquisition of the Shrine site.  
 (The Grange was located on the corner of the Domain and St Kilda Roads, but is not shown on this plan. The arrow marks the approximate location of this former building).

Source: A Landscape History of the Melbourne Domain

Monash publicly endorsed the Grange site, which the Committee finally settled on.<sup>6</sup> The *Shrine of Remembrance Site Act* was eventually passed in 1933, permanently reserving an area of 13 acres at this site.





Figure 6 1902 view of 'The Grange', the mansion which formerly occupied the southern part of the Shrine site.

Source: We Will Remember Them

## 2.2 The War Memorial Design Competition

By July 1922 the conditions had been finalised for a special competition to design the new memorial. It was open to artists, architects and others who were Australian born and were either living locally or overseas, as well as British citizens who were resident in Australia. Entries for the first round of judging were received at the end of October 1922, with six finalists shortlisted and requested to submit more detailed designs and cost estimates.<sup>7</sup> The competition is discussed in more detail in Chapter 4 of this report.

The winning entry by architects Phillip Burgoyne Hudson and James Hastie Wardrop was announced on 13 December 1923. The five runners up were William Lucas (2<sup>nd</sup>), Donald Turner (3<sup>rd</sup>), R Lippincot and E S Bilson (4<sup>th</sup>), A G Stephenson (5<sup>th</sup>), P H Meldrum and A G Stephenson (6<sup>th</sup>), P H Meldrum and Harold Desbrow Annear.

## 2.3 The Architects

Philip Burgoyne Hudson and James Hastie Wardrop were both World War One (WWI) veterans from Melbourne.

Hudson was the son of a Railways Commissioner. He was a former student of prominent architects Charles D'Ebro and Anketell Henderson, and as a student won a silver medal in a Royal Victorian Institute of Architects (RVIA) design competition in 1907. He was elected an associate of the RVIA in March 1908. Hudson was involved in several domestic commissions prior to enlisting in 1915, and during the war served with the 5<sup>th</sup> Field Company of Engineers and 4<sup>th</sup> Pioneers. Two of his brothers died in action. He was subsequently elected President of the RVIA in 1924/25.<sup>8</sup>

Of Scottish extraction, Wardrop was the son of a sculptor. As a student he had won bronze and silver medals in RVIA design competitions and also studied under the architect Charles D'Ebro. He was elected an associate of the RVIA in 1913. During WWI he served with the 6th Field Brigade Artillery, winning the Military Medal during an offensive in August 1918.<sup>9</sup>

Hudson and Wardrop were in partnership by 1922, when the competition conditions for the design of the War Memorial were issued.<sup>10</sup> In 1929, Kingsley Ussher joined the partnership, and the firm changed its name to Hudson, Wardrop and Ussher.

## 2.4 The Winning Design

The six finalists had all submitted designs that drew upon a classical vocabulary; most involving some form of tower element and forecourt. By comparison with the other entries however, a distinctive feature of Hudson and Wardrop's design (see Figure 7) was its emphasis on an interior space. Hudson saw this as essential if the memorial was to connect with visitors in a satisfying way.

I spent several weeks in drafting, in sketch form, ideas which came to my mind from time to time. All these sketches were in the main for a monument without an interior, and of Cenotaph or Obelisk form, and all were based on an axial site, in each case the memorial being placed at the intersection of axial lines of St Kilda Road North, St Kilda Road South and Bank Street, South Melbourne on the West. During this period I felt very restless and dissatisfied with these early conceptions and it was not until after an evenings work, and I had retired to bed, that I suddenly realised that I had failed to date in that a lasting and satisfying memorial would not be created without an interior. I felt that in this young country, the Great War had given birth to a national tradition and that an interior as well as an exterior expression was necessary to give full expression to our feelings. I felt the Cenotaph in London, simple in design, was satisfying only in that it was set among many memorials and surrounded by the Empire's traditions. Here on our isolated and commanding site, our Memorial must be of a monumental and arresting design with a 'soul'.<sup>11</sup>

Hudson and Wardrop's scheme was derived from classical Greek sources in its form and detailing. It relied on careful proportioning, sensitively placed ornament and strong axial relationships to achieve its impact. The Shrine itself consisted of a square plan, granite clad building centred on a two level terrace, with steps radiating down to the north, south, east and west. The principal elevations, facing north and south, incorporated octastyle porticos modelled on the Parthenon in Athens (see Figure 8). The roof structure took the form of a central stepped pyramid, rising to twice the height of the flanking porticos. This combination of Greek temple and pyramidal roof elements was borrowed from an ancient monument, the Mausoleum of Halicarnassos in Asia Minor. Stone sculptures were integral to the external impact of the design, with large attached figures at each corner of the building, friezes in the tympanum above the porticos and urns along the terrace stairs.

Internally, the structure was to contain four levels (see Figure 9). The undercroft beneath the Shrine and terraces formed the lowest level, and consisted of a central crypt surrounded by vacant space punctuated by brick piers and supporting walls. The crypt itself was accessible via stairs at the south-east and south-west corners.



Figure 7 Sculptor Paul Montford produced a model of Hudson and Wardrop's original competition entry design. The shallower roof form and granite walls to the lower terrace can be seen.  
Source: Building magazine

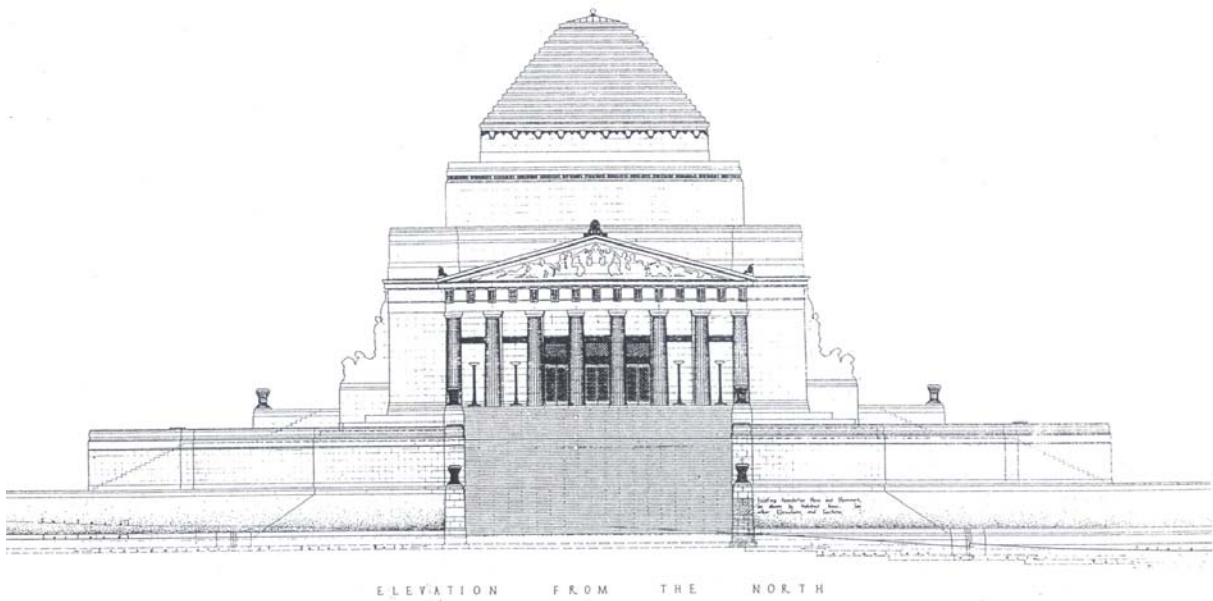


Figure 8 Drawing of the north elevation. The porticos on the north and south elevations were modelled on the Parthenon in Athens.  
Source: Public Record Office

The main level above this was entered via the porticos on the north and south sides and contained an ambulatory around the central space known as the inner Shrine or Sanctuary. Along the inner Shrine walls were sixteen black trachyte ionic columns. Above these were twelve carved friezes, with a steeply pitched ceiling space rising almost to roof height. The 'Eye of Light' was a square skylight at the top of the ceiling which illuminated the Sanctuary with muted natural light.

Staircases at the north-east and north-west corners led up to the lower and upper roof galleries at the third and fourth levels respectively. Both the galleries were open air, the lower one comprising a complete circuit around the outside of the building, while the upper gallery circuit was broken by a stairwell in the south-eastern corner.

A period of six years elapsed between Hudson and Wardrop winning the design competition and the commencement of construction. During this time, they made a number of modifications and refinements to the original design.

The Crypt space was marked as storage in the 1922 design. Construction had already begun when Hudson suggested converting it into a Crypt dedicated to those who had served with the Australian Imperial Force and Royal Australian Navy; the Shrine Trustees approved the suggestion. The Ambulatory was originally to be dimly lit by slits in the line of triglyphs on the exterior of the building. Outside the building, the equestrian figures originally planned for the terraces were omitted, and the roof was made steeper. The sides to the lower terrace were originally proposed to be finished with stone walls, but for reasons of economy, grassed earth embankments were used instead, with granite side walls to the terrace stairs. A special bronze capping element was added to the top of the pyramidal roof, which was based on the symbol of glory from the Choragic monument of Lysicrates in Athens.<sup>12</sup> There was originally to be one roof gallery, though a second was subsequently added. External floodlight pylons were installed around the outer terrace diagonally rather than parallel to the elevations as initially proposed.<sup>13</sup>

A special feature, to be known as the 'Ray of Light' was also added after construction had commenced. It involved a light beam which entered the sanctuary through a small opening in the eastern ceiling. At 11am on the 11th of November each year (Armistice Day), this beam passes over the Rock of Remembrance, a sunken stone tablet in the centre of the floor inscribed with the words 'Greater Love Hath No Man.' It is thought to have been inspired by a similar feature in the Church of Santa Maria degli Angeli in Rome, which Hudson is known to have visited after construction had commenced (though it has also been noted that Dr Stanley Argyle had proposed incorporating a ray of light feature into the Shrine as early as January 1924).<sup>14</sup>

Figure 10 shows the 'Ray of Light' concept.

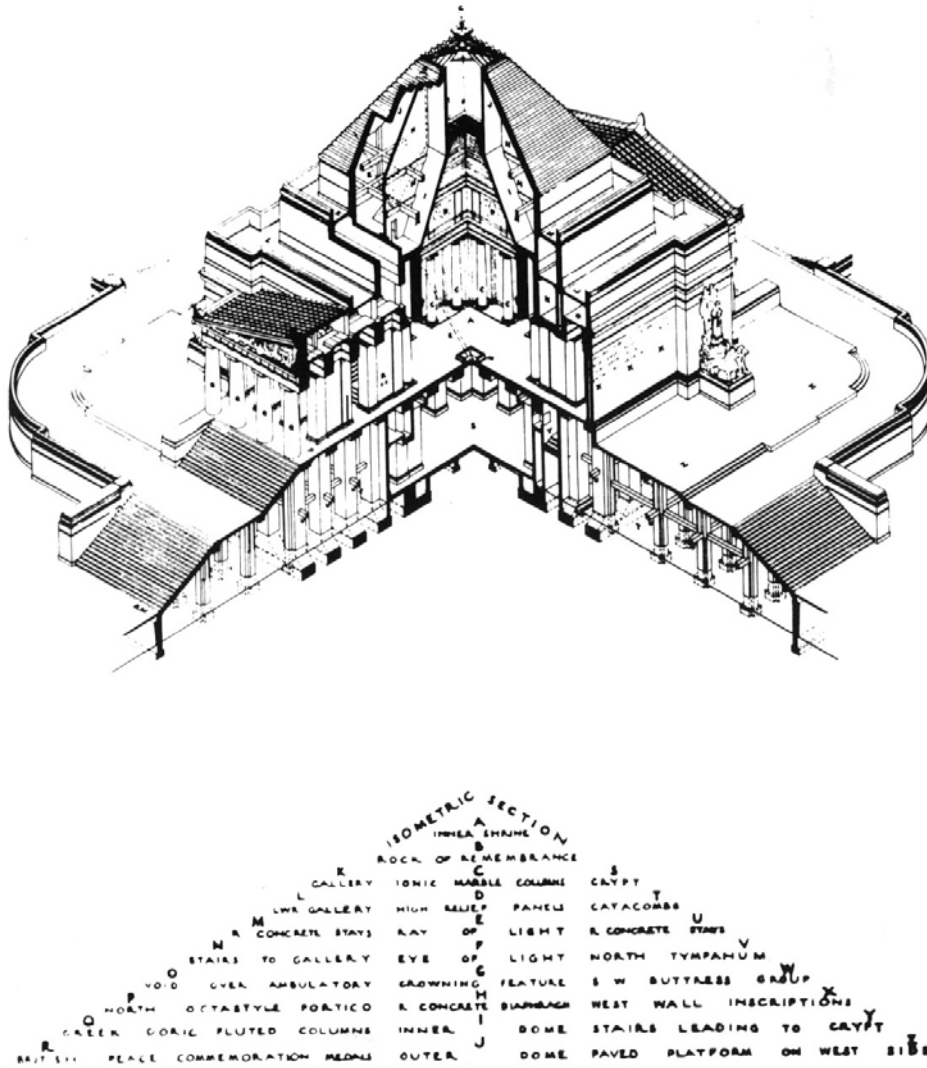


Figure 9 Isometric drawing of Hudson and Wardrop's design showing the crypt (basement) level with the main Sanctuary above.  
 Source: We Will Remember Them

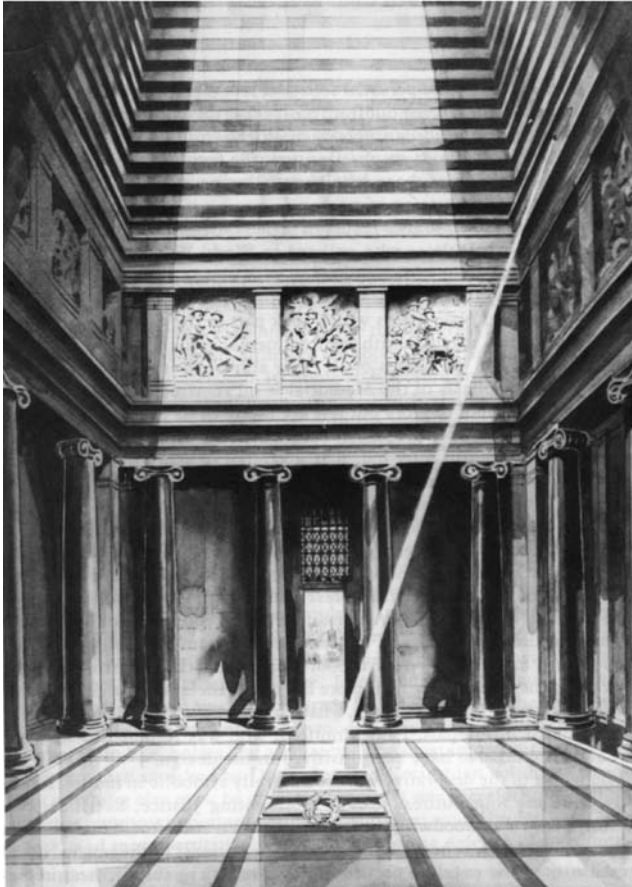


Figure 10 Hudson and Wardrop's design featured an inner Sanctuary. After construction of the Shrine had commenced, a special symbolic feature called the 'Ray of Light' was added. Entering through an opening in the roof, this would pass across the 'Stone of Remembrance' on the floor at 11am on Armistice Day each year.  
Source: We Will Remember Them

## 2.5 Fundraising

As well as overseeing the design competition and the Shrine's construction, one of the central roles of the Executive Committee was fundraising. The design competition specified that the completed monument was to cost no more than £250,000; such a massive amount of money was beyond the resources of Government alone and a long public fundraising campaign was launched after the turning of the first sod at the site by the Lord Mayor of Melbourne, Sir Stephen Morrell, on 24 October, 1927.

The public appeal was officially launched by the Victorian Governor at a ceremony held in the Melbourne Town Hall on 2 April 1928. The subsequent advertising campaign included the screening of clips from official war films in cinemas around the state. A 'Trackless Train' tour was sponsored by the Metro Goldwyn Mayer Film Corporation to visit country areas. Mr Gollan from the Tourist Office was appointed honorary publicity officer, his successor being the journalist F J Whitehead from the *Herald*. In 1921 the Melbourne City Council and the State Government had each agreed to donate £50,000 towards construction of the Shrine over a ten year period. Municipal councils also made substantial donations, such as £750 given by Collingwood Council in June 1928. The Freemasons contributed £5000, while

Sidney Myer committed £5000. Victorian schoolchildren had raised £10,000 by early May.<sup>15</sup> Despite this massive effort, the money came in only gradually; accordingly, the Committee was obliged to ask that construction works on the Shrine be slowed so that expenditure would not exceed available funds.

## 2.6 Construction of the Shrine 1928-34

Around 5,000 Victorians and visitors watched the Victorian Governor, Lord Somers, lay the foundation stone for the Shrine of Remembrance at a ceremony held on Armistice Day in November 1927.

Kingsley Ussher had joined the partnership of Hudson and Wardrop by end of 1929. Ussher was responsible for most of the detailed calculations necessary for the preparation of working drawings.<sup>16</sup> The builders for the project were Vaughan and Lodge, the partnership of David Vaughan's heavy haulage company with the stonemasonry business of the four Lodge brothers. The site surveying and development was overseen by Public Works Department engineer Aubrey Duncan McKenzie, the surveying work being undertaken by Frank Doolan and Charles Goodchild. The bronze work was completed by Richard Brady Franks Ltd of Sydney.<sup>17</sup> The 'Ray of Light' element involved detailed research and calculations, which were undertaken by Dr John Mason Baldwin (Government Astronomer), and surveyors Frank Doolan, Charles Goodchild and Julius Knight.<sup>18</sup> It is notable that most of the work on the documentation and construction of the building was undertaken by Victorians. There was also an ongoing commitment to employing ex-servicemen in the design, construction and maintenance of the Shrine. This was evident in the initial requirement that the architects be war veterans, and the fact that most of the War Memorial Committee, builders, and construction and landscaping workers were also war veterans. The daughter of a war veteran was consciously selected as the Committee's typist.<sup>19</sup>

Construction proceeded in two stages. Stage 1 consisted of a £69,822 contract to build the Shrine's base, while Stage 2 involved a £147,247 contract to finish the main structure.<sup>20</sup> The superstructure itself was of reinforced concrete, with granite and freestone (sandstone) internal and external cladding. Stage 1 required thousands of tons of earth to be moved. More than 1,300 tons of cement and around four million bricks are thought to have been used (see Figure 11).

Stone sculptures were integral to the design. The Executive Committee formed a sub-committee consisting of Sir John Monash, Alderman Frank Stapely and Dr Stanley Argyle to manage the commissioning of the statuary, with British sculptor Paul Montford appointed as the sculptor. A special quarry was opened at Tynong, east of Melbourne, to supply the granite to clad the exterior of the building (see Figure 12). 23 men worked at the site, where an access road, accommodation and a special dam were built, the dam supplying water for the cutting process. Black trachyte for the sanctuary columns was obtained from Buchan in the north-west of the state, while Redesdale freestone (sandstone) was quarried at Kyneton and used for interior cladding. The sandstone frieze panels came from New South Wales, while the marble floor cladding in the sanctuary was from Culula, also in New South Wales. The bronze work was cast in Melbourne.<sup>21</sup>





Figure 11 This 1928 aerial view of the Shrine site shows the earthworks under way for construction Stage 1. Most of the existing trees were removed during the early 1930s landscaping works. South Yarra Road is visible in its original location (marked by arrow). Source: State Library of Victoria



Figure 12 View of the quarry site at Tynong, reopened to provide granite for the Shrine. Source: City of Melbourne Archives



## The Sculptures

Paul Raphael Montford was born in London in 1868 and studied at the Royal Art School between 1887 and 1891. In Britain he developed a reputation as an outstanding architectural sculptor, with notable commissions including work on the War Memorial in Croydon, the Battersea Town Hall, Cardiff City Hall and Law Courts and the entrance to the Victoria and Albert Museum. Arriving in Victoria in the early 1920s, he began teaching at the Gordon Institute of Technology in Geelong before commencing his work on the Shrine. While in Melbourne he also produced a number of notable bronze statues including a seated figure of Adam Lindsay Gordon for the gardens on Spring Street, and a figure of John Wesley for the Wesley Church in Lonsdale Street. Montford was President of the Victorian Artists Society (1930-32). He died in 1938.<sup>22</sup>

Between 1928 and 1930 Montford designed large attached winged figures (see Figure 13) for each of the exterior corners of the Shrine and also figurative friezes for each tympanum above the porticos. The carving was undertaken on site in a special purpose built shed. Vaughan and Lodge won the £10,449 contract for carving the buttresses, the work being done by Joseph Hamilton and William Hutching. Vaughan and Lodge also secured the £2,940.10.0 contract for the tympanums, the carving for these being done by Joseph Hamilton, William Hutching and Victor Wagner.<sup>23</sup>

The twelve frieze panels around the top of the sanctuary were designed by another sculptor, Lyndon Dadswell. Originally from Sydney, Dadswell had studied at Sydney Art School, then the East Sydney Technical College. Aged only 21 when his designs were selected, he spent six years working on this commission under Montford's supervision. Carving of the panels was undertaken by Dadswell, with assistance from Peter Porcelli, Orlando Dutton and Victor Wagner.<sup>24</sup>

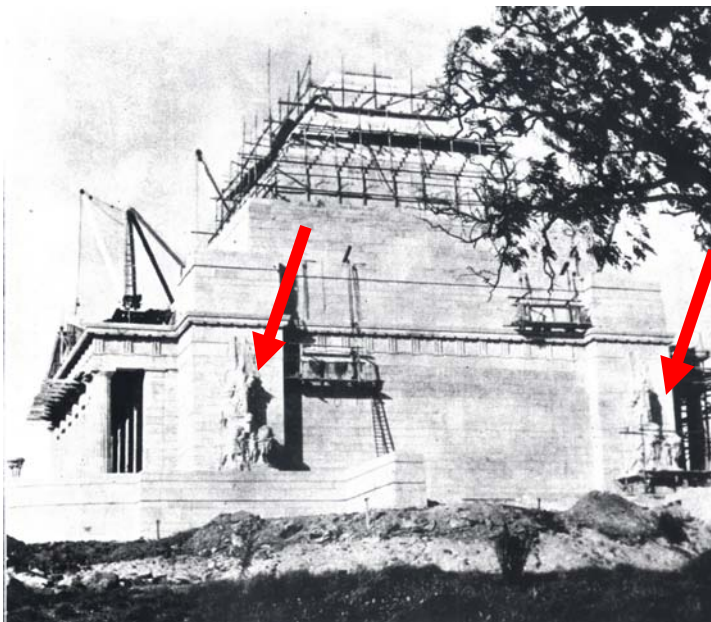


Figure 13 View of the west elevation of the Shrine during construction. Note the winged figures designed by Montford (known as 'Patriotism', left of image and 'Sacrifice', right) are in place at this stage. The arrows mark their location.

Source: Building magazine



Figure 14 An estimated 300,000 people attended the opening ceremony on 11 November, 1934, an impressive turnout for a city with a population of around 1 million.  
Source: We Will Remember Them

Forty-two special books containing the names of all enlisted service personnel who died overseas or before embarking were placed in special bronze display cases around the ambulatory. In the crypt a bronze casket was installed on a sandstone plinth in the middle niche on the southern wall. This contained the original drawings of the shrine and details of the donors to the Shrine fund.

The completed memorial was opened by the Duke of Gloucester (the son of King George V), on 11 November, 1934. Over 300,000 attended the ceremony, which concluded with the release of 10,000 pigeons from the upper gallery of the building (see Figure 14).

## 2.7 Initial Landscaping Works 1928-1934

Landscaping was integral to the presentation of the finished monument. The Shrine Reserve had previously comprised the south-west corner of the Domain, as well the former Grange site. It originally accommodated a substantial number of mature trees on the northern side dating largely from the 1880s, and was more open to the south where the Grange and associated buildings had been located. Some of the trees on the site may have been remnants of pine plantations established by Botanic Gardens Director Baron Ferdinand Von Mueller when the area was under his charge in the 1860s-70s, but the majority had been planted by his successor, William Guilfoyle, who was appointed Curator of the Botanic Gardens, Government House Reserve and the Domain in 1873.<sup>25</sup> Guilfoyle had established a nursery against the eastern boundary of 'The Grange' to raise trees for Government House.

Prior to the redevelopment of the site, there were two small buildings associated with the Government Observatory, a number of small paths and part of South Yarra Road extended through the centre of the site to the south-east (Figure 11).<sup>26</sup> A steep embankment ran along the western side along St Kilda Road, above which the land rose gently to the east. A path flanked by an avenue ran along the full length of the top of the embankment. The land was grassed, though there appears to have been several oval-shaped garden beds at the top of the embankment and along South Yarra Road (which was subsequently re-aligned and renamed Birdwood Avenue) opposite the Observatory.

Works on the Reserve appear initially to have been confined to raising a central area of ground for the construction of the Shrine, with the landscaping proper not commencing until the Shrine had been completed.<sup>27</sup> When the *Shrine of Remembrance Site Act* was passed in 1933 permanently reserving an area of 13 acres, the *Market and Park Lands Act* was passed vesting the government with responsibility for landscaping the site.<sup>28</sup>

Apart from a section of South Yarra Drive, the existing buildings, paths and most of the trees were all removed and a newly aligned South Yarra Drive (which was later Birdwood Avenue), was constructed along most of the length of the eastern side of the reserve.

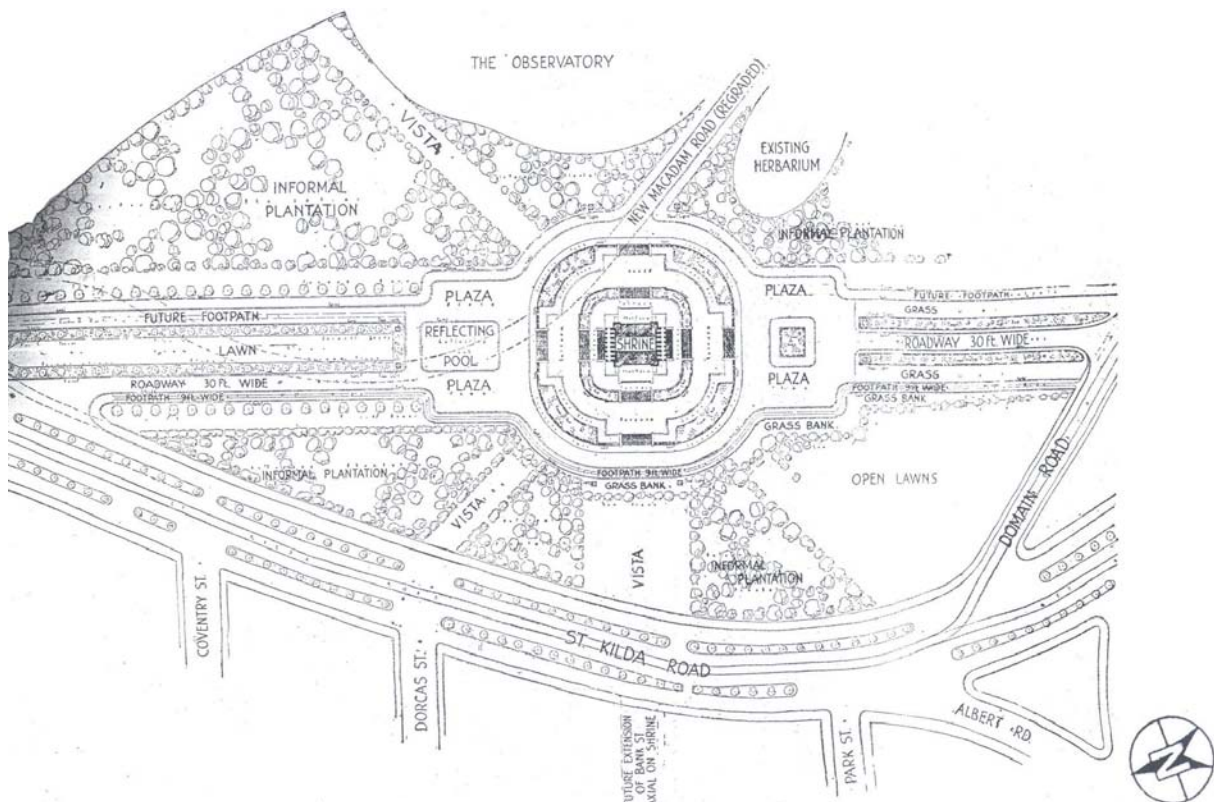


Figure 15 This 1929 landscaping plan published in the Herald did not proceed as shown, though the powerful north and south axes were retained.

Source: Herald

A detailed landscaping scheme was developed over several years by Hudson, Wardrop and Ussher in collaboration with a landscape committee formed in September 1928. The committee included Shrine architect Phillip Hudson, the Melbourne City Engineer and Public Works Department Engineer, the Director of the Botanic Gardens, F J Rae, the

Superintendent of the State Nurseries Hugh Linaker and J T Smith, the City of Melbourne's Curator of Parks and Gardens.<sup>29</sup> The layout developed under this collaboration was implemented, though it went through successive stages of development.<sup>30</sup>

An early version of the landscaping design was published in the *Herald* in May 1929 (see Figure 15). This featured a strong axial approach from the northern side and was reportedly inspired by the approach to the Taj Mahal.<sup>31</sup> It consisted of a central strip of lawn flanked by a pair of 10 metre wide roadways, both rising to a plaza immediately north of the Shrine and featuring a rectangular reflecting pool. A similar plaza was planned for the southern side of the site, this to contain a rectangular garden bed. The north-south axis continued across the southern side of the site, where it was expressed by way of a single central roadway flanked by strips of lawn. In this scheme, there was no path or axis directly east of the Shrine. An open grassed bank defined an axis to the west. Diagonal axial vistas extended to the north-east and north-west, with the triangular areas to the east, north and west of the Shrine between these axes planted with trees clumped in irregular, open groupings. There were open areas of lawn to the south.<sup>32</sup>

The design as finally implemented involved some revisions to this plan. The northern axis of the 1929 design was retained, forming a powerful link with St Kilda Road and Swanston Street to the north. A similar arrangement of pair of roadways flanking a central strip of lawn was constructed extending out from the southern side of the Shrine. Plazas were constructed in front of the north and south porticos, the northern one featuring the rectangular reflecting pool shown in the 1929 design, while the southern one was kept open to allow for the assembly of large crowds. The pool was criticised by some for preventing large assembly on the northern side, which was in part due to its incorrect positioning some 46 metres from the Shrine steps instead of 82 metres. Four floodlight pylons were installed in the lawn outside each corner of the original lower terrace.<sup>33</sup>

The roadways leading northwards from the Shrine did not directly connect with St Kilda Road. The northern tip of the site was defined by an entry driveway to Government House, which forked on either side of a triangular island of garden before connecting with St Kilda Road.

Positioned on the island was a statue of the Marquis of Linlithgow. The pair of roadways leading north from the Shrine was connected to one of these entries, the primary axial view from the north looking over this island.

While a road was created leading eastwards from the Shrine to South Yarra Drive, the steeply sloping western side remained undeveloped lawn. The Shrine was positioned to be directly in line with Bank Street to the west in South Melbourne, Hudson and Wardrop hoping that at some time in the future it might be possible to extend Bank Street to join St Kilda Road, creating a dramatic long axial vista, with flights of stairs leading up the embankment to the Shrine from St Kilda Road.<sup>34</sup> Completion of the landscaping involved shifting and grading of large quantities of earth.

A path was created around the outside of the Shrine itself, with garden beds being inserted at the base of the upper terrace. Smaller curving secondary paths were created radiating diagonally from the Shrine, extending across the park reserve to the roads and footpaths around the site boundary. The site was thus divided into a series of triangular segments by open pathways and strips of lawn. The site remained entirely unfenced.



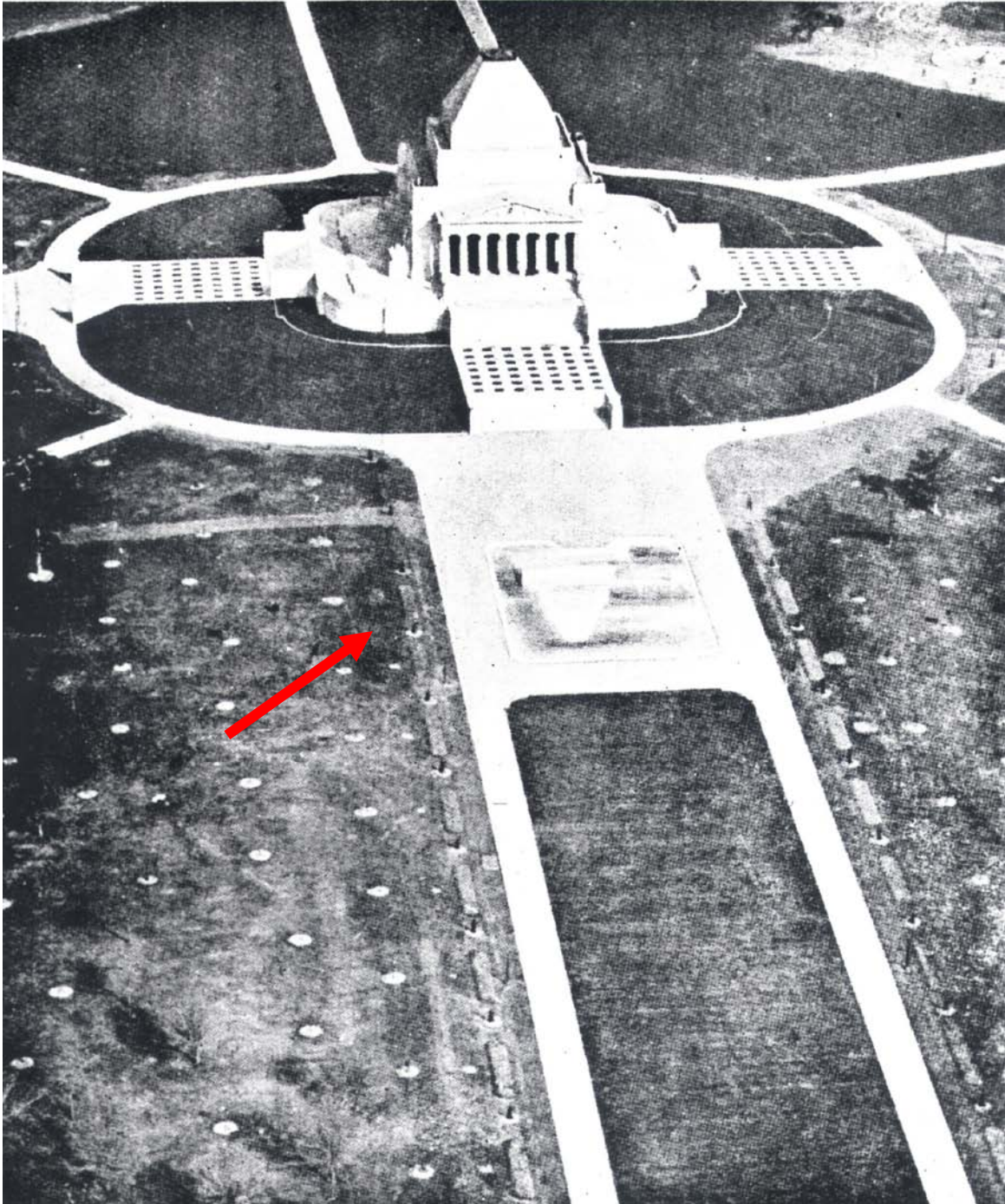


Figure 16 1934 aerial view of the completed Shrine and surrounds.  
The original plaza on the north side originally featured a large rectangular reflecting pool. Note that the original plantings have been replaced with Bhutan Cypresses and Queensland Kauri Pine which are just visible along the north (marked by arrow) and south axes.  
Source: Building magazine

The original tree planting scheme involved positioning the trees in scattered groupings, with areas of open space in between. A more even distribution of plantings eventuated.

As a nationalistic gesture, the trees initially consisted only of Australian natives, although the overseeing committee was sympathetic to the inclusion of some New Zealand natives. Queensland Brush Box and Kauri Pine were first planted along the main north and south axes, but the conditions proved to be unsuitable for these species (Figure 16) and in 1934 they were replanted with Bhutan Cypresses and more Queensland Kauri Pine, which were also later removed. Garden beds established between the trees were planted up with Dutch Iris bulbs donated by Captain F C Alsop, though again, problems with maintenance resulted in these being removed four years later.<sup>35</sup> In 1933 a sapling Aleppo Pine (*Pinus Brutia*) grown from the seed of a tree at the Lone Pine battlefield at Gallipoli was planted.<sup>36</sup> The following year a program began to plant specimens of trees from allied countries in an area of the reserve to the north-east of the Shrine.<sup>37</sup> Virginia Creeper (*Parthenocissus quinquefolia*) and Climbing Fig (*Ficus pumila*) were planted on the light pylons.

The early phase of development also saw the placement of a number of memorials and statues in the Reserve. In 1927 it had been determined that no memorials to individuals were to be included in the Reserve. The death of the much revered public figure and Shrine Trustee Sir John Monash in 1931, however, resulted in a decision to erect a memorial statue on the south side of the reflective pool. A second statue of King George V was also proposed in 1936, however after long delays, both were eventually built on the Domain Gardens after WWII. A fountain designed by Hudson and Wardrop was erected near the corner of St Kilda and Domain Roads in November 1934 (see Figure 17). It had been donated by Sir MacPherson Robertson and included bronze statuary by Paul Montford.<sup>38</sup> A small bronze statue of John Simpson Kirkpatrick and his donkey was positioned near the Shrine across Birdwood Avenue in 1935. *Man With a Donkey* was designed by Wallace Anderson as the winning entry in a design competition initiated by the Red Cross. Although a WWI memorial, it was placed outside the Shrine Reserve in accordance with the regulation against depicting individuals in the Shrine Grounds.<sup>39</sup>

In 1942 work commenced on digging air raid trenches within the Shrine grounds to shelter the staff of nearby Victoria Barracks in the event of an air attack. Zig-zag in plan, they appear to have been located in the north-east and north-west corners of the Reserve (Figure 18). They tended to fill up with water and were the subject of repeated complaints until being finally being filled during the second half of 1944.<sup>40</sup>

### Plantings

Around 114 memorial trees had been planted around the Shrine in August 1934. In 1944 a report from the Acting Curator and Assistant Curator of Parks and Gardens recommended the replacement of poorly performing 40 trees with more appropriate varieties.<sup>41</sup> At around the same time, many of these were replaced by *Eucalyptus Maculatz*.<sup>42</sup> The original configuration of two rows of trees down each side of the Avenue of Remembrance was replaced by single rows of cypresses.<sup>43</sup>



Figure 17 View looking across the south-west corner of the Reserve.  
In the foreground (left of picture) is the fountain donated by Sir MacPherson Robertson in 1934 to mark Victoria's centenary.  
Source: *Civilising the City*.



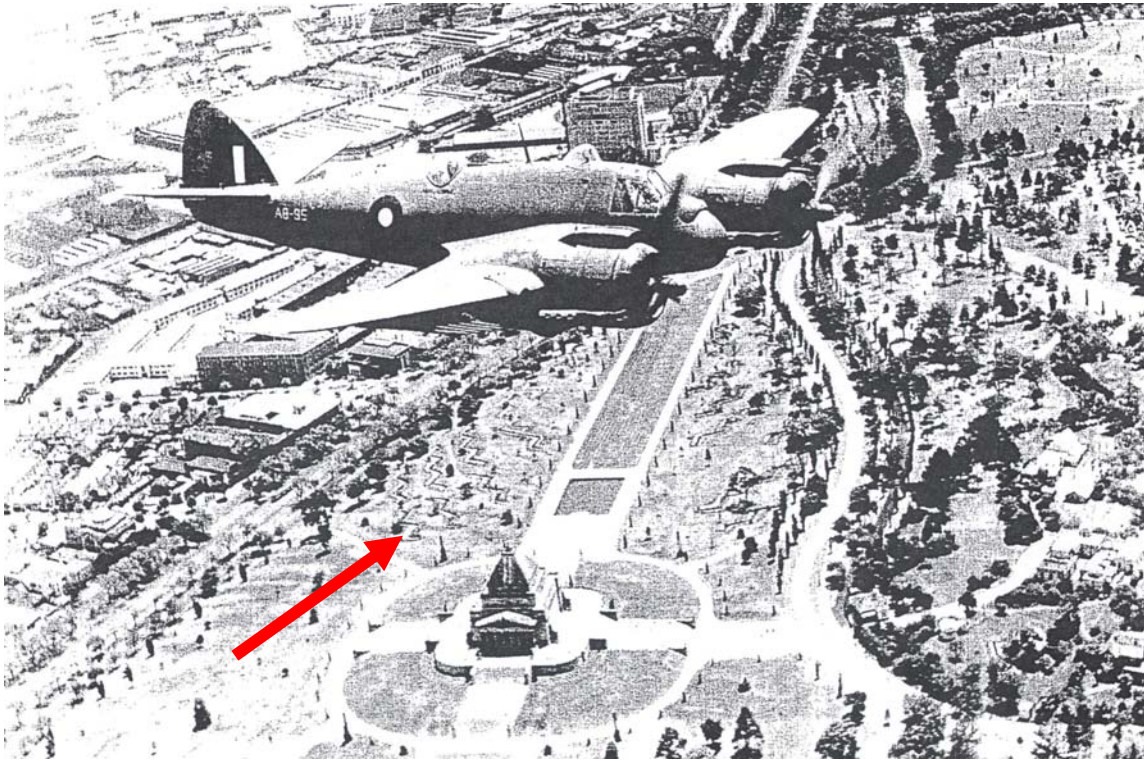


Figure 18 Wartime aerial view of the Shrine and surrounds showing the air raid shelter trenches on the north side of the Shrine Reserve (marked by arrow).

Source: A Landscape History of the Melbourne Domain

## 2.8 World War II Memorial Competition

Just five years after the opening of the Shrine of Remembrance, Australia was again at war. As early as March 1945 there was discussion during a Shrine Trustees' meeting of the possible construction of an additional memorial to commemorate WWII and advice was sought on the matter from James Wardrop, one of the Shrine's original architects. Wardrop suggested conducting a two-stage design competition, and this approach was adopted.

The first stage of the competition was a thesis competition in which ideas were proposed for the actual form the memorial should take. The first stage of the competition had commenced by 1947. The competition brief was that the new memorial be both linked to the WWI Shrine building, and be non-utilitarian in nature. Proposals could involve adding to the wording on the Shrine itself, planting or removing trees and modifying or removing lighting pylons or the reflection pool on the northern approach. The first prize was announced in April 1948. It was jointly awarded to architects Alec S Hall and Ernest E Milston for their proposals for a forecourt on the northern side of the Shrine (see Figure 18).<sup>44</sup>

Having selected the typology of the memorial, the second stage of the competition involved the submission of forecourt designs. The second stage of the competition closed on 31 October 1949. As with the first stage, it required that entrants be war veterans. Ernest Milston was announced the winner in February 1950 (see Figure 19), with Alec Hall second, and N B Williamson third.<sup>45</sup>



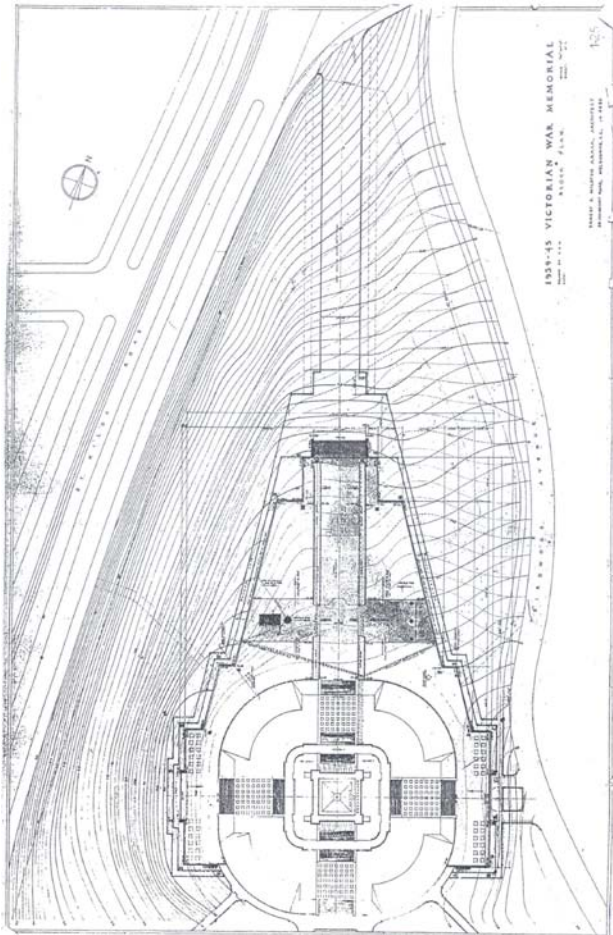


Figure 19 Milston's winning competition entry for the forecourt included a granite retaining wall along the east and west sides.

Note that this wall was eventually replaced by a more economical earth embankment, with a small hedge along the top edge.

Source: Public Records Office

Ernest Milston was a native of Prague, then part of the Austria-Hungary Empire, from where he emigrated in 1914. He served with the Australian Army between November 1942 and March 1946, attaining the rank of Warrant Officer Grade 2 while serving with the Royal Australian Engineers. He joined the Victorian Public Works Department as an architect on his return from the war, establishing himself in Melbourne.<sup>46</sup>

## 2.9 Landscaping Developments 1951-2000

### 2.9.1 *Hard Landscaping Features*

The construction of the WWII memorial forecourt was the most substantial landscaping development undertaken at the Shrine Reserve since its opening in 1934. The paving in the forecourt in Milston's design was cruciform in plan, with grassed areas around the arms of the cross. Viewed as a single entity, the forecourt was a trapezium in form. It effectively formed a new terrace level beneath the existing terraces, sloping gradually down to the north where it connected to the original pair of double roadways via broad flight of stairs. The existing reflection pool was removed as part of the redevelopment. Figure 20 shows the c.1950s forecourt area.



Figure 20 c.1950s view of the newly completed forecourt showing its relationship to the Shrine.  
 Source: The National War Memorial of Victoria

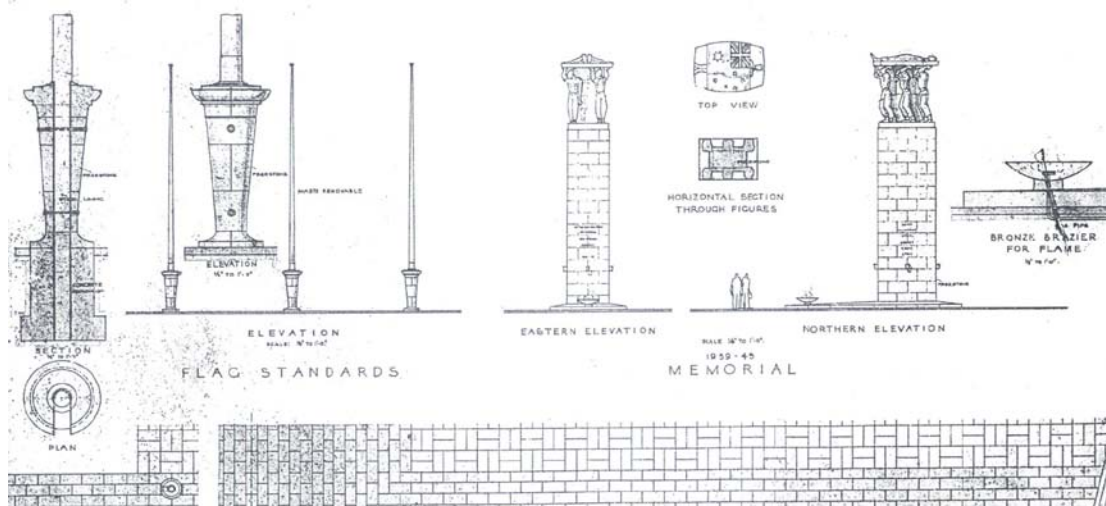


Figure 21 Ernest Milston's design for the WWII forecourt contained three flagpoles on the east side and a stone cenotaph and eternal flame on the west side. The cenotaph sculpture was the subject of a separate design competition, won by George Allen.  
 Source: Public Records Office

There were several formal elements within the WWII forecourt (see Figure 21). On the eastern arm of paving were three flagpoles. The original drawings (see Figure 19) show these as mounted on vase shaped freestone bases, though they were eventually erected on simple ground mounts. Conventions were established relating to the flying of flags from these poles, with the Union Flag on the central mast, the Blue Ensign on the northern one and the southern one used for either the Victorian flag or the flags of units or countries for which particular ceremonies were being held. In line with these masts on the opposite western side of the court were two monuments. One was the Cenotaph, a tall free-standing stone pier surmounted by a group of carved stone figures. Immediately east of this was a bronze bowl with a brazier containing the gas fired Eternal Flame. Milston's design involved no alterations to the Shrine itself, or its immediate surrounds, though his drawings show that paving had been inserted between the two flights of steps on the original lower terrace by this time. Construction work commenced in late 1951.

In 1951 a competition was held to design the statuary for on the forecourt monument. The winner was George Allen, head of the Sculpture School at Melbourne Technical College.<sup>47</sup>

The brazier for the eternal flame was developed by Milston with assistance from Don Bell of the Gas and Fuel Corporation. It was specially designed to withstand wind and heavy rain in its very exposed location and was installed during 1952. The flame was turned on at the forecourt's official opening by HRH Queen Elizabeth II on 28 February 1954. The total cost of the WWII memorial was £155,000.<sup>48</sup>

In the 1960s practical considerations led to some changes in the northern approach, with works proposed to resurface the main grassed northern approach with a more durable, hard surface. Crushed stone had been laid by April 1966, and the original flanking roadways were converted to lawn. In 1967 the statue *Man With a Donkey* (see Figure 22) was relocated from the eastern side of Birdwood Avenue to the Shrine Reserve, and was renamed *The Gallipoli Memorial*.<sup>49</sup> In 1982, a major new structure was introduced into the reserve, with the construction of a new separate monument to commemorate Australian involvement in post-WWII conflicts. Plans were drawn up by architect Alan Nelson in 1983 for a memorial wall to be located on the western side of the Shrine. After some controversy over the initial design, a revised version was built on the hillside below the lower terrace to the west. Stands of tropical plants were established nearby.

In 1980 and 1982 a number of seats with bronze memorial plaques were donated by the Women's Royal Naval Service and the New Guinea Women's Association. A granite memorial horse trough had been erected in the median strip along St Kilda Road near its junction with Domain Road in 1926 by the Purple Cross Society, a women's organisation dedicated to the welfare of horses during WWI. This was relocated to the Shrine Reserve in 1986, where it was installed at the intersection of the north-east path with Birdwood Avenue.<sup>50</sup> Most recently, two bronze statues 'The Driver', and 'Wipers' were relocated from the forecourt of the State Library of Victoria to a position north-east of the Shrine along Birdwood Avenue in 1998.<sup>51</sup>



Figure 22 The iconic statue of Simpson and his donkey (the Gallipoli Memorial) was relocated onto the Shrine Reserve in 1967.  
Source: We Will Remember Them

### 2.9.2 *Plantings*

Trees had been an important part of the symbolic language of the site in the initial landscaping scheme. The construction of the WWII forecourt in the early 1950s had involved the removal of some of the original unit trees from alongside the northern roadways; however, these were replaced with new, rededicated plantings. New aluminium identification tablets were installed to identify the unit trees.<sup>52</sup> Trees were allocated to the army, navy and air force. Exotic trees representing each of the Commonwealth countries were also planted in the lawn in the north-east of the site. These consisted of an English Oak (United Kingdom), Pohotukawa (New Zealand), Red Maple (Canada), Cedar (India), Cypress (Pakistan), Melia (Ceylon), Kaffir (South Africa), Carab (Malta), Podocarpus (Singapore), Oak (France), Poplar (Belgium), Liquidamber (United States) and an Olive (Crete and Greece). The Australian states were represented by a Tasmanian blue gum.<sup>53</sup>

By the late 1960s, the view of the Shrine from the north was becoming obscured by trees along St Kilda Road, including seven mature specimens around the statue of the Marquis of Linlithgow. These were removed amid considerable controversy in February 1968.<sup>54</sup>

Minor improvements and additions continued to be made to the Reserve from the 1970s onwards. In January 1978 work commenced on a small garden on the eastern side of the Shrine, which was initially planted with Flanders poppies. It became known as the 'Garden of Memory', later the Legacy Garden of Appreciation. (A statue 'Widow and Children' by sculptor Louis Larmen installed in the garden in September 1988.) At around the same time metal plaques marking memorial trees were repaired and upgraded. The planting of an avenue of *Cupressus torulosa* along the Shrine's southern approach by August 1981 further reinforced the north-south axis through the site.<sup>55</sup>

## 2.10 Building Alterations and Maintenance Works 1934-2000

Alterations to the Shrine in this period were limited in their scope and overall impact. They related to the provision of internal amenities and additional memorial elements to the building, and works to rectify water penetration problems, principally in the undercroft and terraces and roof.

### 2.10.1 Alterations

After the end of WWII Australian service personnel continued to serve overseas in a series of regional conflicts, beginning with Korea in the early 1950s. The desire for a reference to their service at the Shrine was expressed in 1955, and resulted in the inscription of the words 'Korea 1950-1953' by the eastern terrace stairs.<sup>56</sup> Another inscription, 'Malaya 1948-1960,' was added in 1965 to recognise Australian involvement in the Malayan Emergency.<sup>57</sup> In 1972 'Vietnam' was added below this, the years of engagement appended the year following the Australian withdrawal.<sup>58</sup>

From 1950, there had been discussion of the possibility of erecting a statue in the Crypt to jointly commemorate both world wars. Finally, approval was given in March 1966 for sculptor Ray Ewers to commence work on a statue depicting the figures of two soldiers, a father and son standing back to back. The finished piece was mounted on a stone plinth, and was officially unveiled on 7 April 1968.<sup>59</sup>

In 1971 one of the Shrine's icons, the Ray of Light, was challenged by the introduction of daylight savings. The feature functioned according to precise astronomical movements, leaving the Trustees with the option of either moving the roof opening, or inserting an artificial light source. A fixed spotlight was initially inserted, which was later replaced by a moving beam using a device developed by the RMIT Survey Department and Frank Doolan, who had originally designed the feature.<sup>60</sup>

The lack of disabled access had been a long-standing problem at the Shrine, one which became more acute as veterans became increasingly elderly. In 1980 a special stair-climbing wheelchair carrier was successfully demonstrated and purchased by the trustees.<sup>61</sup> Large flags were installed in the niches around the ambulatory the same year. These included the Union Jack, Australian and Victorian flags, the RAAF flag, and red and white ensigns.<sup>62</sup> Around this time a lift was also been installed at the north-east corner of the building linking the Ambulatory with the Crypt. It had long been noted that Hudson and Wardrop's original design had created a large volume of unused space at basement level

beneath the terraces and in the early 1990s toilets, offices and storage spaces were created in the undercroft space on the north and north-east side of the Crypt.

#### 2.10.2 *Maintenance Works*

A review of maintenance works on the Shrine reflects the on-going battle against the problem of water penetration. There was evidence of dampness beneath the building by the mid-1930s, and between 1937 and 1939 caulking was undertaken beneath the terraces and galleries.<sup>63</sup> Minor subsidence was noted in one of the northern terraces in 1939. By the late 1940s work was required to repoint and rejoin the east and west external ambulatory walls to counteract seepage.

Water also triggered the appearance of rust stains on the exterior granite walls of the shrine; these being caused by naturally occurring veins of iron pyrites. This problem had first become evident in October 1929, and persisted despite various attempts to clean the stone.<sup>64</sup>

Major works were carried out on the Ambulatory walls and ceiling in 1959, yet close inspection of the Shrine interiors in 1966 revealed that a massive restoration program was required to counteract the effects of water penetration. The most serious problem was that dampness beneath the terraces was causing the steel reinforcement in the concrete to rust. This required expensive repairs. Remedial works were also needed to waterproof granite joints, replace copper flashing and cracked window glazing and repair asphalt on upper balconies.<sup>65</sup>



Figure 23 View of the northern and western elevations of the Shrine in 2001. Note that the only major external alteration to the Shrine at this point was the copper sheeting to the dome, which had been carried out by the early 1970s to counter water penetration.

Source: Allom Lovell & Associates



Architects Roy Grounds & Co Pty Ltd were asked to prepare a report analysing the water penetration problem and outlining a program of remedial works. Grounds recommended four stages of works. The first involving sheathing the dome with waterproof copper sheeting (see Figure 23), while the second included laying copper sheeting under the balconies, repointing facades joints along these and replacing down pipes. Stage Three involved treating all joints with a waterproofing compound, while the final stage involved inserting a waterproof membrane beneath the terrace paving, some of which was to be repointed and replaced.<sup>66</sup>

Work on Stages One to Three proceeded, and Stage Four had commenced by 1974. However by May of that year it was becoming apparent that seepage was continuing along some of the walls and in the basement where works had already been carried out. The trustees asked the architects for an explanation. Alan Nelson, a partner of Sir Roy Grounds, reported to the trustees that the basic cause of all seepage was the failure to insert appropriate waterproof membranes into the original design of the building. The only way to totally resolve the problem was to dismantle and rebuild the Shrine using cavity wall construction. Some seepage was otherwise inevitable. Stage Four works proceeded.<sup>67</sup>

In 1976 the exterior of the Shrine and Cenotaph were cleaned, and basalt paving was laid on the Portico and Ambulatory floors, and later also the terraces. (It is thought that the original internal paving at Sanctuary level was all marble, while the original terrace surfaces were possibly granite.<sup>68</sup> By 1981 the western wall had been treated to address further water seepage problems.<sup>69</sup>

Water penetration continued to be a problem. A report submitted by engineers Connell Wagner Pty Ltd in 1989 noted deterioration of the reinforcing steel in some of the concrete columns beneath the terraces. Further investigations recommended a total of \$3,000,000 of works, including replacing the terrace slabs, waterproof membranes and stairs. After the receipt of \$1,500,000 from the Victorian Government and the launch of a highly successful public appeal, work commenced on a massive program of restoration works to the terrace and basement. The space beneath the terraces was excavated, new concrete slabs were laid and some of the columns on the eastern side replaced. Above this deteriorating concrete beams were replaced, a more effective waterproof membrane installed and the basalt paving relaid over terrace surfaces. Further works to waterproof walls and improve drainage were also undertaken.<sup>70</sup>

## **2.11 Developments Since 2001**

### *2.11.1 Building Works*

In 2003 the Shrine underwent substantial redevelopment to facilitate a visitor interpretation centre designed by Melbourne architects Ashton Raggatt McDougall (ARM). This new facility includes two new entrances to the Crypt via the previously unexposed undercroft. The additions are located beneath the existing mound on the north side of the Shrine and are accessed through two new courtyards, both aligned with the diagonal axes of the building (Figure 24). Complete with foyer/orientation area, bookshop, offices and rest rooms, the Visitor Centre represents one of the more significant developments since the memorial's dedication in 1934.

The Visitor Centre development included the opening up of the undercroft to the Shrine building. These changes include a new entry between the Visitor Centre and the Hall of

Columns, which occupies the northern portion of the undercroft to the Shrine. An Education Centre now occupies the western portion of the undercroft accessed from the Hall of Columns.

ARM's scheme was an innovative and ultimately a very successful response to the difficulties of providing additional accommodation and disabled access to such a constrained site. The project received widespread recognition and won a number of national and state architectural awards.

### 2.11.2 *Landscaping Developments*

#### **Hard Landscaping Features**

In 2008 a bronze statue by local sculptor Peter Corlett was placed in the south-west corner of the Shrine Reserve. This statue known as 'Cobbers' is a tribute to the men who fought at Fromelles and features a soldier from western Victoria carrying a fallen comrade from the battle field in July 1916 that killed more than 5500 Australian soldiers in little over 24 hours. An identical memorial was erected 10 years ago at the village of Fromelles in northern France but funds from the Victorian State Government and Tattersall's George Adams Foundation have made it possible for a second cast to be made for the people of Melbourne.<sup>71</sup> The memorial is carefully aligned with St Kilda Road and the Shrine of Remembrance itself. The Gallipoli Memorial Garden, located to the north-east of the Shrine was also completed in 2009. This garden is symmetrically aligned around the north-east pathway and contains the Lone Pine and Gallipoli Memorial.

Other changes include a number of tree plaques placed around the Reserve site in close proximity to commemorative trees. Modern furniture such as park benches has also been introduced including the replacement of commemorative seating along the north-west pathway. Directional signage has also been introduced within the Reserve with the purpose of guiding visitors to the Entrance Courtyard of the Visitor Centre (Figure 25).

#### **Plantings**

Since 2001 a number of landscape plantings have been removed and replaced. Most significant amongst these has been the removal of the circle of Lombardy poplars located around the perimeter of the Shrine (Figure 26). These plantings were removed due to drought stress and have been replaced with a ring of juvenile Bhutan cypresses. A row of juvenile Lombardy poplars has also been introduced along the Birdwood Avenue frontage.

In early 2010, a major landscape renewal programme for the Shrine Reserve was approved by Heritage Victoria. This will involve the implementation of the Landscape Improvement Plan (LIP) prepared by Rush Wright Associates over the period 2010-2015 including tree removals and replacement plantings across the entire Shrine Reserve. This plan has been developed with the benefit of long-term (since 2001) monitoring of site conditions, use of water and health of the trees.

### **2.12 A Commemorative Place**

Since its opening in 1934, the Shrine has been, for the Victorian community, a memorial, a symbol, and a focus of remembrance. Even before it opened, there was great interest in the evolving structure, and public open days were well attended.<sup>72</sup> Armistice Day ceremonies were held at the Shrine from the date of its dedication. The War Widows and Widowed



Mothers' Association sought to continue their commemoration of Anzac Day at the Cenotaph near Parliament House in Spring Street, and did so for a time. But from Anzac Day 1936, the remembrance activities, both the Dawn Service and the Anzac Day March, were moved to the Shrine.<sup>73</sup>

There have been numerous ceremonies for the dedication of individual memorials, and to commemorate the sacrifice of many units in different fields of war. The Shrine has also been, in its more recent history, the focus of commemorative activities for some of Melbourne's ethnic communities, through National Day celebrations; and the focus for remembrance of the sacrifice of Australia's former enemies, through wreath laying ceremonies.



Figure 24 View of the north-east entrance (Entrance Courtyard) to the Visitor Centre designed by Ashton Raggatt McDougall.



Figure 25 Directional signage to the Visitor Centre fixed to the steps located beneath the northern portion of the lower terrace.



Figure 26 View of a juvenile Bhutan cypress which forms part of a circle around the perimeter pathway.

## **3.0 PHYSICAL ANALYSIS**

### **3.1 Introduction**

The following physical survey of the Shrine of Remembrance and the Shrine Reserve is based on an examination of the available documentary evidence and on a physical examination of the existing fabric of the place. The objective of the survey has been to establish, as far as possible, the nature and intactness of the original layout and fabric and to describe the nature of the various modifications which have occurred up to the present day.

### **3.2 Documentation**

The physical development of the main building, the reserve and ancillary monuments and structures has been documented in a range of different sources.

A key source for understanding the overall history and development of the Shrine is 'On Holy Ground: The Shrine of Remembrance', a detailed history completed by Agnes Hannan and Andrew Hodgkinson in 1999. (Typescript copy provided by the Shrine of Remembrance Trustees.) Other useful general histories are included in the publications *We Will Remember Them: The Story of the Shrine of Remembrance* by W B Russell, which was published in 1980 and *A Place to Remember: A History of the Shrine of Remembrance* by Bruce Scates, which was published in 2010. A substantial collection of newspaper clippings chronicling the social history and physical development of the Shrine is held in the Age Library.

Drawings relating to the initial construction of the building and subsequent alterations are held by the State Library of Victoria, Melbourne City Council Archives and the Public Records Office.

Photographs and descriptions of the building in various stages of construction were published in the journal *Building*. A range of other photographs are held in the Picture Collection of the State Library of Victoria and also in the City of Melbourne Archives. Plans of the site including early landscaping schemes are held on the Department of Sustainability and Environment files on the Shrine Reserve.

### **3.3 The Site**

The Shrine Reserve consists of a large, roughly trapezoid-shaped area of land, which is orientated in a generally north north-westerly direction. It is bordered by Domain Road to the south, St Kilda Road to the west, and the driveway entry to Government House at its northern tip. The eastern side is bordered by a recreational reserve on its southern side and Birdwood Avenue further north. (See Figure 27).

The land rises to a substantial hill in the middle of the southern half of the site, the surrounding grounds sloping down to the site boundaries steeply on the western side and more gently elsewhere. The Shrine of Remembrance itself is located at the top of this hill. Major axes radiate out from the monument to the north, south, east and west. Those to the north, east and south are defined by avenues of trees, long stretches of lawn and roadways. The northern axis projects from the Shrine across a large cruciform forecourt in direct alignment with St Kilda Road and Swanston Street. Small secondary curving diagonal paths also radiate out from the Shrine, these generally being sealed with asphalt.

Landscaping largely consists of plantings of mature trees set in open lawns (see Figure 28), with a number of smaller monuments located to the east and west of the Shrine and in the south-west corner of the reserve. A number of mature plantings have gradually been replaced and additional monuments and hard and soft landscaping introduced since 2001.





Figure 27 Plan of the Shrine Reserve showing the location of the various hard landscaping elements. Note that the hatched green line marks the boundary of the Shrine Reserve site.

SHRINE OF REMEMBRANCE

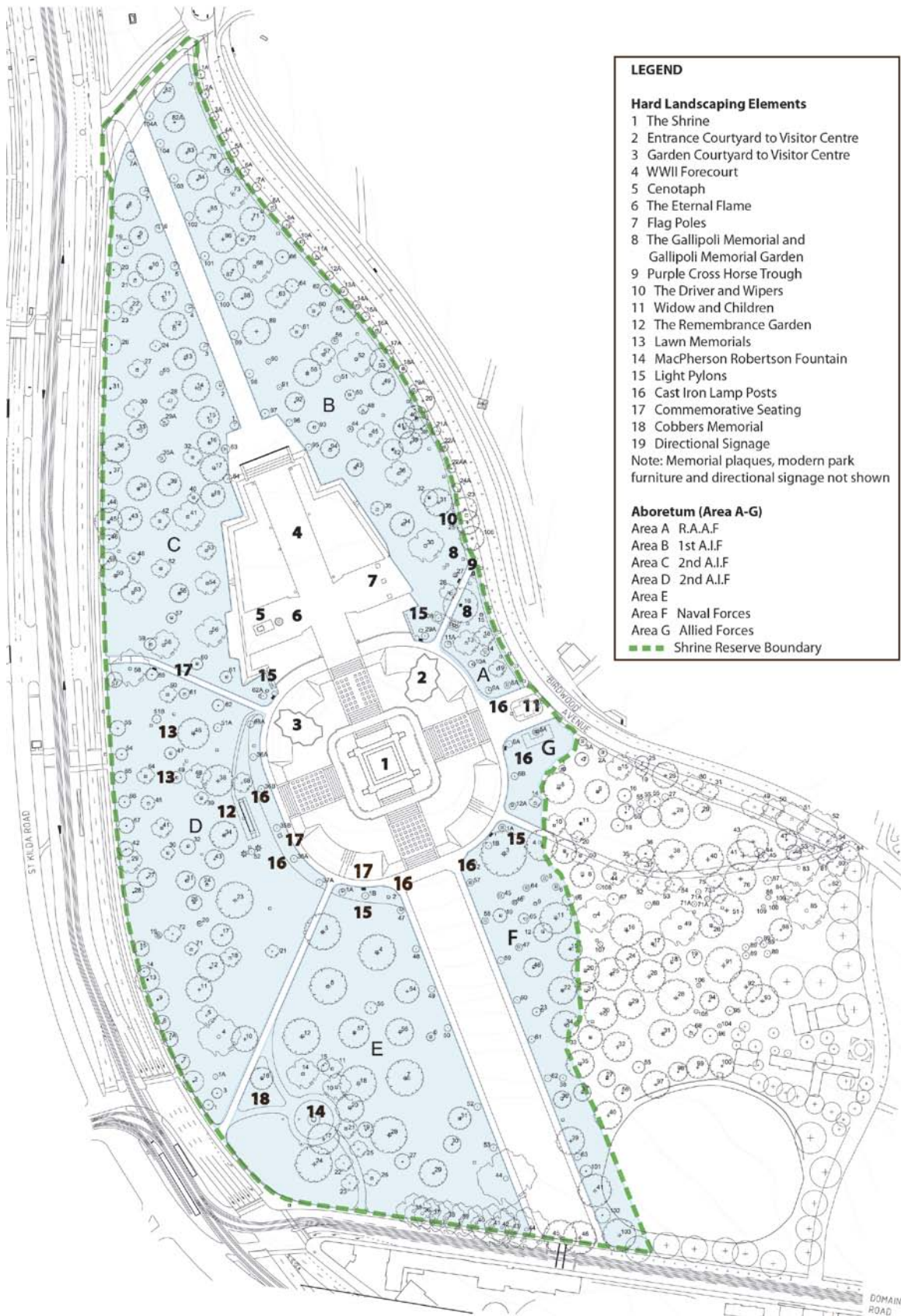


Figure 28 Plan of the Shrine Reserve showing the location of the various soft landscaping elements and the Aboretum (Areas A–G, marked in blue).



### 3.4 Individual Buildings and Elements

#### 3.4.1 *The Shrine (1929-34)*

##### Exterior



Figure 29 Plan showing the location of the Shrine of Remembrance building (marked by red circle).

##### *Lower Terrace*

The Shrine is sited on a rise in the centre of the site on two elevated terraces (see Figure 29). These terraces were constructed at the same time as part of the original design for the site. The lower outer terrace consists of a square flat grassed embankment with curved corners, inset with granite stairs on the north, south, east and west sides. These steps are flanked by narrow side walls. Bronze handrails on the north side of the eastern flight of steps and on the west side of the northern steps are not shown in the original drawings, but appear to date from the original construction of the terrace or soon after. The low walls on either side of the stairs are each surmounted by a granite urn and a flat inscribed granite disk, and are inset with simple bronze air grilles on the outside vertical faces. The lawn between the top of the stairs and those of the next terrace is surfaced with basalt pavers inset with a grid of square panels of lawn (see Figure 30).

The north face of the side walls that flank the northern steps have been inscribed with text. The eastern wall reads 'Korea 1950 1953 Borneo 1962 1966', while the northern wall reads 'Malaya 1948 1960 Vietnam 1962 1973'.



Figure 30 View across the southern portion of the lower terrace looking south from the portico. Note the paving and lawn surface treatment.



Figure 31 View of the southern portion of the upper terrace (looking southwest). Note the granite retaining wall (centre right of picture).



Figure 32 View of an inscribed granite disk. Note that this disk is located on the top of the eastern flanking wall of the northern stairs between the lower and upper terrace.



Figure 33 View looking north across the western side of the upper terrace. Note the granite steps in the right of the picture.

### *Upper Terrace*

The upper terrace is also square in plan with rounded corners. It comprises granite stairs on the north, south, east and west elevations which are aligned with those of the lower terrace, with curved granite retaining walls in between (Figure 31).

The top of the retaining wall is articulated by two indented courses of stonework. Small original rectangular bronze ventilation grilles are set in the sides of the terrace, either side of the stairs. There are bronze handrails on the northern side of the eastern stair, and on the western side of the northern stair. On top of the flanking walls of each stair is an inscribed granite disk identical to those on the lower terrace (Figure 32).

The surface of the upper terrace is paved with square basalt blocks. There is a slightly raised platform three steps in height along the east and west sides of the main Shrine, the stepped side of this being faced with granite (Figure 33).



Figure 34 View of the principal north elevation taken from across the WWII Forecourt.



Figure 35 View of the principal south elevation taken from the lower terrace.



Figure 36 View of the carved sculptural frieze known as 'Call to Arms'. Note that this element is located on the north facing elevation of the Shrine.

### *North and South Elevations*

The Shrine of Remembrance is a large monumental building clad in pale grey Tynong granite. It is square in plan, with a steeply rising stepped pyramidal roof. The north and south elevations (Figure 34 and Figure 35) are highly intact and apart from variations in specific elements of statuary and the entrance and garden courtyards to the Visitor Centre located on the northern side of the north elevation, are both symmetrical and identical. Faced with granite, each comprises an octastyle, pedimented portico flanked by two outer piers above which are the two balcony levels and the copper clad pyramidal roof. The large winged sculptures on the eastern and western sides of the building are visible at the sides of these elevations.

The porticos are each set above a low fourteen step stair. (In a Greek temple these stairs are technically known as krepidoma). The walls at each side of these are surmounted by a granite urn identical to those on the lower terraces. The portico is supported by eight fluted doric columns profiled with entasis. The frieze above in the entablature contains sixteen regularly spaced triglyphs connected by a tenia, with guttae underneath. The pediment tympana contain carved sculptural friezes, 'Call to Arms' on the north facing elevation (Figure 36) and 'The Return to Peace' on the southern one. 'Call to Arms' consists of a central winged figure with kneeling soldiers on either side, representing the dominions serving Albion. 'The Return to Peace' includes figures representing a homecoming youth, industry and education.

The portico floors are surfaced with square basalt paving. There is some variation from the original drawings in the detailing of the external Shrine wall beneath the porticos. A decorative frieze across the top of the doorlight was not included in the executed design. Bronze lamps shown flanking the doorways were not executed. These elevations are composed of eight regularly spaced granite clad piers, with alcoves in between. The central three spaces contain doorway openings, while the remaining two niches on either side have plain granite clad walls. A copper downpipe has been installed in each of the end niches on the north elevation. There are three sets of identical





Figure 37 View of one of the doorway openings.  
This doorway is located within the entry portico to the south facing elevation.



Figure 38 View of the ceiling to the main portico of the north facing elevation.

bronze screen entry doors on each elevation (Figure 37). These are each inset with circular elements containing a navy emblem in the central doors, with AIF motifs in the outer pairs. The screens above and below consist of a curved fish scale motif. Glazing framed with diagonal cross-patterning above these doors extends to the full height of the portico ceiling. If the bronze lamps shown in the original drawings were commissioned, they have since been removed. The space between the end portico columns and the corners of the building is cordoned off by a cast bronze fence.

The ceiling beneath the portico rises up behind the entablature. It is finished with small squares of rendered panelling inside a larger grid of concrete beams (Figure 38). Lower bronze grid screens have been inserted beneath the full height ceilings of the alcoves.

The cornice and triglyph lines on the main portico extend across the piers on the sides of the building and continue across each of the other elevations. Above this level are the flat external granite walls of the balconies, which are varied slightly by indented courses of stonework. The stepped pyramidal roof rises from the inner wall above the upper balcony. There is a strip of carved detailing along below the bottom edge to this roof.



Figure 39 View of the west elevation.  
Taken from the embankment located below the steps to the lower terrace (western side).



Figure 40 View of the east elevation  
Taken from the area in front of the Garden of Appreciation (looking east).

### *East and West Elevations*

The east and west elevations are completely intact. Like the north and south elevations, they are identical and symmetrical and consist of a flat granite clad wall flanked by broad piers, the two balcony levels above rising in a stepped profile to the pyramidal roof (Figure 39 and Figure 40). Abutting each pier on both elevations is a carved granite sculpture featuring a winged female figure above a pair of lions being led by a child. The figure at the south-east corner is titled 'Justice', the north-east 'Peace and Goodwill', the north-west corner 'Patriotism' and the south-west corner 'Sacrifice'. (Figure 41 to Figure 44).

The central section of the east and west walls of the Shrine each featured a short inscription respectively composed by Sir John Monash and Sir Stanley Argyle. The text on the eastern wall reads

THIS MONUMENT WAS ERECTED BY A  
GRATEFUL PEOPLE TO THE HONOURED  
MEMORY OF THE MEN AND WOMEN OF  
VICTORIA WHO SERVED THE EMPIRE IN  
THE GREAT WAR OF 1914-18

The inscription to the western wall reads:

LET ALL MEN KNOW THAT THIS IS HOLY  
GROUND. THIS SHRINE COMMEMORATES  
THE FORTITUDE AND SACRIFICE OF A  
PEOPLE. IT IS BUILT NOT ONLY IN STONE  
BUT ALSO IN THE HEARTS OF MEN. YE  
THAT COME AFTER THEREFORE GIVE  
REMEMBRANCE

The entablature line from the north and south elevations continues around the building at the same level, crossing the central wall and side piers on both the east and west elevations.



Figure 41 View of the statue 'Patriotism'. This statue is located on the west elevation (north-west corner).



Figure 42 View of the statue 'Sacrifice'. This statue is located on the west elevation (south-west corner).





Figure 43 View of the statue 'Justice'.  
This statue is located on the east elevation  
(south-east corner).



Figure 44 View of the statue 'Peace and  
Goodwill'.  
This statue is located on the east elevation  
(north-east corner).

Roof

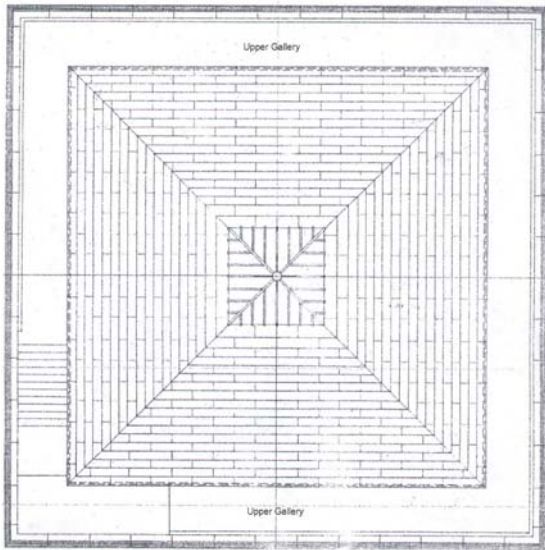


Figure 45 Roof plan showing the upper gallery. Note the stepped roof and skylight in the centre.

The roof comprises the main central pyramidal roof and the smaller pitched roofs to the porticos (Figure 45).

The only significant alteration to the main roof relates to its cladding. It was originally finished with exposed stone blocks, but these were sheathed with copper sheeting in 1970 (Figure 46). The pyramidal main roof of the Shrine rises in eighteen steps. The top of the pyramid contains a low metal framed glazed skylight surrounded by bronze perimeter detailing, and it is surmounted by a large bronze floriated finial modelled on the symbol of glory of the Choragic monument of Lysicrates. This bronze detailing is intact.

The original moulded portico roof tiles on the portico pediments have been replaced with copper sheeting (Figure 47). The granite antifixes and acroteria are intact.



Figure 46 View of the northern and western slopes of the pyramidal main roof of the Shrine.

The stepped, pyramidal roof was originally finished with exposed granite blocks, but was clad with copper sheeting in the early 1970s.



Figure 47 View of the roof to the southern entrance portico.

Note that the original portico roof tiling has been replaced with copper cladding.

**Interior**

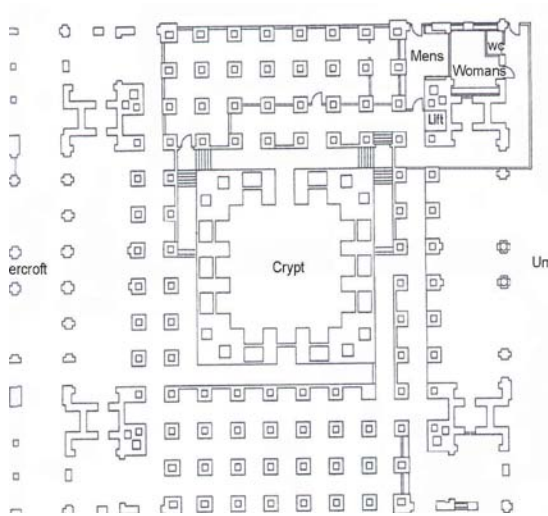


Figure 48 Basement Plan showing principal spaces.

Note that north is at top of plan.



Figure 49 View of the northern entry to the crypt from the passage and Hall of Columns.

**Basement**

*Crypt*

The crypt is located at the basement level in the centre of the building, directly beneath the sanctuary, and is entered via the corridor to the north accessed by stairs on the east and west walls (Figure 48 and Figure 55). It is also now accessed from the Visitor Centre via the Hall of Columns which occupies the northern portion of the undercroft (Figure 49). It is highly intact to its original construction.

The floor is of ruled concrete and is original. The bronze sculpture 'Father and Son' was installed in the centre of the floor in 1968 on a sandstone plinth (Figure 50). Each sandstone-clad wall contains three alcoves between four piers, with stepped stone skirtings around the entire wall perimeter. All the alcoves in the east and west walls and the outer alcoves on the north and south walls contain mounted bronze framed displays of unit colours, which is set below a cornice line on each wall. The niches also contain original pairs of bronze torch shaped light brackets (Figure 52). The central niche on the southern wall contains a bronze casket mounted on a sandstone plinth (Figure 54). This contains lists of names of contributors to the Shrine fund, and copies of the original drawings of the building. Plaques have been installed on the north and south alcove walls. A small opening on the wall behind containing a steel gate leads to the sub-terrace space. A bronze frame was installed around the perimeter of the crypt in around 1953 to display unit colours. This is located at approximately four metres height.

The ceiling is comprised of a concrete slab divided into a three by three grid by a system of concrete beams. This is intact to its original construction and features finely detailed painted, moulded decoration including a stylised Greek star motif in each central panel (Figure 51).





Figure 50 The bronze sculpture 'Father and Son' was installed in the crypt in 1968.



Figure 51 View of the crypt ceiling. Note the finely detailed moulded decoration including a stylised Greek star motif in each central panel.

### *Crypt Stairs and Passage*

The crypt is approached via a pair of stairs entered from the south side of the ambulatory along the east and west sides of the crypt (Figure 53). The top steps are granite, while lower down they appear to be of terrazzo. The walls are of raked rendered masonry, and each stair features a substantial carved sandstone or moulded cement ventilation screen opening into the crypt on the inner wall. There is a small bronze alcove hatch on the southern side of the top of the eastern stair. At the bottom of the western stair is an original timber panelled door leading to a storage space. The tubular steel handrails appear non-original, though these are mounted on early or original moulded brackets. The ceiling consists of rendered concrete panels with simple cornices from which modern spherical light fittings are suspended.

The passage on the north side of the crypt has been altered by the removal of partition walls from between the piers on the north side (Figure 49). It has an original concrete floor, with the rendered masonry walls and a panelled rendered ceiling with a suspended modern spherical light fitting.

### *Store, Offices & Toilets*

A series of new spaces were created during the c.1990s to the north of the passage from the original crypt corridor with the insertion of timber stud framed sheet plaster clad walls. These include a second corridor - parallel and to the north of the crypt passage - which has a lift at its eastern end. Doorway openings off the corridor provide access to office and storage spaces to the north and toilets and a machinery room to the east. The walls are rendered masonry with concrete tile skirtings, while the ceilings are lined sheet plaster. While the storage and office space to the north is entirely modern, the entry door from the western crypt stair is original, having initially led directly into the undercroft space.



Figure 52 View showing a typical memorial plaque in one of the wall niches.



Figure 54 View showing the bronze casket located in the crypt.



Figure 53 The crypt stairs feature simple finishes.



Figure 55 View of the eastern portion of the passage to the north of the crypt (Accessed via entry at right of picture).





Figure 56 View of the new opening located between the northern side of the undercroft and the crypt passage.

Note the bronze sculpture 'Father and Son' is visible centre of picture.



Figure 57 View of the one of the bays running east-west located on the northern side of the undercroft.

Note the northern part of the undercroft is used for interpretative purposes.

### *Undercroft*

The undercroft space has been substantially altered in a series of works beginning in the 1970s, the most substantial of which commenced during the 1990s and the early 2000s as part of the Visitor Centre development.

The masonry structure is entirely exposed, and consists of cross-shaped brick piers supporting a system of reinforced concrete beams overhead. Modern concrete slab floors have been inserted along the entire eastern side, with exposed earth surfaces elsewhere at varying levels. A system of exposed original concrete lined drains extend around the crypt along the south, east and west sides. These feed into the brick-lined primary drainage tunnel, which extends westwards. (This can be accessed from a brick shaft set in the lawn to the west.) Reinforced concrete cross-beams have been installed underneath many of the original terrace beam supports, with some of the intermediary piers removed to create larger column free spaces. Four brick piers on the eastern side have been replaced with concrete posts. The roof has been lined with a layer of sheet steel.

The Hall of Columns is the transitional space linking the Visitor Centre and the Crypt and comprises the northern portion of the undercroft space. It is made up of 30 brick columns which form part of the foundations of the Shrine. A number of openings have been created on the northern side of the undercroft. These include a new entry to the Crypt passage (Figure 56) which provides access to the Hall of Columns (Figure 57). A further opening provides access to the Visitor Centre on the northern side. A lift has also been installed on the eastern side of the Hall of Columns and a new Education Centre provided on the western side of the undercroft.

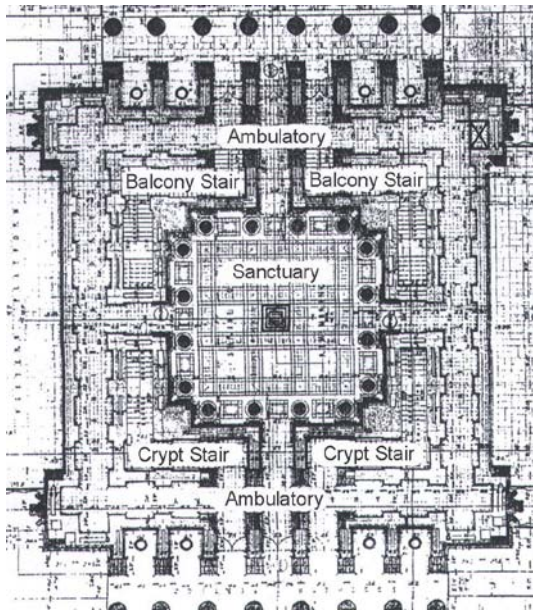


Figure 58 Ground Floor Plan showing principal interior spaces. North is at bottom of plan.



Figure 59 View of the eastern end of the northern ambulatory. Note the niches either side.

## Ground Floor

### Ambulatory

The ground floor space is composed of a central inner sanctuary which is completely encircled by an ambulatory (Figure 58). It is entered from doorways underneath the north and south porticos, leading to the ambulatory, then directly through to the sanctuary. A pair of small bronze medallions are set into the stone wall on the eastern side of the north entrance.

The ambulatory consists of high, narrow space with nine niches on each of its outer perimeter walls, and six on the interior walls (Figure 59). The balcony and crypt stairs are located on the north and side inner ambulatory walls respectively. The floor is of square basalt pavers dating from 1976. In the north-east corner a lift has been inserted in the eastern corner niche and a small office partitioned off in the north-west corner. A cabinet has been inserted in the northern niche at the north-west corner. The walls are sandstone, with a simple stepped skirting and tuck pointed joints. Flags were hung in the ambulatory alcoves with small bronze plaques in 1980. Almost every niche contains a small bronze case shaped like a writing desk containing a Book of Remembrance, listing the names of Victorian servicemen who enlisted and served in WWI (Figure 60). The ceiling features simple moulded cornices. Modern ceiling lighting has been installed. A bronze urn stored in one of the south-east corner niches is used in services associated with WWI.



Figure 60 View of one of the bronze display cases located within a niche to the ambulatory.



Figure 61 The interior of the sanctuary is finished with stone surfaces. Note the black trachyte ionic columns.



Figure 62 The sanctuary receives natural light from a skylight in the centre of the dramatically stepped, high ceiling.

### *Sanctuary*

The sanctuary is highly intact. Square in plan, the space is perfectly symmetrical about north-south and east-west axes. The focus of the space is the Stone of Remembrance, which is set in the centre of the floor (Figure 63). The floor is surfaced with white and deep purple marble tiles laid in a geometric pattern, with the Stone itself set inside a square white marble frame in the centre of the floor. There is an inscription on the Stone reading 'GREATER LOVE HATH NO MAN'.

The four walls consist of exposed sandstone masonry, with tuck-pointed courses. A small light fitting has been installed at each corner inside small mesh screen fittings. These are shaped and painted to have the appearance of small stone blocks. Along each wall are four evenly spaced pilasters. In front of each pilaster is a black trachyte ionic column, with a bronze capital, sixteen in total around the perimeter of the room (Figure 61). The columns support a moulded sandstone entablature, above which is a frieze containing twelve carved sculptural panels, three on each wall. The dramatically stepped ceiling consists of exposed corbelled sandstone blocks, which rise steeply to a central glazed square skylight (Figure 62). A small opening on the lowest step on the eastern side of the ceiling is positioned to emit a shaft of light that crosses the Stone of Remembrance every Armistice Day.



Figure 63 The Stone of Remembrance is set into the floor inside a marble frame.





Figure 64 View looking along the middle landing on the western stair.



Figure 65 View of the eastern stairs located along the southern side.

The balcony stairs are connected at the top and lead to the balcony on the south elevation through a single doorway (top left).

### *Balcony Stairs*

Two balcony stairs rise from the northern side of the ambulatory along the east and west sides of the sanctuary, meeting at a common corridor on the south side where a door opens out onto the balcony. Each is C-shaped in plan. The only alterations relate to fittings and are minor in nature.

The stairs are intact other than for minor changes such as the introduction of modern fittings. The stairs themselves are basalt, with the walls lined with sandstone (Figure 64). At the bottom of the stairs large bronze plaques have been attached to the north facing stairwell walls. The original stained and varnished timber door to the flag room space midway up the western stair is intact. The original bronze handrails are intact apart from a small section at the top of the western stair, where the rail has been altered to accommodate the automatic doors. The original sliding panelled bronze balcony door at the top of the stairs is intact, though a set of modern glazed automatic doors have been installed on the interior side of the opening. Stripes of coloured paint have been applied to the top surface of the stairs along the southern side (Figure 65). There is a set of three narrow windows on either side of this doorway. These retain original copper frames (Figure 66).

The ceiling consists of rendered concrete panels, with simple rendered cornices and modern spherical pendant light fittings.

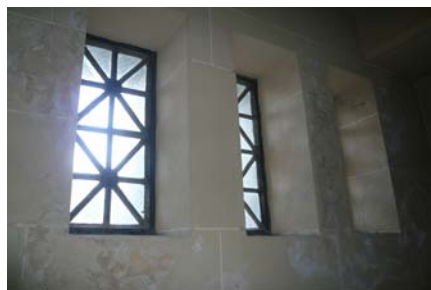


Figure 66 View of a set of the three narrow windows on either side of the doorway opening to the lower balcony.

Note that these retain original copper frames.

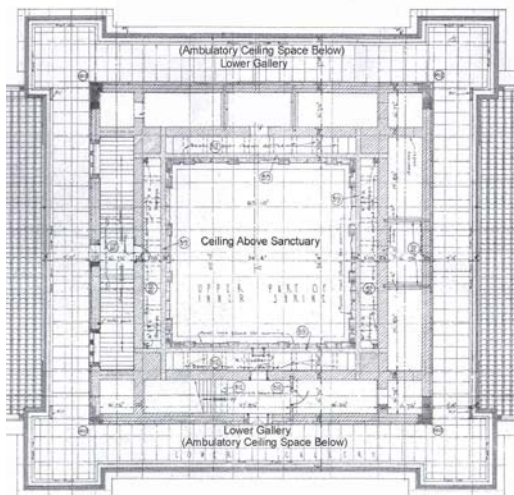


Figure 67 Plan of the upper gallery level.

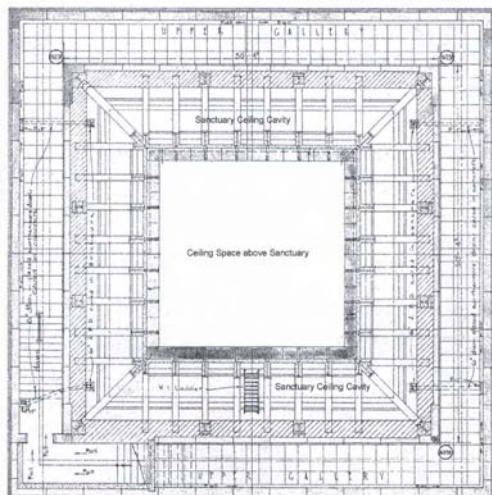


Figure 68 View of the upper gallery level.

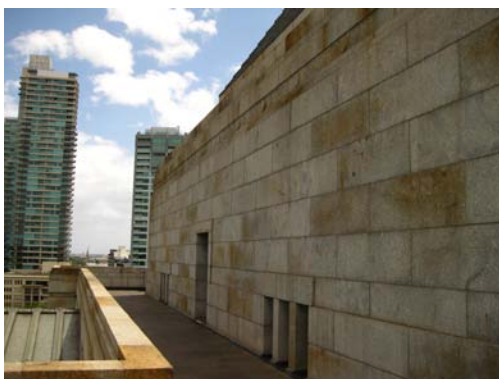


Figure 69 View of the southern side of the lower balcony looking east.

### *Ambulatory Ceiling Space (Flag Room)*

This ceiling space encircles the sanctuary directly above the ambulatory, and includes spaces behind the portico tympanums on the north and south sides of the building. It is completely utilitarian in nature, with concrete panel floors, unrendered red brick walls, and an exposed system of concrete piers and overhead beams. It appears to have undergone little alteration since construction apart from the insertion of modern light fittings.

### *Sanctuary Ceiling Cavity*

The sanctuary roof is encircled by a second subsidiary ceiling space immediately above, which opens onto the large diagonally oriented space between the roof and the inner sanctuary ceiling. It is generally intact.

The space is entered from a simple timber panelled door at the base of the upper balcony stair. The space is undecorated and utilitarian in nature. Structural columns, walls, beams and the concrete slab floor are exposed. Equipment to produce an artificial ray of light was installed in 1971 after the introduction of daylight saving. This equipment is located near the north-east corner and is accommodated in several small glazed boxes. On the eastern side there has been inserted a new steel frame containing a series of ladders, which lead up to the small space above the sanctuary skylight and the top section of glazing. The original skylight is intact.

### *Lower Balcony*

The form of the lower balcony is intact, though the existing surface of square basalt paving is modern, with recent waterproofing membranes inserted underneath. There is more recent copper guttering along the sides. Both the walls of the Shrine itself and the side walls of the balcony are clad with granite (Figure 69 and Figure 70). The carved detailing on the inner wall is highly intact. An original bronze sliding door on the east elevation leads to the upper balcony stair (Figure 71).

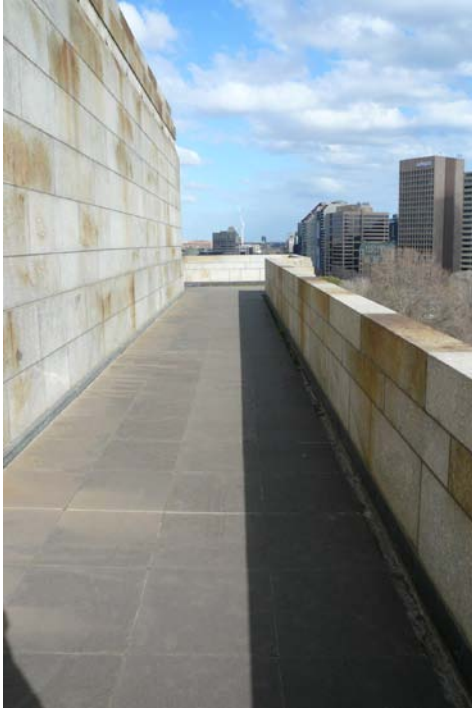


Figure 70 View looking south along the west side of the lower balcony.  
Note that the square basalt paving is more recent.

### ***Upper Balcony***

The upper balcony is accessed via a single concrete stair with rendered masonry walls. The stair configuration is different from the lower balcony, the stairwell rising up at the south-east corner of the balcony itself. There is a second bronze screen door at the top of the stairs. The original drawings show a standard bronze panelled door at this location, this possibly not having been originally included. Where it intersects the balcony floor space, its roof is clad with copper sheeting, and there are several small low bronze fences. The outer walls of the balcony and the side walls of the Shrine are clad with granite. There is copper flashing along the base of each of these walls. Copper tubing containing electrical wiring has been installed around the bottom of the Shrine wall, this connecting a series of small speakers mounted at approximately one metre in height around the wall.



Figure 71 View of an original bronze sliding door.  
Note that this door is located on the east elevation to the lower balcony.



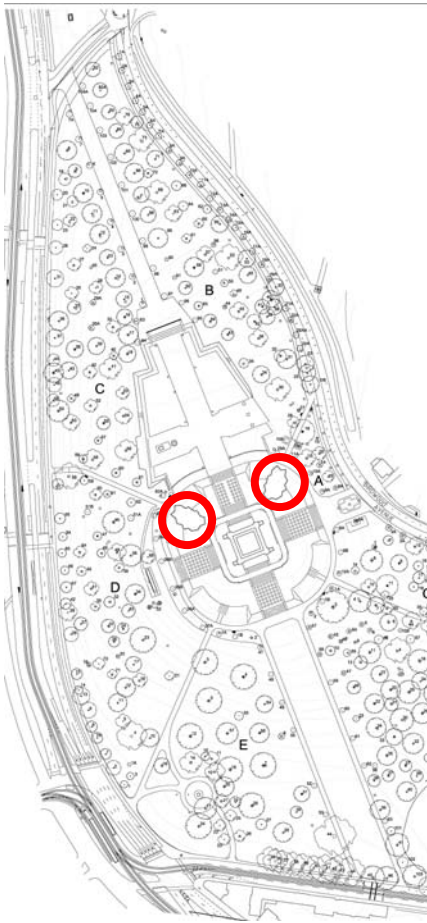
3.4.2 *Visitor Centre (2003)*

Figure 72 Plan showing the location of the entrance courtyard (right) and garden courtyard (left) areas to the Visitor Centre (marked by red circles).



Figure 73 View of the entry to the garden courtyard from the north-west pathway.

### History

In 2003 the Shrine underwent a substantial redevelopment to facilitate a new Visitor Centre (Figure 72) which involved the addition of foyers, visitor information spaces and facilities and two new entrances to the crypt via the northern side of the previously unexposed undercroft.

### Description

The external additions are located on the north-east and north-west mounds (Figure 76). Two granite-clad structures forming courtyards have been inserted into the north-eastern and north-western grass mounds, providing an entry to the Visitor Centre (north-east mound) and the Garden Courtyard (north-west mound) (Figure 73). The external stone finishes of the courtyards have been completed in Tynong granite, excavated from the same region as the original stone used to construct the Shrine. The exterior of the entry opening to each courtyard is framed by patinated copper panels. Each opening has a pair of glazed doors supported by steel beams in the form of an X.

The entrance courtyard (Figure 74) has the words 'Lest We Forget' etched onto one wall, with the opposite wall featuring an inscription quoting Sir William Deane's speech made on ANZAC Day in 1999, when he was Governor-General of Australia. The exterior of the entry fronts the north-east pathway and Gallipoli Memorial Garden.

The garden courtyard (Figure 75), along with the entrance courtyard, is aligned on the axis of the Shrine to reflect the same design and reinforce the formal symmetry of the layout. Features within the garden courtyard include the Legacy Olive tree and seating for visitors.

The Visitor Centre is located below the northern portion of the lower terrace to the Shrine. Internally, an opening provides access from the Gallery of Medals to the Hall of Columns located within the undercroft of the Shrine (Figure 77). Another opening provides access from the Hall of Columns to the northern side of the crypt passage.



Figure 74 View of the entrance courtyard to the Visitor Centre. Taken from the north-east corner of the lower balcony to the Shrine.



Figure 75 View of the garden courtyard to the Visitor Centre. Taken from the north-west corner of the lower balcony to the Shrine.



Figure 76 View of the north elevation to the Shrine and WWII Forecourt. Note that the entrance courtyard (centre left of picture) and garden courtyard (centre right of picture) are symmetrically aligned with the Shrine.



SHRINE OF REMEMBRANCE

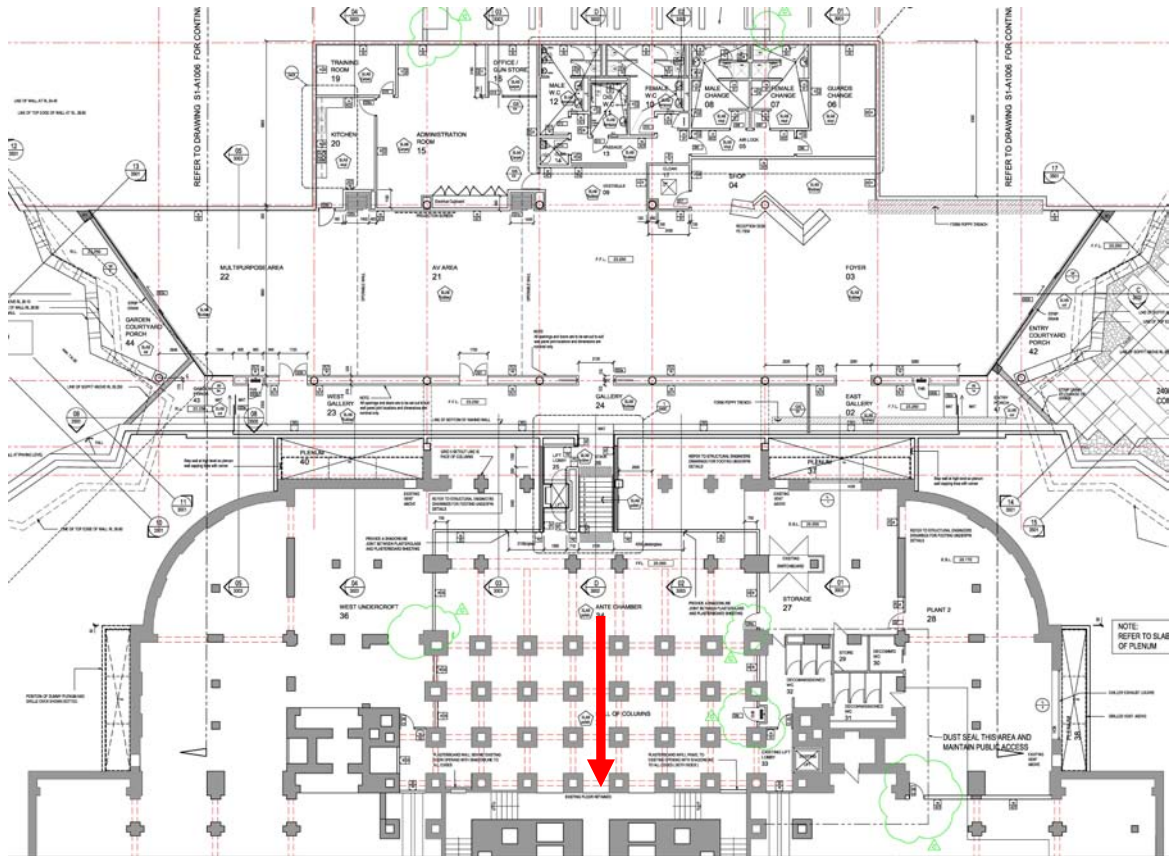


Figure 77 Plan showing the layout of the Visitor Centre located below the northern portion of the lower terrace (top of plan).

Note the location of the entry from the Hall of Columns to the Crypt passage (marked by the arrow).

Source: Ashton Raggatt McDougall

## 3.4.3 WWII Forecourt (1951-54)

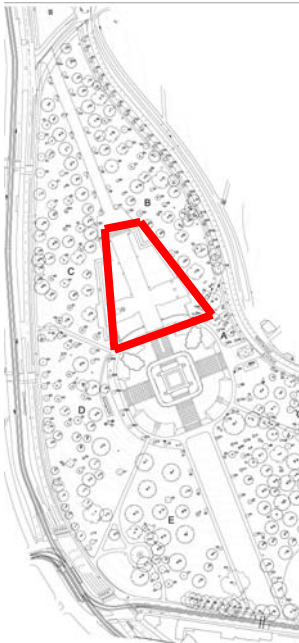


Figure 78 Plan showing the location of the WWII Forecourt (marked in red).



Figure 79 View of the WWII forecourt from the north. Note the flagpoles (left) and the Cenotaph to the right.



Figure 80 View north across the forecourt showing its cruciform plan.

### History

As outlined in Chapter 2, in the late 1940s Alec S Hall and Ernest E Milston won a competition to design the WWII memorial for the Shrine grounds.<sup>74</sup> The original reflection pool on the northern side of the Shrine was removed as part of the new cruciform forecourt, which featured a Cenotaph and an eternal flame on the western side and a set of three flagpoles to the east. The forecourt was officially opened in February 1954.<sup>75</sup>

### Description

The WWII forecourt consists of a substantial area of paving and landscaping to the northern side of the Shrine of Remembrance.

The forecourt is a large, open terrace located on the northern side of the Shrine, in line with its main axial approach from St Kilda Road. It is accessed from the north via a flight of eleven granite steps flanked by low granite buttress walls. The northern face of the western wall is inscribed with the words 'THIS STONE WAS UNVEILED ON NOVEMBER 11<sup>TH</sup> 1952 BY HIS EXCELLENCY GENERAL SIR DALLAS BROOKS KCB KCMS DSO GOVERNOR'. The surface slopes slightly down to the north. Text in the forecourt paving at the top of the stairs reads 'LET ALL MEN KNOW THIS IS HOLY GROUND'.

The forecourt comprises a combination of grass and paved surfaces (Figure 79). A large area, basically cruciform in plan is laid with c.1990s grey concrete divided into rectangular slabs. The head of the cross connects directly with the base of the lower terrace steps. In plan its boundaries angle inwards towards the north, and are defined by a narrow concrete path with a low Golden Privet (*Ligustrum ovalifolium 'Aureum'*) hedge on the outside of this. The angled lines of these side edges continue northwards to define the edges of a small sealed area at the base of the northern entry stairs. At the end of the eastern arm are three flagpoles, while to the west is the Eternal Flame memorial and the Cenotaph (Figure 80).

## 3.4.4 Cenotaph (1955)



Figure 81 Plan showing the location of the Cenotaph (marked by red circle).



Figure 82 View of the Cenotaph from the north.

### History

The Cenotaph was the most substantial of the three memorials included in the original WWII forecourt design by Ernest Milston. George Allen, the winner of the competition to design the statuary on the top of the monument, was born in Bendigo in 1900. He studied at Swinburne Technical College, and after travelling and studying in Europe, served as head of the sculpture department at RMIT from 1933 until 1965. Other notable commissions included the Pinkerton statue in Ballarat (1949) and the War Memorial at Kew Town Hall.<sup>76</sup>

Allen prepared a scale model of his design between 1951 and 1953. The main stone base of the Cenotaph had been erected by 1952. The contract for carving the final piece was won by Standard Quarries Pty Ltd in September 1953, the work being executed in basalt rather than Murray granite as initially proposed by the sculptor.<sup>77</sup> The Cenotaph was officially unveiled by Lieutenant General Sir Edmund Herring on 20 February 1955.<sup>78</sup>

### Description

The Cenotaph is located on the western arm of the WWII Forecourt (Figure 81). It is composed of a substantial basalt sculpture mounted on a high sandstone base. The base of the Cenotaph is set inside a raised rectangular section of sandstone paving blocks, the surface of which slopes upwards in four planes extending from the outer corners of the paving base up to each of the corners of the Cenotaph base. The base is rectangular in plan, and is orientated east-west. It is constructed of fourteen courses of rectangular sandstone blocks. In the centre at the bottom of the third course is a small bronze bracket. The following inscriptions appear on the sides of the base.

East Side – '1939-1945 TO THE GLORY OF SERVICE AND SACRIFICE THIS PERPETUAL FLAME WAS LIT AND THIS FORECOURT WAS DEDICATED BY HER MAJESTY QUEEN ELIZABETH II 28<sup>TH</sup> FEBRUARY 1954'

North Side – 'R A N ATLANTIC MEDITERRANEAN RED SEA PERSIAN GULF INDIAN OCEAN JAVA SEA CORAL SEA PACIFIC' (Figure 82).

West Side – 'A M F GREECE CRETE EGYPT-LIBYA SYRIA MALAYA NEW GUINEA PACIFIC ISLAND BORNEO'

South Side – 'R A A F UNITED KINGDOM EUROPE ATLANTIC MIDDLE EAST S E ASIA NEW GUINEA S W PACIFIC'

The basalt sculpture above the base has been executed in a slightly abstracted style. It is composed of the figures of six servicemen carrying overhead the figure of a fallen comrade draped in the Australian flag.

3.4.5 *Eternal Flame (1954)*



Figure 83 Plan showing the location of the Eternal Flame (marked by red circle).



Figure 84 View of the Eternal Flame from the northeast.

Note the base of the cenotaph is visible in the left of the picture.

**History**

The Eternal Flame was included in Ernest Milston's 1949 competition winning entry for the WWII forecourt and was inspired by a similar feature in the Tomb of the Unknown Soldier in Belgium.<sup>79</sup> Because of the extremely exposed location a special burner design was developed, with the assistance of Don Bell from the Gas and Fuel Corporation. Milston's original drawings positioned the flame in front of the Cenotaph on the slightly raised section of sandstone paving at its base, though it was actually constructed slightly further east. These drawings also show the flame unfenced. Photographs taken soon after the forecourt's opening show it enclosed by the existing low bronze rail fence.

After a successful testing before the Trustees on 15 August 1952, the flame was formally lit for the official opening ceremony of the WWII Forecourt in February 1954.<sup>80</sup>

**Description**

The Cenotaph is located on the western arm of the east-west axis to the WWII forecourt to the immediate east of the Cenotaph (Figure 83).

The monument containing the eternal flame is a comprised of a series of circular elements. Fuelled by gas, the flame issues from a small cone shaped copper brazier mounted inside a larger, thin and shallow bronze bowl. It is remotely ignited by an electrical spark. The bowl is raised on a low bronze stand mounted in the centre of a low base of granite tiles. These are arranged in a radial pattern, with a circle of eight smaller tiles in the centre and an outer ring of eight larger pieces. The monument is enclosed by a simple, low bronze railing fence (Figure 84). A small rectangular bronze commemorative plaque is set into the forecourt paving to the east of the enclosing fence.



3.4.6 *Flagpoles (1954)*

Figure 85 Plan showing the location of the Flagpoles (marked by red circle).



Figure 86 View of the forecourt flagpoles looking north-east from the Shrine.

### History

The three flagpoles were included by Ernest Milston as part of the original design of the WWII forecourt and were constructed in time for the opening of the forecourt on 20 February 1954.<sup>81</sup> Originally intended to be mounted in urn shaped sandstone bases, they were eventually constructed set in simple granite slabs.

### Description

The flagpoles are located on the eastern arm of the east-west axis to the WWII forecourt (Figure 85). They are orientated along a north-south axis (Figure 86). Each pole consists of a white painted steel tube mounted between a pair of granite tiles, the junction of the base of the pole with the tiles sealed with a small bronze ring. Mounted on the tiles on the east side of each pole is a small bronze pulley rope tie. The flagpoles are approximately the same height as the Cenotaph to their west.

3.4.7 *The Gallipoli Memorial (1935, relocated 1967) and Gallipoli Memorial Garden (2009)*



Figure 87 Plan showing the location of the Gallipoli Memorial and Gallipoli Memorial Garden (marked by red circle).



Figure 88 View of the Gallipoli Memorial. The statue is mounted on a substantial carved granite base.

**History**

This sculpture commemorates John Simpson Kirkpatrick, 'The Man With the Donkey'. It was commissioned by the Australian Red Cross Society in 1935, the design being the result of a design competition judged early in that year. The statue was cast in the Chiurazzi Foundry in Naples in May 1935 to the design of competition winner Wallace Anderson.<sup>82</sup> It was originally located outside the Shrine Reserve on the east side of Birdwood Avenue but was subsequently relocated to its present site north-east of the Shrine in 1967.<sup>83</sup>

The reins of the piece were reworked by the original sculptor following their damage by vandals in 1969, 1974 and 1998. The surrounding fence was erected in 1971.<sup>84</sup>

The Gallipoli Memorial is located within the Gallipoli Memorial Garden, which was completed in 2009 (Figure 87).

**Description**

The Gallipoli Memorial statue is composed of a bronze statue set on a granite plinth which is set on a flat rectangular granite slab. The plinth is a raised, smooth narrow block, which is panelled on the east and west sides, and on the top. It is smoothly finished. Small bronze lion head fountains are mounted on the east and west sides of the plinth above a small semi-circular stone bowl. These bowls have vertically grooved sides. The inscription on the southern side reads

'THE MAN WITH THE DONKEY GALLIPOLI APRIL 25 TO MAY 19 1915

IN COMMEMORATION OF THE VALOUR AND COMPASSION OF THE AUSTRALIAN SOLDIER

ERECTED BY PUBLIC SUBSCRIPTION UNDER THE AUSPICES OF THE RED CROSS SOCIETY'

A bronze plaque on the northern face of the plinth describes the story behind 'The Man With the Donkey'. The statue is less than one metre in height. It consists of a donkey carrying a wounded soldier, who is supported on his left by the figure of Simpson. The monument is located inside a small rectangular



Figure 89 View of the garden memorial located in the Gallipoli Memorial Garden from the north-east pathway.



Figure 90 View of the Gallipoli Memorial Garden viewed from the Shrine. Note the Lone Pine (top right of picture) with the garden memorial located to its left across the pathway.

garden planted with rosemary, and enclosed by a low, steel railing fence (Figure 88).

The Gallipoli Memorial Garden is laid out on each side of the north-east pathway (between Birdwood Avenue and the entry to the Visitor Centre). The garden contains four garden beds symmetrically aligned to the pathway. Two large rectangular shaped beds are located either side of the pathway close to the eastern entry to the memorial garden. The edge of these beds is marked by stone kerbs. The bed on the north side of the pathway contains a memorial formed in concrete (Figure 89). The north-east end of the memorial is slightly raised and is mounted by a brass plaque portraying a plan of the Gallipoli Peninsula. A bronze plaque on the south face of the lower part of the memorial commemorates the service of the Australian and New Zealand Army Corps in the Gallipoli Campaign. The garden bed on the south side of this memorial contains the Lone Pine. Two smaller rectangular shaped garden beds are placed to the south-west one to each side of the north-east pathway. These beds are also formed with stone kerbs and contain a number of plantings (Figure 90).



3.4.8 Purple Cross Horse Trough (1926, relocated 1986)



Figure 91 Plan showing the location of the Purple Cross Horse Trough (marked by red circle).

**History**

During WWI 169,000 horses were sent to various theatres of war from Australia, very few of which returned. This memorial horse trough was originally unveiled in 1926 by Sir John Monash in another location in the St Kilda Road median strip near Domain Road. Its erection was an initiative of the Purple Cross Society, a women’s organisation dedicated to the welfare of the horses sent to WWI. It has served as a focal point for members of the Light Horse Brigade and recognises the services and suffering of animals in war. It was relocated to the Shrine Reserve in 1986 to a position near the 4<sup>th</sup> Light Horse Memorial Tree.<sup>85</sup>

**Description**

The Purple Cross Horse Trough is located to the north-east of the Gallipoli Memorial Garden (Figure 91).

The trough is constructed of pale blue-grey granite and is curved in plan. There is a small area of granite paving around the base. The trough itself is set on a base of roughly finished granite blocks, with a small semi-circular basin at one end providing a drinking bowl for dogs. The trough itself has been carved from a single piece of stone and has smooth vertical sides. Rising behind the trough is a vertical stone slab with several bronze plaques and an inscription reading ‘A TRIBUTE TO OUR WAR HORSES’. A poem on one of the plaques reads

He gains no crosses as a soldier may  
No medals for the risks he runs  
He only in his puzzled, patient way  
Sticks to his guns

Above this is a spherical glass lamp mounted on a low bronze stand (Figure 92).



Figure 92 View of the Purple Cross Horse Trough.  
The horse trough includes a small drinking bowl for dogs on its western side (at right).



3.4.9 *The Driver and Wipers (1937, relocated to Shrine Reserve in 1998)*

Figure 93 Plan showing the location of the Driver and Wipers Memorial (marked by red circle).

### History

These two statues were purchased by the National Gallery of Victoria for £1500 sterling and arrived in Australia in 1937. Both were the work of British sculptor and WWI veteran Charles Sargeant Jagger. 'The Driver' was a replica of a figure at the Royal Artillery Memorial, Hyde Park Corner, London. 'Wipers', a colloquial term derived from the battlefield name Ypres was a replica of a statue at the Holylake War Memorial in Cheshire.<sup>86</sup>

Both figures were originally installed in the forecourt of the State Library, though from the beginning there were suggestions that they would be more appropriately sited at the Shrine.<sup>87</sup> The statues were relocated to a position north-east of the Shrine, on the west side of Birdwood Avenue in 1998.<sup>88</sup>

### Description

These two life-sized bronze statues are sited to the north-east of the Shrine near Birdwood Avenue and in line with the east-west axis of the Cenotaph and flagpoles (Figure 93). They are mounted on low sandstone plinths on either side of a narrow section of sandstone wall, the profile of the wall tapering inward slightly towards the top. The eastern facing figure 'Wipers' is of a WWI soldier standing feet apart, holding a bayonet in front which is pointing to his left. The figure on the western side 'Drivers' consists of a walking soldier with arms outstretched in a cross-like position (Figure 94).

The statues are enclosed by a low steel-framed, black painted fence.



Figure 94 View of 'Wipers' (left) and 'The Driver' (right).

3.4.10 *Widow and Children (1998)*



Figure 95 Plan showing the location of 'Widow and Children' (marked by red circle).

**History**

'Widow and Children' is the work of sculptor Louis Larmen. It was commissioned by Legacy in commemoration of its 75<sup>th</sup> anniversary and was dedicated on 29 September 1988. Figure 95 shows the location of the 'Widow and Children' Sculpture.

**Description**

'Widow and Children' is set inside the cruciform shaped Garden of Appreciation and is located to the east of the Shrine, between the building and Birdwood Avenue (Figure 95).

The entire monument is less than 1.5 metres in height. It consists of a small bronze sculpture mounted on a grey granite block. The block is basically cubic in form, with the western face angled slightly upwards. This is inscribed with the Legacy symbol and the words 'Widow and Children'. The northern face contains the word 'HOMAGE', while the southern side reads 'REMEMBRANCE'. The sculpture faces west and is comprised of the figure of a woman with her arms around a girl to her left carrying a posy and a boy on her right carrying a wreath (Figure 96). The sculpture is situated so that when viewed from the eastern side of the garden, the figures appear to be of the same scale as people approaching the lower terrace stairs.



Figure 96 View of 'Widow and Children' from the west.

3.4.11 *The Remembrance Garden (1985)*

Figure 97 Plan showing the location of the Remembrance Garden (marked by red circle).



Figure 98 View of the Remembrance Garden.

The garden is set into sloping grounds on the west side of the Shrine below the outer terrace.

### History

Commemoration of the service of Australian personnel in post-WWII conflicts began in 1955 and originally took the form of inscriptions on the terrace steps. This more substantial memorial was opened on 10 November 1985.<sup>89</sup>

### Description

The Remembrance Garden is located to the immediate west of the western section of the lower terrace to the Shrine (Figure 97). It consists of a low granite wall set into the hill (Figure 98). Projecting buttresses at each end and basalt paving to the west of the wall help define a modest assembly area with the wall as its focus. There is a small garden bed at each end, and a set of steps leading to the top of the monument at the south end. A block with the words 'lest we forget' is set in the middle of the pond, with a small descriptive bronze plaque set in the paving on the eastern side of this. The central section includes a water wall of roughly hewn small granite blocks, the water running down to a long narrow pond along the length of western side of the wall.

There are a series of inscriptions along the exposed face of the wall. On the northern side of the water feature these read as follows:

'CAMBODIA 1991-1993 KOREA 1950-1953  
MALAYA 1948-60 SOMALIA 1991'

Inscriptions on the southern side read as follows:

'BORNEO 1962-1966 BALKANS 1992-1997  
VIETNAM 1962-1973 KUWAIT 1991 EAST  
TIMOR 1999'

The planting of bamboo to the south relates to the natural environment of South East Asia where most of these conflicts occurred.

There are also two palms, though these are native to South America.



3.4.12 *Lawn Memorials*

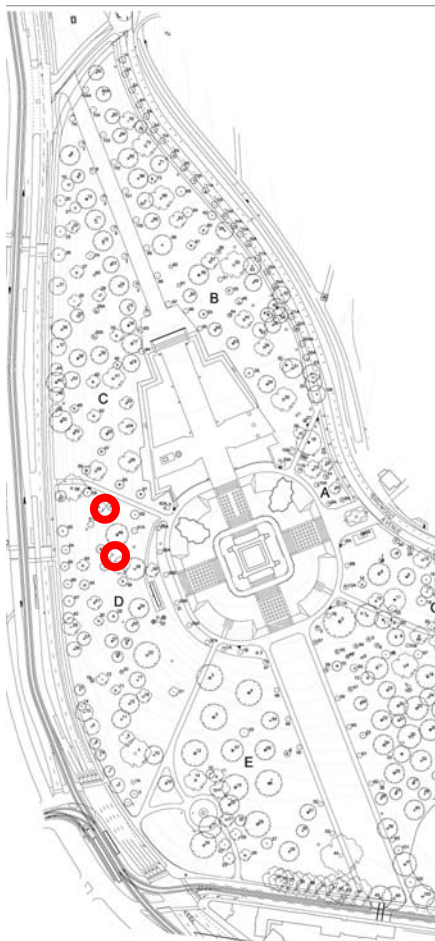


Figure 99 Plan showing the location of the lawn memorials located in the lawn to the north-west of the Shrine (marked by the red circles).

**History**

The two lawn memorials appear to date from the c.1980s (Figure 100 and Figure 101).

**Description**

These memorials are located in the lawn to the north-west of the Shrine (Figure 99). Each consists of a flat block set into concrete in the lawn, surmounted by a higher granite block with a smooth, vertical, eastern face. On each of these is mounted a bronze plaque. The northern memorial is dedicated to the airborne forces, while the southern is in memory of the officers and men of the Australian Independent Companies Commando Squadrons.



Figure 100 This lawn memorial commemorates the service of the Australian Independent Companies Commando Squadrons.



Figure 101 This memorial is located slightly further east of the memorial in Figure 100. It commemorates WWII Airborne Forces.

## 3.4.13 Robertson Fountain (1934)

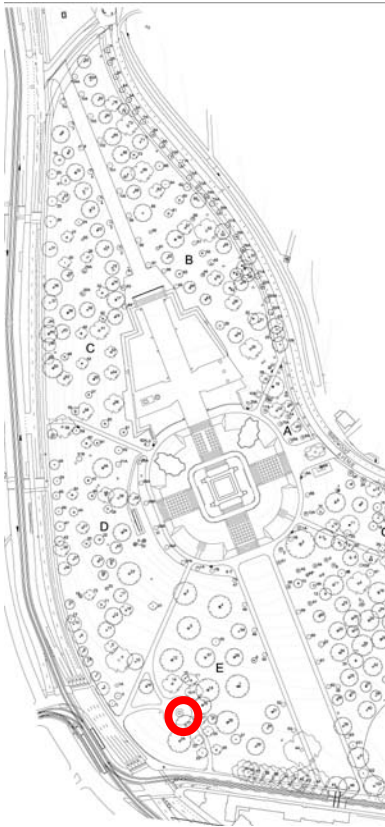


Figure 102 Plan showing the location of the Robertson Fountain (marked by the red circle).



Figure 103 View of the fountain located in the south-western corner of the Reserve site. Note that this element was designed by Hudson and Wardrop, the original Shrine architects.

### History

This Robertson Fountain was donated to the people of Victoria by noted philanthropist Sir MacPherson Robertson. The fountain marks the centenary of Victoria.

The fountain was designed by Shrine architects Hudson and Wardrop and features bronze statuary by Paul Montford. It was built by George Atyeo and Sons. The fountain was completed in time for the official opening of the Shrine of Remembrance in November 1934.<sup>90</sup>

### Description

The fountain is located in the south-west corner of the Shrine Reserve (Figure 102). It consists of a series of four concentric circular pools, with a raised brown Art Deco style granite centrepiece, surmounted by a small bronze statue (Figure 103). It is ringed by an unsealed crushed rock path, with small matching brown granite cylindrical drinking fountains on the north-east and south-west sides. Each is set on a granite base inset with semi-circular bowls on each side.

The outer two ponds have a concrete base, with low circular masonry walls. The outermost wall is clad with pink imitation granite tiles with grey granite capping, and inset with 24 regularly spaced recessed inward facing light fittings. There is a bronze plaque set on a grey granite block at the north-west edge of this pool which reads 'This fountain was presented by Sir Macpherson Robertson KT FRGS to the people of Victoria Centenary 1834-1934'. The wall around the inner pool is completely clad with glazed tiles, and inset with eight regularly spaced granite blocks each supporting a small bronze turtle. A small sculptural feature consisting of a series of overlapping steel plates has been installed on the southern side of the outer pond. This appears to date from the c.1970s or later.

The central brown granite fountain proper is symmetrical and consists of a raised bowl mounted on a substantial base approximately two metres high, finished with carved panels and fluted detailing. Around the top of this are four regularly spaced fountainheads in the form of mounted bronze seahorses, which squirt water out into the lower pond. Mounted in the centre of this is a small bronze statue of a boy blowing small vertical spouts of water.



3.4.14 *Cobbers Memorial*

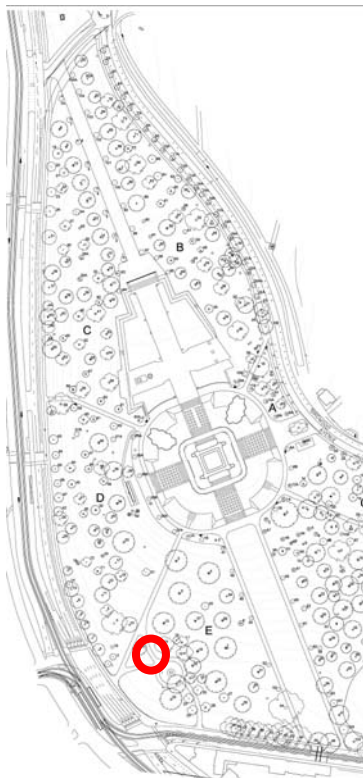


Figure 104 Plan showing the location of the Cobbers Memorial (marked by the red circle).

**History**

The Cobbers Memorial was erected in 2008 and commemorates the Battle of Fromelles. The statue was sculpted by Peter Corlett and depicts Sergeant Simon Fraser of the 57<sup>th</sup> Battalion carrying a wounded member of the 60th Battalion to safety. An identical memorial erected 10 years stands on the original battlefield at the village of Fromelles in northern France. Figure 104 shows the location of the Cobbers Memorial.

**Description**

The memorial sits on a stone base and is flanked by three raised concrete benches. The bronze sculpture is located in the centre facing north-east and is mounted on a concrete stacked plinth (Figure 105). An interpretative panel is located in the south-west corner. The panel is formed in copper and is mounted on a larger metal panel orientated east-west (Figure 106). The panel commemorates those who fought and fell in the Battle of Fromelles. A small garden with shrub plantings wraps around the memorial on its northern, eastern and southern sides. The edge of this garden is marked by raised concrete kerbs.



Figure 105 View of the Cobbers Sculpture looking west towards St Kilda Road.



Figure 106 View of the Cobbers Memorial from the south. Note the interpretative panel to the left of the sculpture.

3.4.15 *Light Pylons (1934)*



Figure 107 Plan showing the locations of the light pylons (marked by the red circles).

**History**

The four masonry light pylons are part of the original design concept for the Shrine and were constructed in 1934.

**Description**

Four light pylons are located on the north-east, north-west, south-west and south-east corners of the perimeter to the Shrine building, and are set back a short distance from the pathway surrounding the lower terrace (Figure 107). They consist of high rendered masonry piers orientated to face the building. The piers are set on an articulated base, with rendered panels on each side of the main shaft, and a rendered, moulded capital. Modern electric floodlights have been installed on the side of the pylon that faces the Shrine (Figure 108).



Figure 108 View of the light pylon located to the south-west of the Shrine. Four such light pylons were built around the Shrine as part of the original construction works.

3.4.16 *Cast Iron Lamp Posts*



Figure 109 Plan showing the approximate locations of the cast iron lamp posts (marked by the red circles).

**History**

The cast iron lamp posts date from the initial c.1934 landscaping scheme. Lamps along the northern approach appear to have been removed with the construction of the WWII forecourt in the 1950s.

**Description**

The twelve cast iron lamp posts are located around the perimeter pathway to the Shrine building and along the eastern and western sides of the southern approach (Figure 109). These lamp posts are of a standard decorative design. The glazed lamps are oval in profile and are mounted on narrow fluted column and topped with a decorative cast iron lantern (Figure 110). All the remaining lamps of this type on site appear to be in their original locations.



Figure 110 These lamps are arranged around the Shrine and along the southern approach.



3.4.17 Commemorative Seating



Figure 111 Plan showing the locations of the commemorative seating (marked by the red circles).

**History**

Three park benches within the Shrine Reserve were donated by various veterans associations in the early 1980s.

**Description**

The two seats on the western side of the perimeter path to the south-west of the (Figure 111) are both steel framed, with timber slat seating surfaces. Each bears a bronze plaque bearing the inscription ‘This seat was presented by the New Guinea Women’s Association Melbourne in memory of the men and women residents of New Guinea who lost their lives as a result of the Pacific war 1941-1945’.

A third seat is located on the approach extending to St Kilda Road to the north-west of the Shrine. This steel framed bench with timber slat seating surfaces (Figure 112) is more recent having replaced a concrete-framed seat in the same location. The attached bronze plaque reads ‘This seat was presented by the Melbourne branch of the Association of WRENS to commemorate the Diamond Jubilee of the Association of Wrens in the UK 1<sup>st</sup> November 1980.’



Figure 112 View of the steel-framed seat, with timber slat surfaces

Note that this seat is located on the secondary path extending to St Kilda Road to the north-west of the Shrine.

3.4.18 Tree Plaques



Figure 113 Example of the earliest type of dedication plaque. These plaques were installed next to trees from the mid-1930s onwards.



Figure 114 The Lone Pine tree has a distinctive diamond shaped plaque. This plaque is similar to the plaque used for another Lone Pine specimen which had been planted earlier in Wattle Tree Park.



Figure 115 The plaques of more recent origin are rectangular and made of bronze.

**History**

The practice of dedicating the trees within the Shrine Reserve had commenced by August 1934, when it is recorded that around 114 memorial trees had been planted. Trees were allocated to the army, navy and air force. The dedication involved installing an inscribed plaque by each. While substantial numbers of trees were specifically planted by the City of Melbourne’s Parks and Gardens Department, services units could also apply to the Shrine Trustees for permission to place memorial plaques on existing trees. The trees were often used as the focus for commemoration ceremonies.

The winning design of the WWII memorial competition required the removal of some of the original unit trees along the north pathway, which was replaced with new plantings, the plaques being relocated. In the late-1970s the plaques were repaired and upgraded.<sup>91</sup>

**Description**

There are several different standard types of metal tree plaques within the Shrine Reserve. All the plaques were set in concrete blocks in the c.1970s.

The earliest type of plaque is rectangular in form, with a small semi-circular motif along the top edge (Figure 113). These plaques were placed on the dedicated unit trees from the 1930s onwards, and on the trees representing Commonwealth countries that were planted in the 1950s. They are generally copper or bronze. The Lone Pine has a distinctive diamond-shaped bronze plaque, which is similar to that on another Lone Pine planted earlier at Wattle Park (Figure 114). The more recent plaques are bronze, and of a simple rectangular design (Figure 115).



3.4.19 *Modern Park Furniture*



Figure 116 Seats and rubbish bins have been placed along the principal pedestrian pathways.



Figure 117 An example of one of the drinking fountains located within the Shrine Reserve.

**History**

The various elements of modern park furniture appear to have been installed at numerous locations throughout the Shrine Reserve during the 1980s, 1990s and more recently.

**Description**

The park furniture consists of a series of lamp posts, rubbish bins, seats and drinking fountains.

The steel lamp posts are pendant in form, with an arched bracket suspending the light fitting. They have been painted green, and are located along the boundaries of the Reserve. The rubbish bin holders consist of a simple cylindrical steel frame enclosed by a cuboid steel outer frame with a stainless steel lid (Figure 116). The seats are also steel framed, with slatted timber seat and backs. The drinking fountains consist of a stainless steel bowl fitting mounted on top of a cylindrical timber column with steel base (Figure 117).

## 3.4.20 Lower Terrace and Surroundings

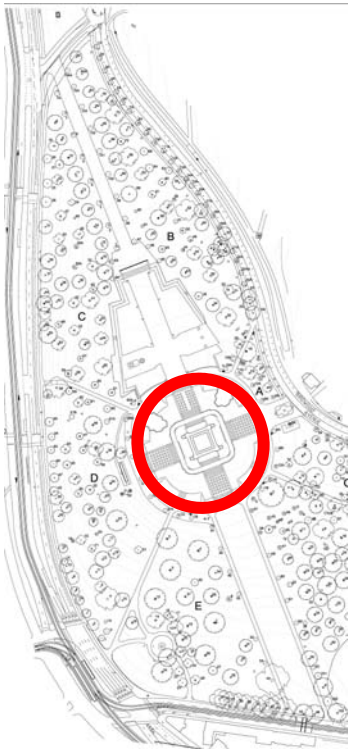


Figure 118 Plan showing the location of the lower terrace and surrounds (marked by the red circle).

### History

The lower terrace (Figure 118) was originally designed as a level area, surfaced with gravel on imported fill, and contained by a perimeter wall between the four axial staircases<sup>92</sup>. Four equestrian statues of prominent generals were proposed to be located on platforms projecting from the terrace opposite the corners of the Shrine<sup>93</sup>. Flower beds between the staircases were proposed at the base of the walls to both the upper and lower terraces. The earliest plan for the Shrine surroundings, released by the grounds sub-committee in 1929<sup>94</sup>, showed that the statues had been deleted. A grass bank edged the base of the lower terrace wall and contained garden beds in the indented section between the staircases. A later undated version of this plan<sup>95</sup> replaced the gravel terrace and surrounding wall with grass. The lower garden beds were omitted and replaced by sloping grassed banks. Garden beds were still proposed to the base of the upper terrace. Gravel terraces connected the two main axial staircases north and south of the Shrine. A concrete footpath and roadway encircled the base of the terrace. Two formal rows of trees were proposed on the outer side of the perimeter roadway. The garden bed at the base of the upper terrace formed part of the work constructed in 1933/34. Tessellated terraces of grass squares in paving replaced the gravel terraces and connected all the four staircases. A single row of 24 Bhutan Cypress (*Cupressus torulosa*) was planted around the Shrine in August 1934. A pair of cypresses was also planted to flank the four staircases leading to the upper terrace. These trees had been replanted by 1953 but were eventually removed in the 1990s. The perimeter cypresses were replaced by Lombardy Poplars (*Populus nigra* 'Italica'), possibly in 1953. The garden beds and the cypresses flanking the stairs to the upper terrace have been removed.

### Description

The plan of the grassed lower terrace approximates the form of a Celtic cross, with the arms of the cross being formed by the four staircases and adjacent steep grass banks. The four quadrants in between have less steeply sloping grass banks, with all changes in slope being sharply defined. Stone-clad structures have been inserted into the north-east and north-west banks, providing an entry to the Visitor Centre and the Garden Courtyard. The remaining Lombardy Poplars around the perimeter pathway have been replaced by 18 Bhutan Cypress since 2001 (Figure 119 and Figure 120). The trees are in good condition.





Figure 119 View of the south-east side of the perimeter path and Area G beyond. Note the three juvenile Bhutan cypresses which have recently replaced Lombardy poplars.



Figure 120 View of the southern approach from the south-east section of the perimeter pathway to the Shrine building. Note one of the recently planted juvenile Bhutan cypresses is visible (right of picture).

## 3.4.21 Northern Approach / Avenue of Remembrance

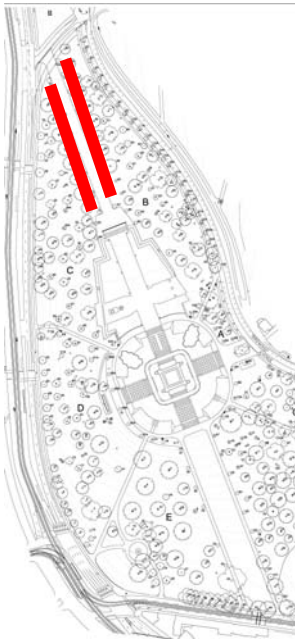


Figure 121 Plan showing the location of the northern approach to the Shrine building (marked in red).

### History

The earliest plan for the Shrine surroundings was released by the grounds sub-committee in 1929<sup>96</sup>. This plan proposed a lawn median strip on the northern axis and flanked by two 30 foot wide (9.1m) roads. The lawn was to be edged with shrubberies. A formal row of trees was to be planted beside the roads with randomly planted trees to the east and west. The roads were shown to terminate in a wide plaza at the base of the Shrine's northern staircase. The plaza contained a reflecting pool. South Yarra Drive, shown on the plan as a new macadam road, was to be diverted into the eastern side of a perimeter road around the base of the Shrine. A later undated version of this plan<sup>97</sup> proposed a second formal row of trees parallel to the roads and continuing around the plaza to the southern side of the Shrine. This plan omitted the shrubberies from the central axial lawn.

The northern approach was initially graded and grassed as the proposed concrete roads were considered to be too costly and their construction was deferred<sup>98</sup>. The landscaping work to the northern approach proceeded as an unemployment relief scheme. Rows of Brush Box (*Lophostemon confertus*) were planted in 1929 to line the approach. Russell Grimwade, a leading advocate for the use of native trees, had promoted this species for its uniform shape<sup>99</sup>. Hugh Linaker, Director of State Nurseries and a member of the landscape advisory committee, disapproved of the choice because the species would be unsuited to the site conditions<sup>100</sup>. Linaker proved to be correct as the trees failed to thrive in the poor soil and had to be removed by January 1934<sup>101</sup>.

A plan prepared by Linaker in May 1933<sup>102</sup> was similar to earlier proposals, although by this time, South Yarra Drive had been diverted to the east to connect with Government House Drive and Linlithgow Avenue. Linaker's plan proposed that the inner rows of trees lining the approach were to be Pin Oaks (*Quercus palustris*) and the outer rows were to be Queensland Kauri (*Agathis robusta*). This treatment was shown extending around the Shrine to the southern approach. Further landscaping works proceeded as a 'rationed labour' scheme in the height of the Depression<sup>103</sup>. Linaker supervised trenching, fertilizing and laying out the irrigation system. The axial approach roads were constructed with a gravel surface. The plaza with the reflecting pool was reduced to the width of the outer sides of the approach roads. In August 1934, rows of Bhutan Cypress (*Cupressus torulosa*) and Queensland Kauri were ceremonially planted to line each side of the northern approach<sup>104</sup>. The cypresses also extended around the perimeter of the Shrine. Linaker provided a comment on the lawns and the Shrine approaches in an undated newspaper article (possibly early 1934).





Figure 122 View of the ceremonial approach and the avenue of Bhutan Cypresses  
Taken looking south from Anzac Avenue.

The turf there will be composed of four different varieties, carefully selected, the intention being to provide a glorious carpet of green for the approaches to the Shrine. The approaches to the Shrine will be a long gradual slope, an easy grade, with this beautiful turf that will take the eye, and the effect will be to prolong the apparent distance of the Shrine, setting it back about one-third, and thus giving that distance that lends enchantment to the view. This, together with the effect of the avenues of cypresses, will, I am confident, give such a magnificent vista as will cause visitors to carry its fame all over the world.



Figure 123 The vista to St Kilda Road and Swanston Street.  
Note the Bhutan Cypresses (centre of picture) and avenue of English Elms running either side.

Planting beds between the cypresses along the northern approach contained Dutch Iris, plus purple and gold Violas for the dedication ceremony. The beds were removed in 1938 because they were difficult to maintain<sup>105</sup>.

Poor soil and drainage conditions continued to cause problems for trees and also the lawns. By 1944, some trees had been replaced up to three times<sup>106</sup>. The Queensland Kauri proved to be particularly unsatisfactory and the two outer rows were removed leaving only the cypresses. More trees had to be removed for construction of the World War II memorial forecourt in 1951/52<sup>107</sup>. The cypress trees lining the approach roads were replaced by two rows of English Elm (*Ulmus procera*) in 1953<sup>108</sup>. It is possible that the ring of cypress extending around the Shrine was replaced with Lombardy Poplars (*Populus nigra 'Italica'*) at this time.



Figure 124 View looking south-west showing the northern end of the ceremonial approach.

The northern approach was reconstructed with a 40' wide (12.2m), central concrete road in 1966, and a single row of Bhutan Cypress planted to each side.<sup>109</sup> The original pair of roads had been too narrow for the Anzac Day parade and the grass median was an unsatisfactory surface in wet weather. Eight trees, originally planted by Guilfoyle, were removed from the junction of the northern approach with St Kilda Road to open up the vista in 1968, a controversial action that had first been proposed in 1928<sup>110</sup>.





Figure 125 View of the eastern avenue of English Elms looking south.

### Description

The northern approach slopes gently down from the small plaza at the foot of the Shrine forecourt to the junction of Anzac Avenue and St Kilda Road (Figure 122). 22 Bhutan Cypresses line the concrete road and plaza, two of these being 2008 replacement trees (Figure 123 and Figure 124). 25 English Elms provide a second row behind the cypresses and are splayed out at the northern end of the forecourt (Figure 125). Randomly-spaced trees in the lawn provide a further backdrop behind the elms. Three Queensland Kauris still survive from 1934, two on the western side of the approach and one on the eastern side. The elms are survivors of the 1953 planting before the approach road was reconstructed, although two of these have been replaced prior to 2001 on the eastern side. Apart from the replacements, the formal avenue of four lines of trees is intact. The Bhutan Cypresses are in good condition but the elms are showing some signs of drought stress. The concrete roadway with its low kerbing is in good condition, albeit not a very attractive material. The formal tree planting provides a rhythm to the processional way as well as framing the principal vista of the Shrine to the north along St Kilda Road and Swanston Street.

## 3.4.22 Southern Approach

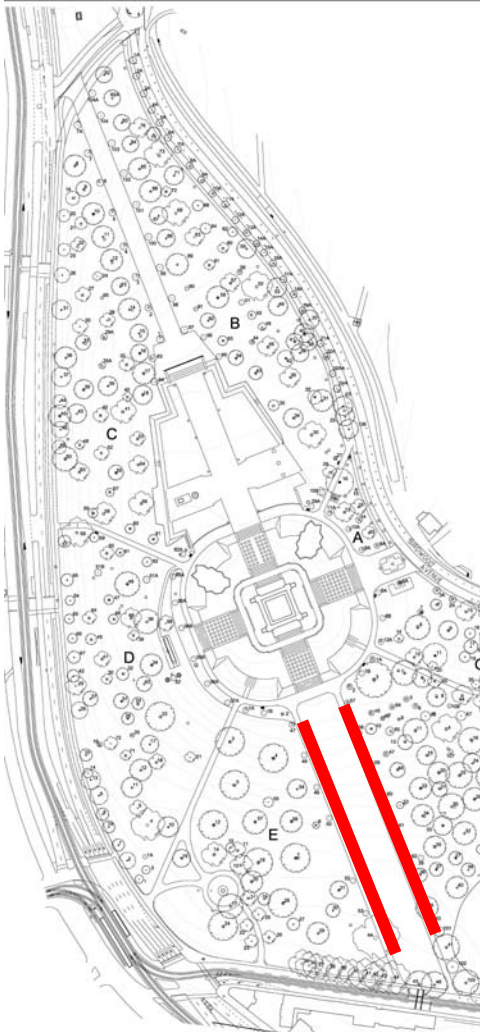


Figure 126 Plan showing the location of the southern approach (marked in red).

### History

The southern half of the north-south axis was located over the site of "The Grange" mansion, and its associated stables near Domain Road, the buildings being demolished by 1914. The earliest plan for the Shrine surroundings was released by the grounds sub-committee in 1929<sup>111</sup>. The principal treatment proposed for the southern approach was a central 30' wide roadway along the north-south axis connecting with Domain Road. This was to be edged with shrubberies, grass strips and footpaths. The overall width of elements including the road and lawns matched the width of the northern approach. The road terminated in a wide plaza at the base of the Shrine's southern staircase. The plaza was to contain a rectangular garden bed. Apart from an informal strip of trees beside the footpaths, the southern approach was set in open lawns.

Linaker's 1933 plan<sup>112</sup> proposed a central median of lawn with two roads to match the northern approach. A rectangular garden bed in the southern plaza echoed the shape of the northern reflecting pool. Two formal rows of trees were proposed: the inner rows lining the approach were to be Pin Oaks (*Quercus palustris*) and the outer rows were to be Queensland Kauri (*Agathis robusta*). The axial approach roads were constructed in 1934 with a gravel surface but no plaza was constructed. No trees were planted prior to the dedication ceremony as this side of the Shrine was kept open to accommodate large crowds, with the intention being to plant the trees later<sup>113</sup>. Planting was deferred until 1981 when a row of Bhutan Cypress (*Cupressus torulosa*) was planted to each side of the approach, a total of 15 trees<sup>114</sup>. The Director of the City of Melbourne's Parks, Gardens and Recreation commented on the tree choice:

The use of *Cupressus torulosa* has provided a uniform dignified avenue without detracting or screening the architectural features of the memorial building. The use of conventional crowned trees would, in time, considerably obscure the Memorial.<sup>115</sup>



Figure 127 View from Domain Road looking north along the southern approach towards the Shrine.

Note that the Moreton Bay Fig is just visible (left).

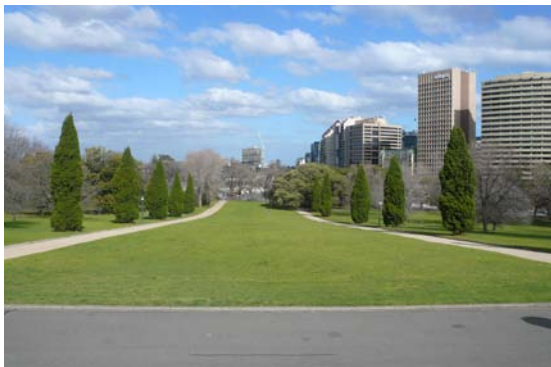


Figure 128 View from the Shrine looking south along the southern approach to Domain Road.



Figure 129 View of the English Elms which terminate the southern approach.

## Description

The southern approach slopes gently down to Domain Road from the staircase at the southern side of the Shrine (Figure 126 and Figure 128). There is a slight cross fall from east to west in the lower section. The two gravel roads and the grass median have survived unchanged from 1934 and demonstrate the design originally employed in the northern approach. Thirteen widely-spaced Bhutan Cypresses line the approach (the spacing is similar to that on the northern approach). A pre-2001 replacement tree to the western side has since failed and has been removed. The odd number of trees is also due to the presence of a very large Moreton Bay Fig (*Ficus macrophylla*) on the lower western side. This huge tree, with a canopy spread of 34 metres, is a remnant from tree planting around “The Grange” stables, possibly dating from the 1880s. A row of ten Moreton Bay Figs parallel to Domain Road is also assumed to have been associated with the stables. The Bhutan Cypresses are all in good condition but the figs are showing signs of stress.

The southern vista (Figure 128) from the Shrine has an unsatisfactory termination. The north-south axis does not line up with the continuation of St Kilda Road and is interrupted by Domain Road and the grounds of Melbourne Grammar School. The large Moreton Bay Fig encroaches on the western side of the approach and a Golden Poplar (*Populus x canadensis* ‘Aurea’) affects the symmetry on the eastern side. Two English Elms (*Ulmus procera*) terminate the approach as part of the planting along Domain Road (Figure 129). The rows of Bhutan Cypress provide a link with the avenue planting of the northern approach and frame the view of the Shrine from Domain Road.



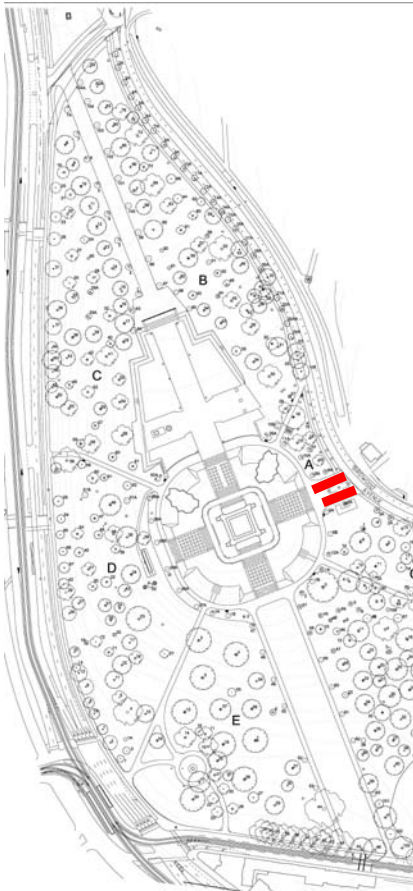
3.4.23 *Eastern Approach*

Figure 130 Plan showing the location of the eastern approach (marked in red).



Figure 131 View of the eastern tessellated terrace and the Garden of Appreciation (centre of picture).

### History

The east-west axis through the Shrine was centred on Bank Street, South Melbourne. The eastern arm was not developed in the 1929 plan for the Shrine surroundings released by the grounds sub-committee<sup>116</sup>. Instead, South Yarra Drive was diverted at an angle into the eastern side of a perimeter road encircling the Shrine. Linaker's 1933 plan<sup>117</sup> showed a short connection from the new South Yarra Drive equal in width to the eastern staircase. This appears to have been constructed with a rectangular panel of lawn in the centre, possibly in 1934. The panel of lawn was partially replaced by the Garden of Memory in 1978, featuring Flanders poppies grown from seed collected at the Villers-Bretonneux war cemetery. The garden was renamed the Garden of Appreciation in honour of Legacy in 1982<sup>118</sup>.

### Description

The eastern approach is a short section of asphalt pavement connecting the eastern staircase to Birdwood Avenue (Figure 130 and Figure 131). It was previously lined with three Lombardy Poplars to each side but these have been replaced by a single Bhutan Cypress to the north and south. The Garden of Appreciation is an elongated cross in the centre of the panel of lawn, surrounded by a low rosemary hedge and a raised concrete kerb (Figure 132). An inner hedge of English Box has been removed since 2001. The most recent floral display in the centre of the cross was Flanders poppies. Two elongated U-shaped garden beds are offset asymmetrically and placed to each side of the eastern approach. These beds are also formed with raised concrete kerbs and are planted with yellow roses.





Figure 132 View of the Garden of Appreciation looking east.

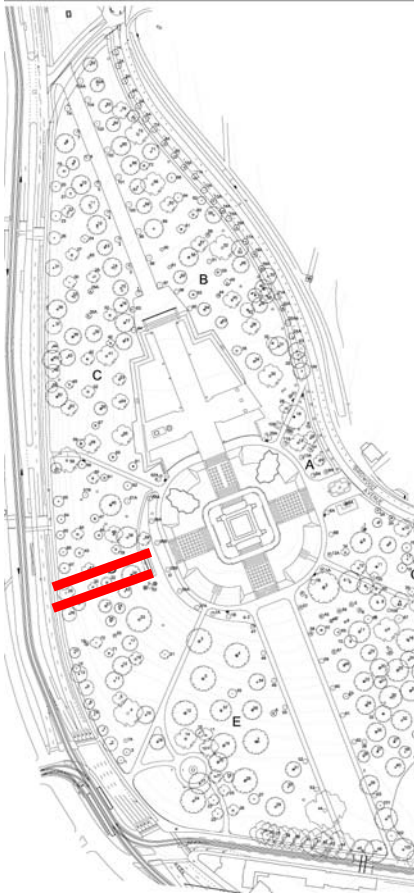
3.4.24 *Western Approach*

Figure 133 Plan showing location of the western approach (marked in red).



Figure 134 Planting around the Garden of Remembrance.

Note the Turkey Oak (centre of picture).

### History

The east / west axis through the Shrine was centred on Bank Street, South Melbourne. The 1929 plan for the Shrine surroundings, released by the grounds sub-committee<sup>119</sup>, showed a wide vista to the west framed by massed informal tree planting. The open lawn extended down to St Kilda Road. This concept was repeated on Linaker's 1933 plan<sup>120</sup>. There are no records of a change in policy for the western approach / axial treatment, yet by 1942, trees had been planted at random in the open lawn<sup>121</sup>. The Remembrance Garden was constructed on the axis in 1985. Three palms and a clump of bamboo were added to the southern end of the Garden in 1989 to commemorate Vietnam Veterans<sup>122</sup>.

### Description

The western side of the Shrine Reserve slopes steeply down to St Kilda Road. The lawn is planted with a variety of trees in a random manner with a more formal line of trees parallel to the edge of St Kilda Road (Figure 133 and Figure 134). The Remembrance Garden is placed below the grass embankment of the perimeter pathway, providing the only formal recognition of the east-west axis. The Garden is accessed by a curving pathway from the north-eastern diagonal path. Two Jelly Palms (*Butia capitata*) from South America and a clump of Black Bamboo (*Phyllostachys nigra*) have been planted to the southern side of the Garden. This planting is in marked contrast with the established character of the rest of the Shrine Reserve. In addition, a low bamboo species (in poor condition) is growing to the rear of the wall, with low hedges of Heavenly Bamboo (*Nandina domestica*) in raised planter boxes to each end. The view west from the Shrine's perimeter pathway is partly obscured by a large Turkey Oak (*Quercus cerris* f. *laciniata*) planted off-centre to the east / west axis below the Garden of Remembrance. By contrast, the Shrine's lower gallery provides a vista over the trees, past buildings on the western side of St Kilda Road, to Bank Street and the South Melbourne Town Hall.

## 3.4.25 Diagonal Pathways

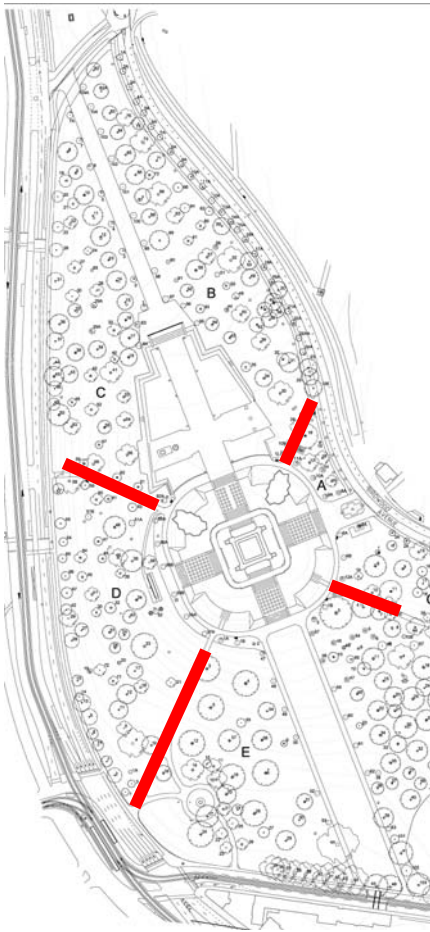


Figure 135 Plan showing location of the diagonal pathways

### History

The 1929 plan for the Shrine surroundings, released by the grounds sub-committee<sup>123</sup>, showed diagonal vistas extending from the Shrine to the north-east, north-west and south-west. The vistas were to be framed by massed tree planting to form allées, although the south-western allée merged with open lawns. This plan reflected Hudson's original concept of a wooded hillside cut through with allées<sup>124</sup>. There was no allée planned to the south-east as von Mueller's Herbarium building was still in existence, blocking any potential vista in this direction. Linaker's 1933 plan<sup>125</sup> abandoned the vistas and only retained the north-eastern view through trees to St Kilda Road as a 'special lawn'. Four diagonal gravel-surfaced pathways were constructed in 1934, extending from the perimeter pathway to Birdwood Avenue and St Kilda Road.

### Description

The diagonal pathways originate from the Shrine's perimeter pathway (Figure 135) and are surfaced with asphalt and edged with concrete kerbs. Each pathway is framed by a pair of Bhutan cypress at the perimeter pathway. The north-eastern pathway leading to Birdwood Avenue is the shortest of the four diagonals and leads to the Visitor Centre entrance (Figure 136). Elements along the pathway include the Purple Cross Horse Trough, The Man with the Donkey memorial, the Lone Pine and a second Lone Pine planted as a replacement in case the original tree requires removal. New shrub beds have been constructed to each side of the path (as part of the Gallipoli Memorial Garden) and a small forecourt has been constructed off Birdwood Avenue. The north-western pathway has a change of direction at its western end where it is linked to St Kilda Road by three flights of steps. The pathway is lined with an avenue of Lombardy Poplars, the only diagonal pathway to have formal planting; several of these trees are drought-stressed (Figure 137). The south-western pathway also provides access to the Robertson fountain near St Kilda Road. A large spreading London Plane (*Platanus x acerifolia*) overhangs the upper end of the pathway and obscures the vista to St Kilda Road. The south-eastern pathway curves from its mid point to connect with the Birdwood Avenue / Dallas Brooks Drive junction.



The layout of the four pathways has remained intact, except for the alterations at the Birdwood Avenue end of the north-eastern path. The only change from the original path construction being the sealing of the gravel surfaces. None of the pathways provide a significant vista due either to short length, changes in direction or overhanging foliage.



Figure 136 The north-eastern pathway with the Lone Pine centre left and the Gallipoli Memorial Garden right.



Figure 137 The north-western diagonal pathway lined with Lombardy Poplars.



3.4.26 St Kilda Road Frontage



Figure 138 Plan showing the location of the St Kilda Road frontage to the Shrine Reserve (marked in red).



Figure 139 View of the Simon's Poplar trees (centre of picture) located along the St Kilda Road frontage.

**History**

The 1929 plan for the Shrine surroundings, released by the grounds sub-committee<sup>126</sup>, did not include any formal tree planting along the St Kilda Road boundary of the Shrine Reserve. The plan showed gaps in the informal plantations to allow for vistas to the north-west, west and south-west. Linaker's 1933 plan<sup>127</sup> shows a regular spacing of Manna Gums (*Eucalyptus viminalis*), interrupted by pairs of *Cupressus lambertiana* (now *C. macrocarpa*, Monterey Cypress) at each side of the curved pathway leading to the MacRobertson fountain. Golden Monterey Cypress were already well-established along St Kilda Road, as seen in the 1948 aerial photograph; these trees may have been planted in 1934 or shortly afterwards.

**Description**

The St Kilda Road frontage marks the western boundary of the Reserve site (Figure 138). Tree planting to the St Kilda Road frontage contains a mix of species. Ten specimens of an upright form of Golden Monterey Cypress (*Cupressus macrocarpa* 'Horizontalis Aurea') remain from the original planting. Eight of these trees are contained between the northern approach road and the north-western diagonal pathway and are partly screened by some large elms and oaks. The other two remaining cypresses are toward the southern end of a row of thirteen Simon's Poplar (*Populus simonii*). The latter trees, while more recently-planted in the 1980s, are also in poor condition (Figure 139). There is a large gap in the planting from the south-western diagonal path to the end of the row of Moreton Bay Figs further along Domain Road. The original tree planting to the St Kilda Road frontage is no longer intact.

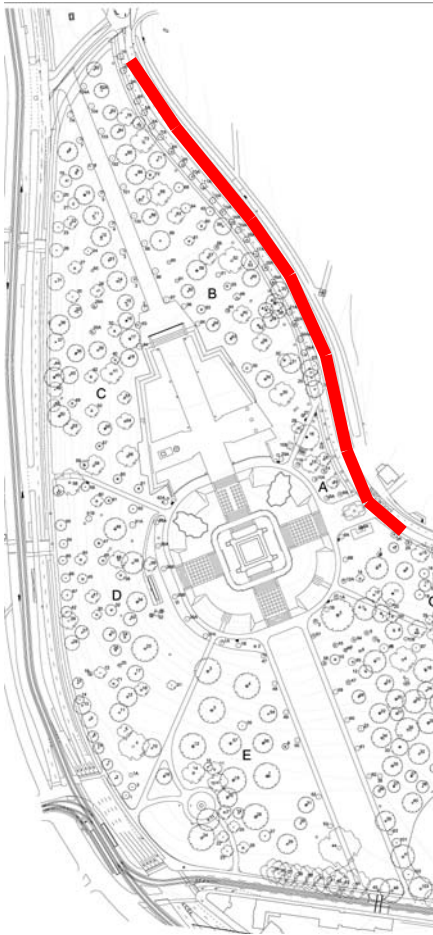
3.4.27 *Birdwood Avenue Frontage*

Figure 140 Plan showing the Birdwood Avenue frontage to the Shrine Reserve (marked in red).



Figure 141 View of the more recent Lombardy poplars.  
Taken from the western side of Birdwood Avenue.

### History

The earliest plan for the Shrine surroundings, released by the grounds sub-committee in 1929<sup>128</sup>, showed South Yarra Drive to be diverted into the eastern side of a perimeter road around the base of the Shrine. A plan prepared by Linaker in May 1933<sup>129</sup> showed South Yarra Drive diverted to the east to connect with Government House Drive and Linlithgow Avenue. Linaker's plan proposed that both sides of the new road, named Birdwood Avenue in 1939, was to be planted with "Populus bolleana" or Bolle's Poplar, now believed to be *Populus alba* 'Pyramidalis'. This is a slender pyramidal tree resembling the Lombardy Poplar, but wider in proportion to its height. Linaker made extensive use of this species in his planting plans. Trees had been planted along the Avenue by 1938<sup>130</sup>. A gravel path was also constructed roughly parallel to Birdwood Avenue, between the junction with Government House Drive and the north-eastern diagonal pathway.

### Description

The Birdwood Avenue frontage marks the eastern boundary of the Reserve site (Figure 140). Lombardy poplars (*Populus nigra* var. *Italica*) along Birdwood Avenue have been recently replanted but many have since failed under drought conditions (Figure 141). Other trees include two groups of Silver Poplar (*P. alba*) and a specimen of Brazilian Pepper Tree (*Schinus terebinthifolius*) at the junction with the north-eastern diagonal pathway [See section 3.4.28 below under Area B]. A second row of Lombardy Poplars planted on the inside of the perimeter gravel pathway has been removed since 2001. In 2010 Heritage Victoria approved a plan to plant an avenue of Lemon Scented Gum (*Corymbia citriodora*) on Birdwood Avenue.

3.4.28 Arboretum



Figure 142 View of the English Elm  
Note that this tree is located in Area B which commemorates the 8<sup>th</sup> Battalion. The English Oak (left of picture) represents the United Kingdom.



Figure 143 View of the Tobruk memorial plaques associated with the Tobruk Fig tree.

Note the Fig tree has been replaced with a cutting.

**History**

Trees existing on the land prior to construction of the Shrine were planted by either von Mueller prior to 1873, or his successor as Director of the Botanic Gardens, William Guilfoyle. Joseph Sayce had relocated some of Mueller's trees to the St Kilda Road boundary in 1873<sup>131</sup> when carrying out works in the Domain. The northern section of the site contained mature trees dating from the 1880s<sup>132</sup>. There were also trees associated with the Astronomers' residences<sup>133</sup>, the Grange stables and the surrounds of von Mueller's herbarium south-east of the Shrine.

The earliest plan for the Shrine surroundings was released by the grounds sub-committee in 1929<sup>134</sup>. This plan proposed informal plantations of trees in large blocks between the main approaches and the diagonal vistas. The National War Memorial committee assured the public that Australian native trees would be used exclusively, in response to strong nationalistic feelings and pressure from the Tree Lover's League<sup>135</sup>. This approach appears to have been abandoned by 1933, when trees from around the world were to be planted as memorials<sup>136</sup>. A plan prepared by Linaker in May 1933<sup>137</sup>

proposed the use of some 15 to 20 different species, of which more than 75% were exotic species. On 11 June 1933, a Turkish Pine (*Pinus brutia*) was planted north-east of the Shrine to commemorate the battle of Lone Pine at Gallipoli. Two weeks later, a beech tree from France (*Fagus sylvatica*) was planted with soil from the trenches of Verdun<sup>138</sup>. Poor soil created problems for tree planting and by 1944, a report recommended the removal and replacement of up to 40 trees<sup>139</sup>. The Spotted Gum (*Corymbia maculata*) was considered to be a suitable replacement tree and many of these were planted in 1946<sup>140</sup>. The City of Melbourne's Parks and Gardens Department generally selected and planted trees, while





Figure 144 View of the Golden Poplar. Note that this tree is located to the south-west of the Remembrance Garden. The poplar represents Australian Army Training 'Vietnam'.

individual services units applied to the Shrine Trustees for permission to place memorial plaques on existing trees. Many trees had to be removed for construction of the forecourt in 1952/53 and up to 150 new trees were to be planted<sup>141</sup>. Empire countries were invited to provide trees to the area north-east of the Shrine<sup>142</sup>. Such trees were to be planted on the respective national days. The first tree planted in this area was the English Oak (*Quercus robur*) from Windsor Great Park, in June 1954 (Figure 142). Other trees were planted to represent Canada, Pakistan, India, Ceylon, New Zealand, Malta, Singapore, South Africa and Australia.

### Description

The informal tree planting around the Shrine provides a woodland setting that contrasts with the formal planting of the axial approaches and the immediate surroundings. A wide variety of species have been used, including exotic conifers, exotic deciduous and evergreens, plus native conifers and evergreens. Most trees have been assigned memorial plaques (Figure 143) and act as gathering points for individual unit commemorations (Figure 144). For ease of description, the discussion of planting follows the areas allocated by the Shrine Trustees to each division of the services. The areas are defined by the spaces between the axial approaches and the diagonal pathways (Figure 28). The boundary planting to St Kilda Road and Birdwood Avenue, the Bhutan Cypress around the Shrine's perimeter pathway, and the northern and southern approaches, have been separately described.



**Area A: R.A.A.F.**

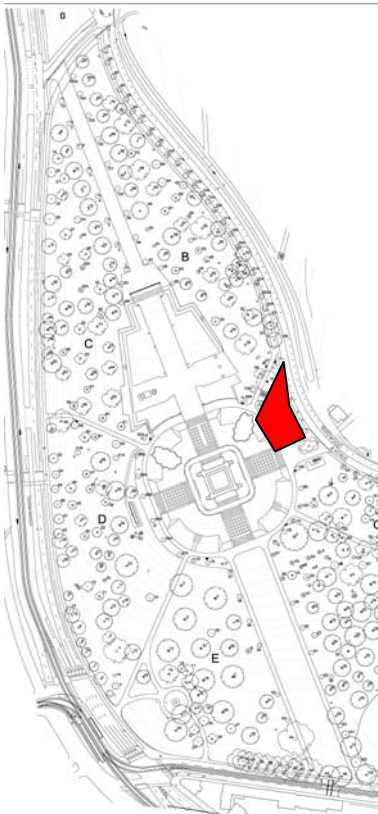


Figure 145 Plan showing the location and extent of Area A: R.A.A.F. (marked in red).



Figure 146 View of the Visitor Centre entrance courtyard.

Note that Area A is visible right of picture and the mature Sydney Blue Gum centre-right.

*Description*

This small area is between the eastern approach and the north-eastern diagonal pathway (Figure 145). The Lone Pine (*Pinus brutia*) was planted adjacent to the pathway to commemorate the 24<sup>th</sup> Battalion, A.I.F. It is one of four trees grown from a cone brought back from Gallipoli, the others being at Wattle Park, Burwood (the 24<sup>th</sup> Battalion's parade ground); The Sisters Soldiers Memorial Hall, Terang; and Warrnambool Botanic Gardens<sup>143</sup>. The Lone Pine is Classified on the National Trust (Victoria) Significant Trees Register for its historical association with World War I<sup>144</sup>. The multi-trunked tree is not well formed and its canopy is out of balance due to the removal of one of its main branches. Refer to Figure 136 in Section 3.4.24 above. The diamond-shaped plaque is similar to the earlier tree at Wattle Park. As previously noted, a replacement tree has been planted nearby on the other side of the path. A large mature specimen of Sydney Blue Gum (*Eucalyptus saligna*), in good condition, is growing near the centre of Area A (Figure 146).

**Area B: 1<sup>st</sup> A.I.F.**

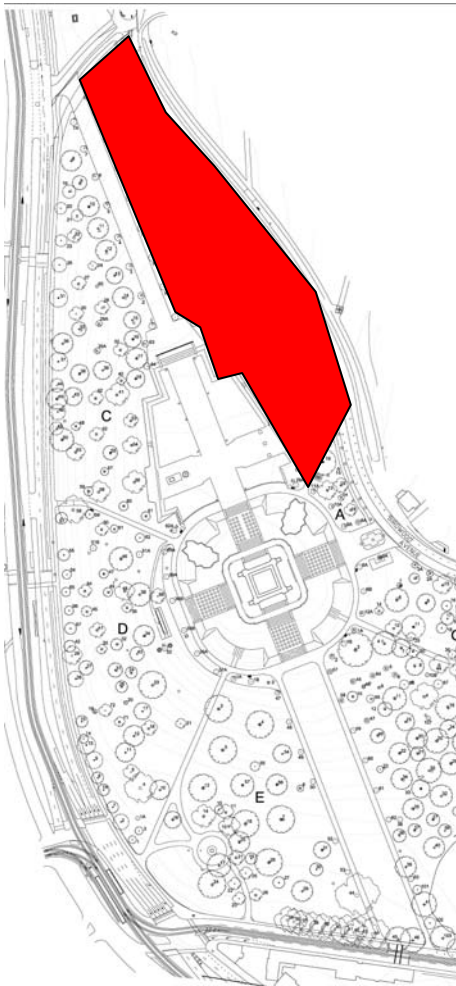


Figure 147 Plan showing the location and extent of Area B: 1<sup>st</sup> A.I.F. (marked in red).

*Description*

This long, narrow area is confined between Birdwood Avenue and the eastern side of the northern approach (Figure 147). The dominant species is Spotted Gum (*Corymbia maculata*), having been planted in 1946 or later (Figure 149). These trees have attained considerable size and form a tall spine through the general planting, being higher than the row of English Elms to the west.

The large Moreton Bay Fig (*Ficus macrophylla*) towards the northern end appears to have a large canopy in a 1938 aerial photograph and therefore may be a remnant of 19<sup>th</sup> Century planting. A Queensland Kauri (*Agathis robusta*) nearby is a remnant from the 1934 avenue planting. The area on the eastern side of the forecourt is reserved for trees representing Commonwealth countries. These include the New Zealand Pohutukawa (*Metrosideros excelsa*) (Figure 148) and are listed in Table 1.

Other trees of interest in this area include two groups of mature Silver Poplars (*Populus alba*), planted close to Birdwood Avenue, and a specimen of Brazilian Pepper Tree (*Schinus terebinthifolius*) at the end of the north-eastern diagonal pathway (Figure 150). This latter tree is Recorded on the National Trust (Victoria) Significant Trees Register as a fine example of a species rare in cultivation in Victoria. Its canopy is affected by the adjacent Silver Poplar, but is thinning and shows serious signs of stress. Some of the Silver Poplars are also in poor condition.



Figure 148 View of the New Zealand Pohutukawa, located east of the WWII forecourt.

PHYSICAL ANALYSIS

Botanical name	Common name	Country represented & comments
<i>Acer rubrum</i>	Red Maple	Canada. Originally planted in 1954, has since been replaced. [Dead.]
<i>Cedrus deodara</i>	Deodar	India. [Healthy young tree.]
<i>Ceratonia siliqua</i>	Carob Bean	Malta. [Small tree, poor condition.]
<i>Cupressus macrocarpa</i> 'Horizontalis Aurea'	Golden Monterey Cypress	Pakistan. [Small tree, good condition.]
<i>Eucalyptus globulus</i>	Southern Blue Gum	Australia. [Large tree, good condition.]
<i>Harphephyllum caffrum</i>	Kaffir Plum	Union of South Africa. [Small tree, very poor condition.]
<i>Melia azedarach</i>	White Cedar	Ceylon. [Poor specimen, damaged trunk.]
<i>Metrosideros excelsa</i>	Pohutukawa (New Zealand Christmas Tree)	New Zealand. [Foliage to low level, but dying back.]
<i>Podocarpus elatus</i>	Plum Pine	Singapore. [Fair condition.]
<i>Quercus robur</i>	English Oak	United Kingdom - from Windsor Great Park. [Fair condition, slow to come into leaf.]

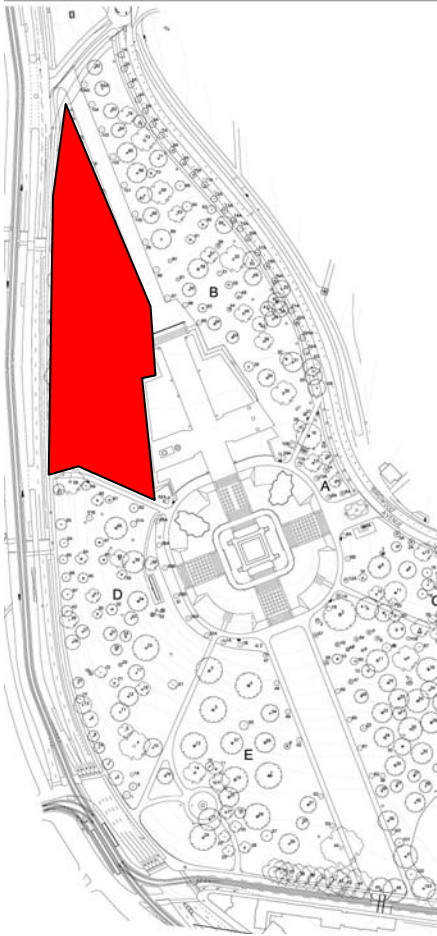
Table 1 List of trees representing Commonwealth countries located within Area B.



Figure 149 View of the Spotted Gum. Note that this tree is located to the east of the WWII forecourt.



Figure 150 View of the Brazilian Pepper Tree. Note that this tree is located adjacent to Birdwood Avenue.

**Area C: 2nd A.I.F.***Description*

This long, narrow area is located between St Kilda Road, the western side of the northern approach and the north-western diagonal pathway (Figure 151). The sloping lawn is more open than Area B on the west of the northern approach, particularly towards the southern end, where the use of several small trees adds to the perception of space. The dominant species is Spotted Gum (*Corymbia maculata*), having been planted in 1946 or later. These trees have attained considerable size and form a tall spine through the general planting, being higher than the row of English Elms to the east. Two Queensland Kauris (*Agathis robusta*) towards the northern end are remnants from the 1934 avenue planting. The large oaks and elms close to St Kilda Road may be remnants from 1880s planting, or alternatively, they may simply have better soil conditions than most other locations.

Figure 151 Plan showing the location of Area C: 2<sup>nd</sup> A.I.F (marked in red).



**Area D: 2nd A.I.F.**

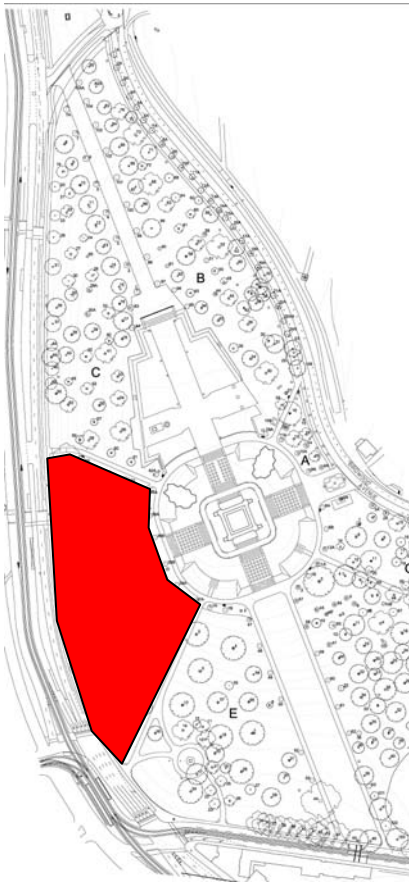


Figure 152 Plan showing the location of Area D: 2<sup>nd</sup> A.I.F. (marked in red).

*Description*

This area is on the western side of the Shrine between the north-western and south-western diagonal pathways (Figure 152). Area D extends to the St Kilda Road frontage and contains the widest range of species of any of the areas around the Shrine, including 22 exotic species and 14 natives. The north-western slope is relatively open near St Kilda Road where the row of Simon Poplars provide a weak edge. Trees are also set back from the south-western diagonal pathway and a large section of open lawn has been replaced following installation of underground tanks south-west of the Shrine. [Refer to the discussion in Section 3.4.24 for reference to the Turkey Oak and planting around the Remembrance Garden.] The largest tree in the area is a Golden Poplar (*Populus x canadensis* 'Aurea') with an approximate height of 34 metres and a canopy spread of 32 metres. Its trunk circumference at breast height is 7.23 metres and its diameter is 2.3 metres (Figure 153). The tree was planted in 1934 or later, as it does not appear in earlier photographs. It is Classified on the National Trust (Victoria) Significant Trees Register as one of the largest examples of the species in Victoria. Other trees of interest include three unusual eucalypts in the south-west: Bogong Gum (*Eucalyptus chapmaniana*), Yate (*E. cornuta*) and Argyle Apple (*E. cinerea*). At least two trees have died and three have been removed from this area since 2001, with native species generally in better condition than exotic species.



Figure 153 View of the Golden Cypress from the southwest.

## Area E

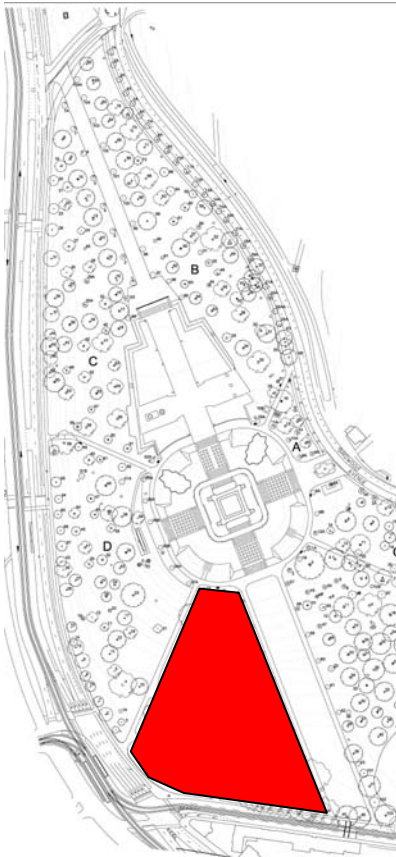


Figure 154 Plan showing the location of Area E (marked in red).

### Description

This area is located south-west of the Shrine building and includes the MacRobertson fountain (Figure 154). Trees are widely spaced in lawns, except for the surrounds of the fountain and the row of Moreton Bay Figs to Domain Road. The wide spacing has allowed some trees to reach considerable size, such as the Moreton Bay Fig overhanging the southern approach (Figure 155), several London Planes (*Platanus x acerifolia*) and Silver Poplars. Planting around the fountain includes Spotted Gums, Elms and Sheokes (*Casuarina cunninghamiana*, *Allocasuarina torulosa*), the latter species lining the southern curved pathway from Domain Road. The English Elm (*Ulmus procera*) close to the side of the fountain is in the middle of the perimeter gravel pathway. While there are two dead trees to be removed, most trees are in good condition.



Figure 155 View of the Moreton Bay Fig. Note that this tree is located along the western side of the southern approach close to Domain Road.

**Area F: Naval Forces**

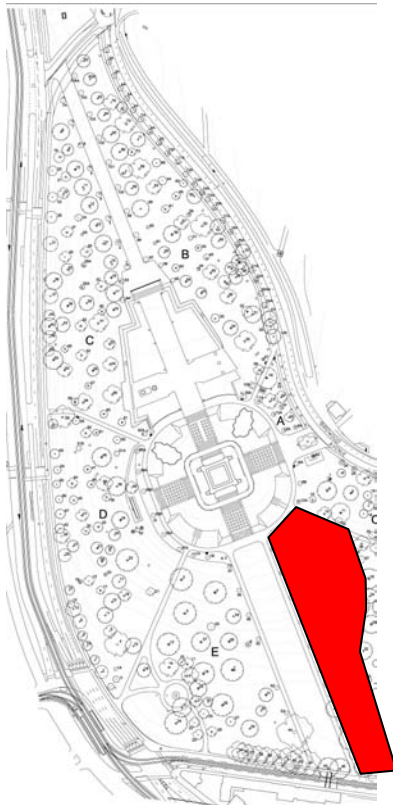


Figure 156 Plan showing the location of Area F (marked in red).



Figure 157 View looking south-east across Area F.  
Note the English Elm (centre of picture), the south-east diagonal pathway (bottom left) and the eastern side of the southern approach (far right).

*Description*

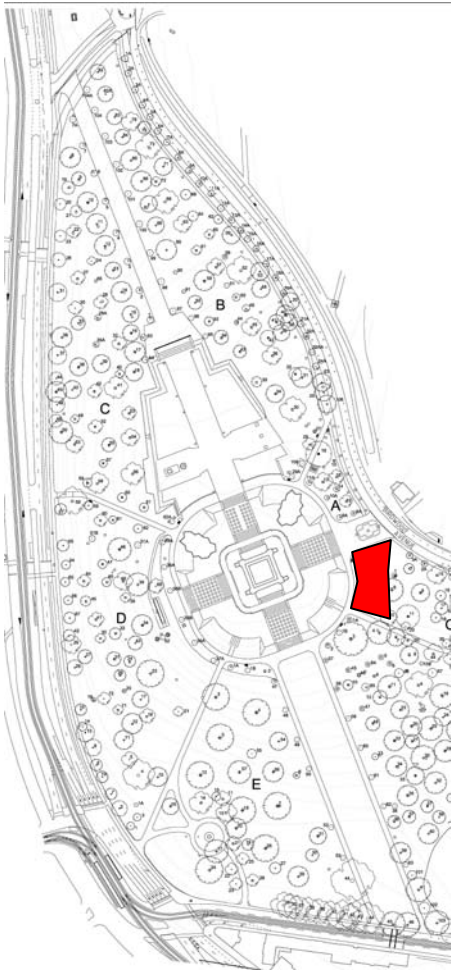
This long narrow area located to the south-east of the Shrine building between the eastern side of the southern approach and the eastern boundary of the Reserve site (Figure 156). The large English Elm near the south-eastern diagonal pathway has a trunk circumference of 3.3 metres at breast height and is a remnant of the planting around von Mueller’s Herbarium (Figure 157). The adjacent Silver Poplar has an even larger circumference of 4.2 metres but was a relatively young tree in the 1948 aerial photograph. The remainder of the planting is dominated by a collection of oak species as listed in Table 2 below. There are additional oak varieties in the adjacent section of the Domain parklands, many of which are large mature trees.

Botanical name	Common name
<i>Quercus calliprinos</i>	Gallipoli Oak (rare in Victoria)
<i>Quercus canariensis</i>	Algerian Oak
<i>Quercus palustris</i>	Pin Oak
<i>Quercus robur</i>	English Oak
<i>Quercus rubra</i>	Red Oak

Table 2 List of oak tree species located within Area F.

Other trees of interest towards Domain Road include two old specimens of *Crataegus laevigata* that appear to pre-date the Shrine planting, and a good example of Funeral Cypress (*Chamaecyparis funebris*).

**Area G: Allied Forces**



*Description*

This is a small area located between the southern edge of the eastern approach, the northern edge of the south-eastern diagonal pathway and the eastern boundary of the Shrine Reserve (Figure 158). There are no trees of particular interest (Figure 119) although von Mueller's Herbarium was originally located nearby in the Domain parklands.

Figure 158 Plan showing the location of Area G: Allied Forces (marked in red).



3.4.29 Context and views



Figure 159 View looking east from the western side of the upper terrace to the Shrine of Remembrance. Note the high-rise towers located on the western side of St Kilda Road.

**History**

The site for the Shrine was selected in large part for its elevated nature and prominent location, and its position on the curve in St Kilda Road allowed for the exploration by the architects both of the concept of a grand axial approach and the design of a memorial that would be viewed from afar.

*The National War Memorial of Victoria: An Interpretative Approach* [undated but probably late 1950s] commented on 'The Shrine and Its Position'.

It stands aloof on the summit of a small hill to the south of the city of Melbourne.

The worker, pausing in the city streets, sees it reared against the sky-line at the end of a converging colonnade of buildings.

The voyager, coming in from the sea, lifts his eyes to the great stepped pyramid, and the beauty of trees planted by loving hands.

It overlooks the Queen's Domain and the gardens that belong to the people, and the suburbs of the city, which roll away from it, like a patterned carpet.

It over-tops even nearby Government House - residence of Her Majesty's representative in Victoria.

Against the blue sky of summer, it stands serene and shining like the temples on the ancient Acropolis. The grey clouds of winter buttress its timeless stone.<sup>145</sup>

These accounts are interesting in that they suggest the visual prominence of the Shrine in this period, not only from the immediate vicinity and along the key axial sightline of St Kilda Road/Swanston Street, but also from further afield, including from Hobson's Bay to the west. Aerial and oblique aerial



Figure 160 View looking south along the northern approach towards the Shrine of Remembrance.

Note the towers located on the western side of St Kilda Road (far right of picture).



Figure 161 View looking south from the northern steps to the WWII forecourt.

Note the visual prominence of the buildings located to the south-west of the Reserve (centre right of picture between the Shrine building and the Cenotaph).

photographs of the period show the low scale of buildings on St Kilda Road and its environs, allowing views to the Shrine from the west, south-west and north-west. Development of the scale that has subsequently occurred was not contemplated in this period.

The relationship between the Shrine of Remembrance and its environs is one of aspect and prospect. Just as there are key views to the Shrine, views within and out of the Reserve are important to both the experience of the place. These include the elevated views which have always been available from the upper levels of the Shrine. These were a notable feature from the earliest period; as the *Herald* of 31 May 1929 noted in describing the original landscape plan for the site, 'from a platform high up in the edifice, a splendid panoramic view of the bay, the city and the surrounding suburbs and court beyond will be obtainable'.<sup>146</sup> Views from the Northern Avenue, the WWII forecourt, and terraces are also important.

### Description

In some respects, the context of the Shrine is relatively unchanged; it is still surrounded by landscaped parkland to the north, north-east and south-east. Similarly, to the north-west the Victoria Barracks complex still stands and presents a generally low-scale form to St Kilda Road (though the Melburnian building rises up beyond the Barracks in views to the north-west). In other areas, however, there is a distinct change in the built form on St Kilda Road at this point, with a distinct transition to taller tower forms located to the west and south-west of the Shrine. In this context, the Shrine and environs is a point of release between the low-scale approach from the central city and the core St Kilda Road development to its south.

Directly west, the western side of St Kilda Road between Coventry and Dorcas Streets has a series of substantial modern buildings of seven-plus levels in height. The existing towers to the west are dominant in views from the Shrine Reserve from the terraces (Figure 159) and forecourt, and from the roof. The towers crowd these views and alter the appreciation of the monument in isolation. The sense of proximity of the towers increases as one is elevated on the



Figure 162 View looking south-west from the lower balcony (south-side) of the Shrine building.

Shrine mound and then on the upper levels of the building itself.

Approached from the north, commencing outside State Library, the Shrine view is a quite contained one as limited by the flanking development on either side of the street. The Shrine is a distant object of increasing prominence as one draws closer.

From the vicinity of the Arts Centre and National Gallery the view opens out as the road widens and street trees dominate at the lower level. At the commencement of the cypress avenue along the northern approach leading up to the Shrine the view to the building is contained and the prominence of the towers located on the western side of St Kilda Road is limited beyond the tree cover (Figure 160). Towards the southern end of the northern approach the towers to the southwest of the Reserve site (corner of Albert Road and St Kilda Road) become visually prominent in the context of the Shrine (Figure 161).

Rising up the steps onto the lower terrace the towers located on the western side of St Kilda Road become dominant in views to the west and south-west as do the older towers located further to the south-west in the vicinity of Albert Road. Their presence is particularly strong when looking across the northern terrace from in the vicinity of Birdwood Avenue to the east and when viewed from the upper terrace and Balcony levels (Figure 159).

Beyond the Shrine moving to the south the view is one of St Kilda Road stretching to its junction with Domain Road, flanked by taller towers on the west side and generally lower towers to the east (Figure 162).

## 4.0 ANALYSIS AND ASSESSMENT OF SIGNIFICANCE

### 4.1 Assessment Criteria and Methodology

The analysis and assessment addresses the cultural heritage significance of the Shrine of Remembrance, and the significance also of the component parts – landscape elements, buildings, structures and moveable objects – that make up the place. It concludes with a statement of cultural significance for the place as a whole.

The significance of the Shrine of Remembrance has been assessed with regard to the five categories of value identified under the definition of cultural significance contained in the Burra Charter, namely; historic, social, aesthetic, scientific and spiritual.<sup>147</sup> In using these categories, they are taken in their broadest sense and it is recognised that there are inevitable areas of overlap. This is particularly the case with regard to historical and social value where the distinction between the two is often blurred. The assessment also has regard to the methodology adopted by Dr Jim Kerr in his book, *The Conservation Plan*.

The chapter begins with a comparative analysis (Section 4.2), the purpose of which is to place the Shrine in the national and state contexts, and to provide a context for assessing the level of significance of the place as a whole. Section 4.3 contains an assessment of heritage significance and concludes with a statement of significance (Section 4.4).

### 4.2 Comparative Analysis

#### 4.2.1 Sources of the Design for the Shrine of Remembrance

The sources for the original 1922 design of the Shrine of Remembrance have been articulated by the principal architect Phillip Hudson in his thesis, 'The National War Memorial of Victoria, The Shrine of Remembrance'. In this paper, key intuitive responses and formal decisions in response to the 1922 competition brief are outlined, as are amendments and adjustments to the scheme that were executed prior to construction.

In fact, the influence of external factors which mitigate on the original design entry – in the period between the establishment of the War Memorial Advisory Board in 1919, through the Depression, to the completion of the Shrine in November 1934 – were considerable. They were primarily associated with the attenuated nature of public commissions by design competition, the project's sustained exposure within the public and political arena, and shifts in nationalistic sentiment which occurred as the immediacy of the war diminished and the interwar effects of the Depression emerged and were consolidated.

#### 1. Background to the 1922 Architectural Design Competition

In its last wartime edition, the Australian journal *Architecture* (the official organ of the profession at that time) stated that 'there should be some constituted authority of qualified people to guide – if not to actually control – the national expression of hero worship'.<sup>148</sup> In Britain in 1918, at the initiative of the Royal Academy of Arts, the British War Memorial Committee was established to regulate the design and construction of war memorials. In the same year, these guidelines were re-printed in the Australian journals *Building* and *Soldier*. Shortly afterwards, the Royal Victorian Institute of Architects met to consider how best to prevent the erection of inappropriate memorials throughout the state. Following on from this, the War Memorials Advisory Committee of Victoria was formed in 1919 and urged the involvement of professional architects and artists in the design and construction of war memorials throughout the state.



In 1920 the committee formulated a recommendation for a state war memorial to be erected by the Victorian Government. The Committee envisioned an Arch of Victory, nine metres wide, built over the intersection of Alexandra Parade and St Kilda Road. The proposal was initiated by Sir Baldwin Spencer (the Committee's Chairman) assisted by architect Harold Desbrowe-Annear (designer of the 1901 Corporation Arch of Melbourne over the Prince's Bridge). The reception to the triumphal arch idea was mixed, however, and at a public meeting held in August 1921, a new resolution was passed to establish a national war memorial by means of a non-utilitarian monument. The War Memorial's site sub-committee commenced its assessment of sites appropriate for the location of the memorial on the basis that it:

be placed at a prominent point in the city, where it would be under direct observation of many passers by; it should be surrounded by a large open space of architectural and monumental setting and scale; and it should be situated at the intersection of axial communication lines.<sup>149</sup>

After reviewing over twenty sites, on 13 March 1922 'The Grange' site at the corner of St Kilda and Domain Roads was selected. This small triangular area of land at the south-west corner of the Domain rose nine metres above St Kilda Road, which had been originally surveyed to deflect around it.

With approval from the Royal Australian Institute of Architects, the committee finalised the terms of the architectural design competition and issued conditions in November 1922. The competition was to be open to artists, architects and others who were Australians – resident either in the country or overseas – or British subjects resident in Australia<sup>150</sup>. By late October 1923, six finalists had been selected from 83 entries submitted from around Australia, United Kingdom, United States, New Zealand, Gallipoli, South Africa and Italy. On 13 December 1923, the architectural team of Hudson & Wardrop was announced the winner from a shortlist of six place-getters: William Lucas (2nd), Donald K. Turner (3rd), R. Lippincott and E.S. Billson (4th), A.G. Stephenson and P.H. Meldrum (5th), and A.G. Stephenson and P.H. Meldrum in conjunction with H. Desbrowe Annear (6th)<sup>151</sup>.

## *2. Hudson & Wardrop's Winning Competition Entry and Sources for the Design*

All short listed designs exhibited classical motifs, but none appear to have been as overtly classically-informed as Hudson & Wardrop's design, which was modelled on two ancient precedents: the Mausoleum of Halicarnassos 353BC in Asia Minor (the precedent for the truncated stepped pyramidal roof set on a cubic mass, refer Figure 163) and the Parthenon 447-432BC in Athens (the model for the centrally pedimented porticos, refer Figure 163). The scheme was otherwise rendered in the classical idiom – principally a columnar and trabeated building form, with axial, geometrical, and symmetrical properties as shown in Figure 164.

In his thesis, Hudson was later to say that the choice of the traditional revivalist style for the design grew from the landmark nature of the site and its axial relationship to Swanston Street in the city:

The Memorial will be a landmark, not only from the sea but from nearly the whole of Melbourne and suburbs as well. In this relation, the site is analogous to the Athenian Acropolis and it needs an axial treatment to do it justice. Full advantage has been taken of this in the accompanying design, and strength and repose have been obtained by using the Grecian Classic style in the form of a Cenotaph with a simple Book of Remembrance sunk in the centre of the Inner Shrine.<sup>152</sup>

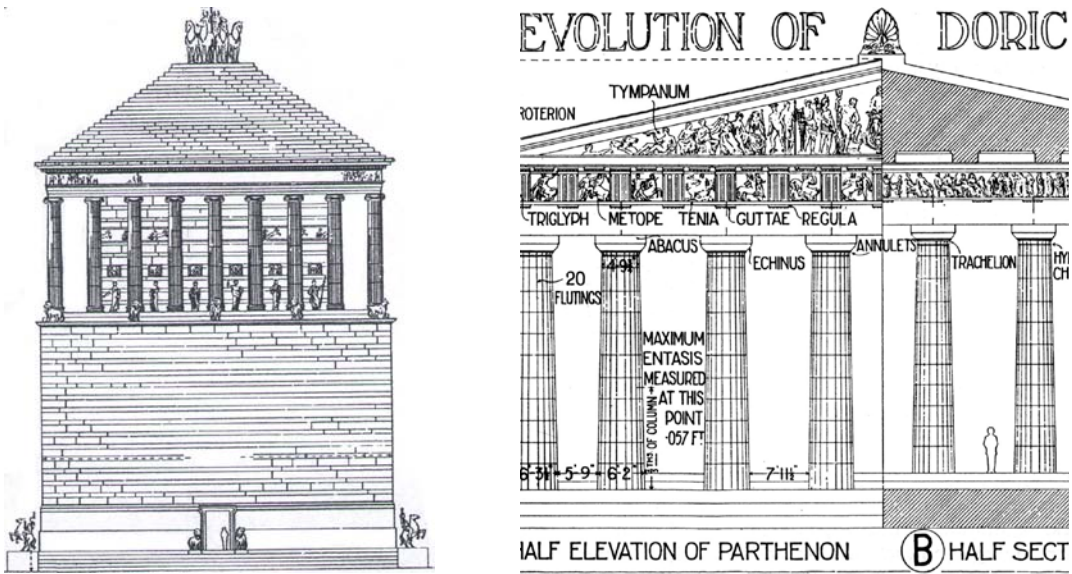


Figure 163 (left) Mausoleum of Halicarnassos 353BC (right) Parthenon, 447-432 BC

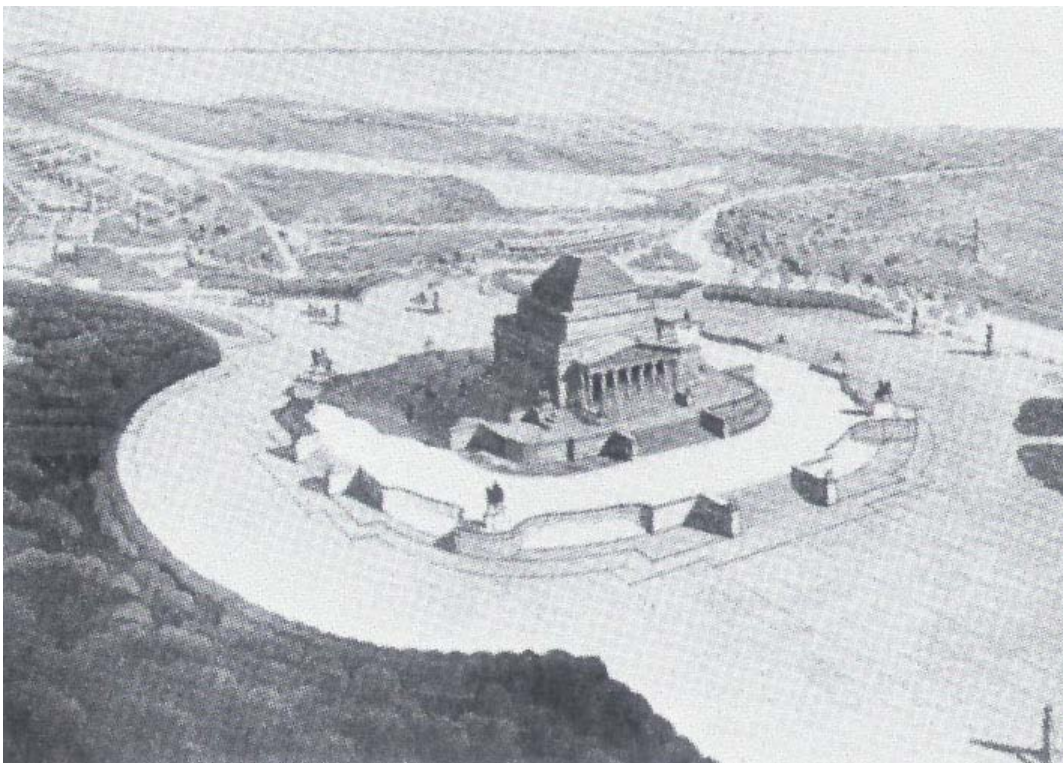


Figure 164 Shrine of Remembrance, original design by Hudson & Wardrop, 1922

Conceived in his own words thus as an 'acropolis', Hudson concluded that the 'site is perfect, the axial treatment inevitable, and its relation to the city ideal for its sacred purpose'.<sup>153</sup> Concomitant with the architects' drive towards classical idealism, the building materials were to be selected for life-long endurance (such as granite, bronze, freestone, marble, and reinforced concrete construction) and to be wholly of Australian origin; 'neither Decay nor Time shall ruin this shrine'.<sup>154</sup>

Of equal concern was the architects' interpretation of the memorial as a place of remembrance. Historian, Ken Inglis has noted that in the period following WWI, the English word 'shrine' gained modern currency 'as people searched for forms appropriate to the mourning and honouring of soldiers, and in particular for means to represent the sacred, the holy, in an atmosphere of syncretic solemnity transcending the boundaries of religious denomination'.<sup>155</sup> The word appears to have been first officially used to describe the Lincoln Memorial in Washington DC (1911-1922), a scholastic execution of the unimpeded Greek Doric temple form – an aesthetic favoured by the academic architectural stream in the design of civil, public and educational buildings in America at the time (refer Figure 165) Hudson & Waldrop's use of the word 'shrine' delineates a memorial which was not to exult war – as with an arch of victory – but to provide a place for meditation on what the 'citizen soldiers had done, and suffered, and sacrificed'.<sup>156</sup>

Hudson articulates the centrality of this concept to the ceremonial purpose of the Shrine:

Thousands might congregate on the terraces while a continuous line of worshippers passed solemnly up the steps, through the portico, and thence into the Inner Shrine, pausing a moment at the Rock of Remembrance before going out through to the terraces on the opposite side.<sup>157</sup>

Unlike an obelisk or cenotaph form, the building mass of the Shrine is both elevated and hollow. Controlled circulation is petitioned to the building's perimeter in the form of an ambulatory around an inner shrine with stair links to the external gallery above and lower crypt below. At the centre of the sanctuary, at floor level, is the Stone of Remembrance, conceived as 'the commemoration of the dead, Melbourne's equivalent to the Sacrifice, at the sacred centre'.<sup>158</sup> In this sense, the external solidity of the building mass is effectively a classical stone ruin 'draped' over the sanctuary and it provides the memorial with an allegorical and instructive function.

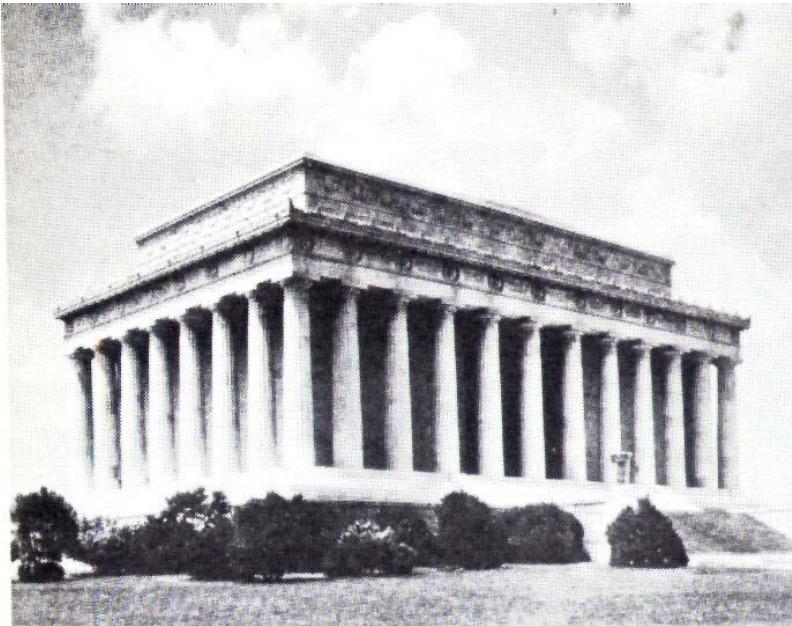


Figure 165 Lincoln Memorial, Washington DC 1911-1922.

### 3. *Response to Hudson and Wardrop's design, criticism and delays 1923-1928*

Critical reception of the Hudson and Wardrop's design commenced the day after the Melbourne City Council announced its acceptance of the design. Although the competition's assessors admired the entry as a fine monument and manifestation of a community's grief, the broader response to the proposal was mixed (and often not limited to the design itself). By 1924 – six years since the end of the war and in changed material and economic circumstances – considerable public concern surrounded the delivery of practical solutions to address post-war shortages in housing, employment and hospital services. The fulcrum for much of the public debate on this issue revolved around whether a war memorial should be utilitarian in purpose. The traditionalising non-utilitarian structure proposed by Hudson and Wardrop was compared to more practical solutions such as the construction of a hospital or scientific research laboratory. Additionally, alternative suggestions (altogether unrelated to the design competition) were proposed, such as the construction of the Great Ocean Road, a new bridge over the Yarra or the conversion of Federal Parliament House into a picture gallery and war museum. Something of an anti-memorial campaign was triggered by the *Herald* who, in its campaign against the chosen design, initiated a plebiscite on this issue of utility. The results that were published in February 1924 registered a majority of the paper's readers in opposition to the construction of any non-utilitarian monument. This outcome may have been influenced by the negative commentary specifically canvassed by the *Herald*, who had invited notable artists such as Arthur Streeton, Septimus Power, Thea Proctor, and George Lambert to critique the proposed design.

The memorial's proposed use of the Greek Revival style also attracted criticism. Writing on the competition winner in *'Art in Australia'* in March 1924, the art critic Blamire Young speculated on the appropriateness of the classicist ideal to national sentiment at the time:



We are not the same people that we were and the old slogans have lost their appeal. We have sloughed our cherished illusions one by one and are now clothed in a garment that is new to us, a formless equivocal covering that we find impossible to wear with any of the old sense of national self-approval...Our new outlook is not yet stabilized, and we wonder how long it will be before it will settle down and adopt a shape which we can fix definitively in stone or bronze. It is this instability of outlook that makes the choice of a memorial so difficult.<sup>159</sup>

With the benefit of hindsight, Inglis is, however, positively sceptical in his explanation of the architects' appropriation of the classicist palette:

In basing the design on two great buildings from ancient Greece they [the entrants] were showing themselves alert to recent monumental architecture. The Abraham Lincoln Memorial in Washington, completed just before Melbourne's competition, had the Parthenon in Athens as a model; and Ulysses S. Grant's tomb in New York (1897) was a free copy of the Mausoleum of Halicarnassus. Monash [chairman of the assessors] had been an admirer of Grant's tomb since visiting New York in 1910, and architectural competitions being as they are, an entrant knowing that fact might well hope to benefit from it.<sup>160</sup>

Young appears to concur:

In cases where the adjudicators are well-known men, more or less committed to a definite attitude in considering the designs, a knowledge of this commitment in the judges must modify considerably the full play of the competitor's initiative, for after all one cannot withhold some sympathy from the man who says that the first duty of one who enters a competition is to win it.<sup>161</sup>

More boldly, the competition's second place-getter, William Lucas, accused the winners outright of plagiarism and was censured for his comments by the architects' professional body. (Lucas went on to win the competition for the Australian National Memorial at Villers-Bretonneux in 1927, only to have the project suspended by the Scullin Government in 1930 due to the impact of Depression. The memorial was revived by Lyons in 1935 – at the request of a visiting Imperial War Graves Commissioner – but who had also agreed to a complete redesign of the memorial by the English architect Edwin Lutyens).

A change to a new Victorian state Labor government in mid 1924 gave new impetus to the case for a utilitarian memorial devoid of architectural or sculptural statements. The Labor ministry lasted only four months however, and the incoming Country-Nationals favoured neither the proposed Shrine, nor a hospital, but an arch of victory over St Kilda Road.<sup>162</sup> These delays – combined with the increasing popularity of marches during 1925 and 1926 – led to a decision to clear the buildings at the east end of Bourke Street for the creation of a civic square, facing Parliament House and containing a permanent cenotaph modelled on Lutyens' at Whitehall in London. This proposal was deferred however and on the eve of Anzac Day in 1927, John Monash finally proclaimed in an address at Anzac House, that Hudson and Wardrop's Shrine was the only memorial worthy of support by the soldiers of Victoria. On 20 May 1927, the War Memorial Advisory Committee decided to proceed with Hudson and Wardrop's scheme, a foundation stone was laid on Armistice Day 1927, and on 28 June 1928, construction of the building commenced.

#### 4. *Variations and Refinements to Hudson and Wardrop's Design 1923-1928*

The layout of the grounds around the Shrine as originally proposed by Hudson and Wardrop remained principally unchanged except for minor adjustments that included:

- a. The simplification of the lower terrace with the replacement of the surrounding granite retaining wall with grassed earthen mounds and the deletion of the four equestrian figures;
- b. the replacement of two concrete axial approach roads (considered too costly) with graded and grassed footways<sup>163</sup> and the location and design of floodlighting; and
- c. the addition of a 'Reflection Pool' on the north assembly side of the lower terrace.<sup>164</sup>

Three major revisions made to the 1922 building design are as follows:

- a. The incorporation of the crypt (containing the Unit Memorials of the Royal Australian Navy and the Australian Imperial Force) placed immediately under the inner shrine and accessed by two sets of stairs leading from the south side of the Shrine at the inner shrine floor level. This area was originally marked as a storage area for housing records and was intended to be left unfinished;
- b. the addition of the Ray of Light to the inner shrine. This 'kinetic' element was proposed by the Premier Sir Stanley Argyle, who as an officer in the AIF had seen a similar feature in an Egyptian temple;<sup>165</sup> and
- c. the heightening of the pyramidal cap and the surmounting of the Crowning Feature of Glory

Minor alterations to the building design include:

- a. The wording of the inscriptions on the east and west walls at the order of the National War Memorial Committee; and
- b. refinements to correct optical illusions associated with visual parallax in the viewing of long horizontal lines and vertical features.

In his thesis, Hudson later explained that the architectural corrections to the design had concerned the classical appearance of the building (its symmetry and perspectival properties) under local arbitrary conditions – such as background light, shade and certain peculiarities of the building itself. Based on orthographic projections, the following corrections were considered:

- a. The curvature of horizontal lines: steps, walls, porticos and cap are all set with varying amount of rise in parabolic curve;
- b. the inward inclination of external walls: the inclination of external walls, external columns and the design of the north and south porticoes incline so as to meet at a point  $1 \frac{2}{5}$  miles above the shrine floor level; and
- c. the entasis design of the columns and mouldings.

### 5. Shrine of Remembrance 1928-1934

The architects' intention was for a strong axial approach to the Shrine originating at the intersection of Collins and Swanston Streets and projecting south across Princes Bridge, along St Kilda Road and up to the memorial. St Kilda Road had been originally surveyed as a level gradient aligned with Swanston Street that projected south and skirted around the base of the Grange. The proposed northern approach – conceived as a visual and physical alignment of Swanston Street – required modifications to the existing landscape.

Considerable earthworks were undertaken to construct the gradual rise from St Kilda Road; the treatment contrasting with Joseph Sayce's original 1873 plan for the Domain Gardens, which had been determined by existing contours in the landscape. The works involved the removal of existing trees, some of which had been planted by the Director of the Botanic Gardens, William Guilfoyle. This aspect of the landscaping works was controversial – particularly the removal of the trees – and prompted assurances from both the Premier and Monash that the proposed work had 'been prepared in consultation with many specialists, including the architect for the Shrine of the Remembrance and representative tree lovers, to model the approach of the Shrine on the line of the magnificent approach to the Taj Mahal'.<sup>166</sup>

Although the Shrine is clearly visible from the city as a result of its alignment to Swanston Street, its isolation and elevated prominence, together with formal attributes of the design – such as the tectonic simplicity of form and the symmetrical arrangement of the elevations – emphasise its axial siting in the fashion of a Beaux Arts plan. The radial configuration of 'hard' paving and stepped terraces also reinforce the axial approach routes to the building as well as providing strong visual accent in the contrasting grassy setting. The appropriation of classical 'parts' which make up the primary building form – such as the podium, portico and pyramidal roof (Figure 167 to Figure 169) – provide an uncomplicated centre for the overall composition, although the form itself lacks overall synthesis. In particular, the use of the classical idiom to 'inscribe' the line of the entablature onto the east/west elevations as shown below (via the stylistic use of open triglyphs and metopes) complicates the relationship between the portico and temple – and not the stable amalgamation prescient to a classical 'type' (Figure 166).

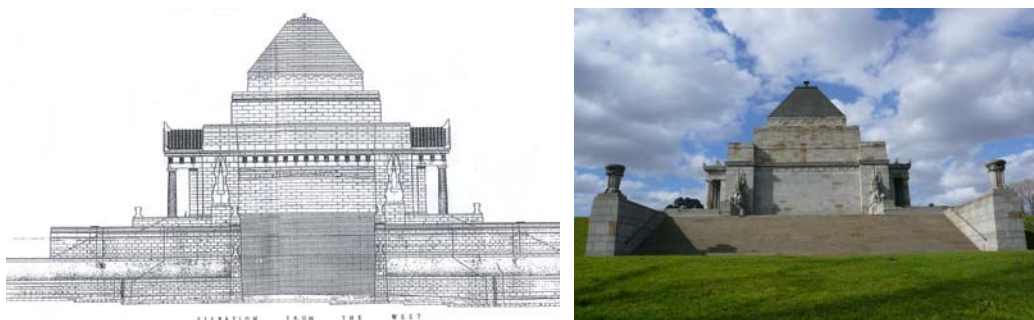


Figure 166 The original drawing of the west elevation (left) and the completed west elevation (right).

Views of the building at mid to close range are particularly dynamic from the level of the podium and involve the periodic obscuration of the pyramidal roof cap at the corners and centrally in the front of the steps (see Figure 169 and Figure 170). This scenographic range of experience in moving towards and around the building, across the terraces and up the stairs appears to be fundamental to the Shrine's legibility as a sepulchral building that is placed on a mound and viewed in the round.

Originally conceived as a cenotaph form with an interior, the building plan is classically organised and incorporates a perimeter ambulatory around an inner shrine. The interior is instructive in its conception – the ambulatory containing the ensigns and books which record in alphabetical order the names of all 114,000 volunteers from Victoria who went to the war.<sup>167</sup> In contrast to the panoramic external views of the building, however, the interior space is vertically stressed, linking the central position of the “Stone of Remembrance” on the floor, to the central aureole in the roof light approximately 67 feet above. The creation of this vertical axis between the innermost point of the sanctuary (the sacred rock) and the sky can be considered as symbolic of a cosmic order. Combined with technical kinetic innovation of the ray of light, (to admit direct light at a calculated moment in time over the word “love” on the stone), it is evidence of the careful and holistic design approach which is strongly associated with the Shrine.

#### 6. 1948 RVIA Competition for the WWII Memorial

Following a request from the Second Fourteenth Battalion Association in March 1945 for a memorial tree, the Shrine Trustees committed to establish a memorial to World War II which they envisaged as a form of extension to the existing Shrine. According to Ken Inglis, the typical commemorative response to World War II was not a new monument or amenity, but an addition to the existing memorial.<sup>168</sup> After consultation with Wardrop – who had advised the Memorial should be non-utilitarian<sup>169</sup> – the terms of a competition ‘by thesis’ was endorsed by the Government in July 1946, and the first stage of the competition commenced in 1947. The competition was open to anyone who had served in the His Majesty's Force during the 1914-18 or 1939-45 wars, the conditions stating that the memorial

be amalgamated with the Shrine but in such a way that the Shrine remains the dominant and culminating feature, the symbolism of the new memorial fitting in with and adding to that of the shrine.<sup>170</sup>

The addition of wording to the existing Shrine walls was permitted as were alterations to landscaping elements such as trees, lighting pylons and the reflection pool. In April 1948, the results of the competition were announced, with equal first place awarded to Alec S. Hall and Ernest E. Milston, with third place going to William Davis of Rotorua, New Zealand. Hudson's response to the winning forecourt entries was essentially negative – his preferred schema for the use of the catacombs underneath the existing northern steps recorded as:

two L-shaped courts of Memory each about 70'0" x 20'0" which would enshrine Unit Memorials and Sculptured friezes and in addition a Court of Honour with Books of Remembrance. This Court of Honour would have a triple entrance from the Crypt corridor and if thought desirable, two external entrances by steps down 9'0" from the first Terrace on the North side...the whole scheme would in no way alter the outline of the Shrine.<sup>171</sup>



However, based on the two winning thesis entries, in August 1948 legislation was passed for an architectural design competition for a forecourt to the northern approach to the Shrine.

Conditions were similar to the previous competition except for the requirement that entrants were to be members of the RAIA, the RBIA, or a registered architect in Australia or New Zealand. Applications for entry closed on 1 August 1949 and entry submissions closed on 31 August 1949. In February 1959, the winning scheme by Ernest Milston was selected from a field of 21 submissions with runner up awarded to A.S. Hall and third prize to N.B. Williamson. Milston's scheme proposed a large cruciform forecourt on the northern approach to the Shrine. This paved area was centrally positioned and provided an elevated sculptural tableau to foreground the Shrine beyond. It formally crossed the grain of the northern axis and was terminated by a cenotaph and perpetual flame to the west and three 70 foot high steel flagpoles to the east.<sup>172</sup>

#### 4.2.2 *Australian War Memorials and Comparable Public Architecture in the Interwar Period*

Although the term 'war memorial' was novel throughout Australia, in the 1920s a substantial range of local precedents did exist in places like cemeteries; these included structures such as pillars, columns, urns, crosses, obelisks and statues, including numerous memorials commemorating the Australian involvement in the Boer War. It was generally these forms that many towns and municipalities who, perceiving the erection of a monument to World War I as a communal obligation, drew upon to source the design of their commemorative memorials. Of the strictly monumental types available – for example the statue, commemorative tablet, cenotaph, arch, cross, obelisk, digger on a pedestal, allegorical female figure, and trophy – no single form appears to dominate. Of the memorials which incorporate a utilitarian function – for instance a drinking fountain, a memorial hall, a carillon, commemorative gate, or arch of victory and avenue of honour – the most frequent combination was a hall and a monument.

Nationally, although each state government undertook to build a national war memorial, by 1930, only two of the seven mooted had been completed. Pragmatic issues, such as the terms of the competition and selection procedures, siting, funding, and the increasing economic difficulties of the Depression, all contributed to the delays. As noted earlier in this chapter, in Melbourne in particular, an ethical debate surrounding what constituted the 'right form' for a war memorial – a national civic building type without precedent in the country at the time – progressively evolved into a dispute as to whether the memorial was to be commemorative or utilitarian in function.

But even given that competitions were held for the design of all memorials in capital cities except for Perth – and also the protracted development periods and diversity of public opinion – the actual range of built projects remains remarkably stylistically congruent:

- Hobart, Tasmania 1925: Egyptian obelisk
- Perth, Western Australia 1929: Egyptian obelisk
- Brisbane, Queensland 1930: Greek revival temple
- Adelaide, South Australia 1931: Roman arch
- Melbourne, Victoria 1934: Greek revival temple combined with mausoleum
- Sydney, New South Wales 1934: Roman revival hall with modern embellishments
- Canberra, ACT 1941: Roman Hall with colonnaded forecourt and wings.

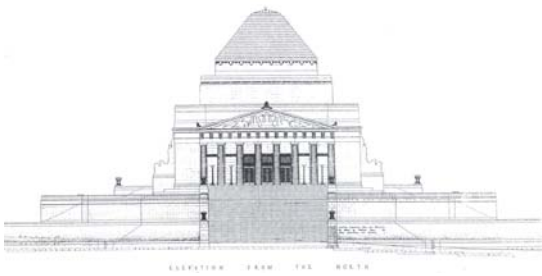


Figure 167 Shrine of Remembrance, North Elevation.



Figure 168 View of the north elevation to the Shrine from the north-south axis to the WWII forecourt.



Figure 169 View of the north elevation from the base of the steps leading to the lower terrace.



Figure 170 View of Shrine at podium level.

The centrality of classicism to the design of these memorials reflects to some extent its wider dominance as a style in the design of public and commercial buildings during the period between c.1920 and 1935 in Australia. In his compilation of twentieth century architects and works in Victoria, architectural historian Graeme Butler catalogues the Shrine as 'neo-classical', the stylistic integers of which include 'generally stucco facing; simplified Classical ornament (Greek); parapets; symmetrical fenestration; central pedimented and colonnaded porch; the use of smooth shaft Doric or Tuscan, and sometimes a giant order'.<sup>173</sup>

'Neo-Classicism' is however a general term, and appears to relate to architecture which is stylistically derivative, aesthetically conservative, highly eclectic, and understood as a continuation of other academic classically-based styles popular throughout the 1920s and 1930s. Stylistic permutations of neo-classicism include 'Interwar Georgian Revivalism', 'Free Classical', 'Beaux Arts' and 'Stripped Classical'<sup>174</sup> and can be consequently illustrated by a large number of commercial buildings, many found in Collins Street, including Francis House (1928), the first winner of the RVIA Street Architecture Award, Temple Court, by Grainger Barlow & Hawkins (1923-24), Emily McPherson College of Domestic Economy (1926), the heavily modelled Renaissance Revival AMP House (1930-31) and the Port Authority Building

(1929-31).<sup>175</sup> Architectural historian D L Johnson, has argued that the influence of European and American modernism on Australian architecture during this time was limited and possibly stunted by the impact of the Depression. Where functionalist impulses are however evident, they are in the form of the “correct” use and application of the classical orders, or the stripping back of classicistic elements to reveal simple masses which are systematically fenestrated.

Significantly, the predominant use of the classical idiom for the design of state memorials can be traced to the historical association between the classical canon and the ideology of the institution. Architectural critic Haig Beck has commented that:

In architecture, Classicism may refer to a style (of ancient Greece and Rome), or a theory of form (which posits that certain architectural standards – simplicity, restraint, proportion – are universal and enduringly valid). This notion of universal and enduring (Classical) standards also has an ideological dimension, wherein Classicism embodies the traditional social forces of authority, order, and control. The spread of western civilisation, tracing its cultural roots to Classical Greece, has enhanced the idea of a European-based ‘universal’ culture. This culture is underpinned by Classicism: a belief in a system of universal and enduring standards.<sup>176</sup>

Completed in 1916, the Temple of the Scottish Rite in Washington DC (Figure 171) is exemplary in this regard – a Greek Doric temple set on a high podium. According to the historian, Sir Bannister Fletcher, however, unlike the Lincoln Memorial which predates it, this reconstruction of the Mausoleum at Halicarnassos is ‘somewhat ponderously handled’.<sup>177</sup>

By the 1930s, the equation between ‘style’ and ‘standard’ had begun to assume an awkward relationship as a result of the monopolisation of classical forms by the State. Negative associations with the style were particularly noticeable in the urban reconstructionist programs by Speers in Nuremberg (1934), and Mussolini (Italy) and Stalin (USSR) in the 1930s,<sup>178</sup> and are considered to be a contributing factor for the anti-classical 1930 design of the Sydney Anzac Memorial (Figure 172) by C. Bruce Dellit (initiated in 1919 and dedicated in November 1934 as illustrated overleaf).

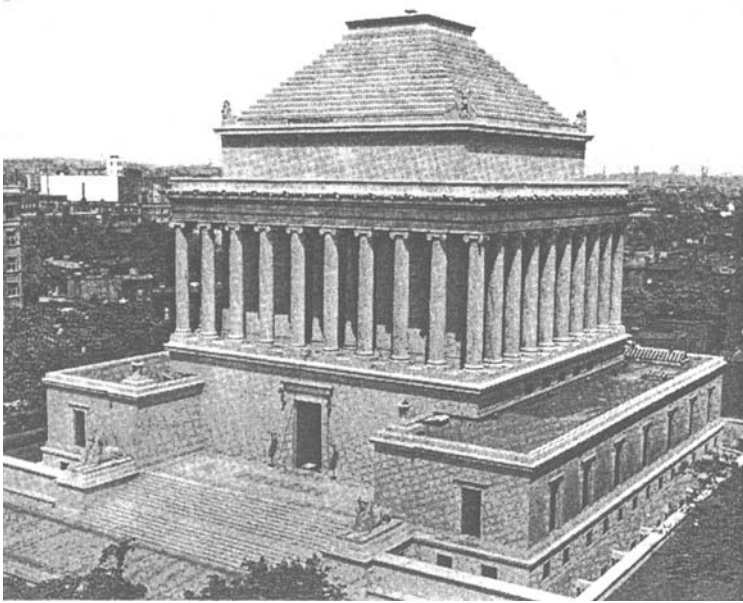


Figure 171 The Temple of Scottish Rite, Washington DC (1916)

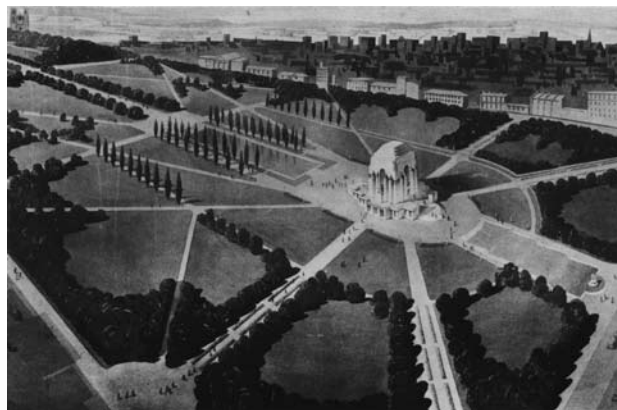


Figure 172 Sydney Anzac Memorial, NSW, 1934 (left) and site plan (right).

Although this memorial is formally cubic and arcuated, it represents a departure from the revivalist tradition and exhibits the preliminary influence of functionalism through its simple 'stream-lined' geometrical shape and rich ornamentation restrained within the overall vertical massing of the form. According to Inglis, the design of this memorial – which is otherwise comparable to Melbourne's Shrine in terms of its scale and formal siting in an urban park setting – had absorbed international stylistic influences:

First, many practitioners working in the classical style, among them the architects of the Imperial War Graves Commission, were paring away a lot of ornamental detail... 'free from all traditional architectural motifs'... Secondly, a fashion for replacing familiar details with novelties had arrived from the US. A new eclecticism was encouraged by the Exhibition of Decorative and Modern Industrial Arts in 1925 from which the later term Art Deco derives. Any detail was welcome on a basically plain design so long as it was not from the classical tradition: the modern and the exotic were equally admissible. The stepped roof of Dellit's Anzac Memorial recalls the Mesopotamian ziggurat, a form outside the classical canon.<sup>179</sup>



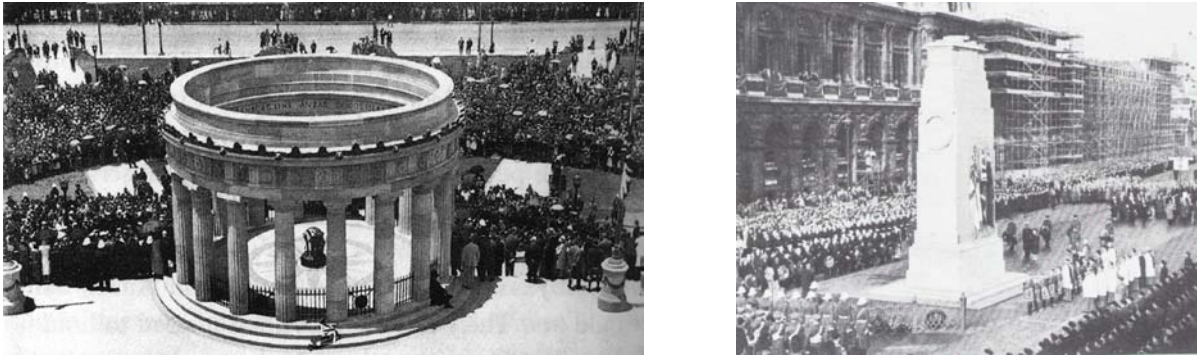


Figure 173 Queensland State Memorial, 1930 (left) and the London Cenotaph, 1919, design by Lutyens (right)

By contrast, in terms of the compositional principles of classicism, the Shrine is stylistically closest to the Queensland State Memorial. Located in Brisbane's Anzac Square and dedicated in 1930, this memorial was originally intended to replicate London's 1919 cenotaph by Lutyens (Figure 173), but the scheme was abandoned after the architect withheld his consent to copying the project.

Following a design competition in 1928, the proposal by Sydney architects Buchanan and Cowper was awarded the commission from 55 submissions (Figure 173). The principal designer, S H Buchanan, based the memorial on a temple built at Epidaurus in 400BC. The scheme comprised a circular ring of Doric columns open to the sky with the entablature bearing the names of the Australian forces' sites of battle.<sup>180</sup> The architects' selection of this intimate and relatively modest building type may owe something to the strict budget for the project of £10,000. Aside from the scholarly use of the classical canon, the memorial's size, location and purely commemorative function, make it of limited relevance to the Shrine, except to demonstrate the eclectic and disciplined persuasion of architects at this time. The same is also true of the rigorously classical temple designed by H. Desbrowe Anear for Dr Springthorpe (Figure 174) and built as a memorial to his wife at Booroondara Cemetery, Kew.<sup>181</sup>

Similarly, in terms of the application of Beaux Arts principles to urban planning, the development of the Shrine finds parallels to the principles of the City Beautiful movement evident in the design of the National War Museum in Canberra (Figure 175). A concern to 'cultivate' the urban environment developed in Melbourne through the legislation of planning height controls in 1916, manifested through the formation of the Metropolitan Town Planning Commission in 1922, and culminating in the completion of the Plan of General Development, Melbourne, published in 1922.<sup>182</sup> Although the design of the Shrine predates the Canberra design<sup>183</sup> both memorials can be perceived as a singular entity planned within a larger urban morphology and aligned to a pre-existing urban pattern of roads and city views. Whereas the Shrine is an axial extension of the original Hoddle grid aligned with Swanston Street, the National War Museum is sited on Griffin's land axis at the foot of Mt Ainslie opposite Parliament House.



Figure 174 Springthorpe Memorial, 1899-1907.

Both memorials interpolate the Beaux Arts tradition of the *axis urbis* – where the hill is a mythic place of city origin – a (European) cultural reference to locate a significant building in

It is of some significance that during the first phase of establishing the Shrine of Remembrance the:

planners of commemoration in Melbourne could most easily think of their project as standing for the nation, when their city was filling in as federal capital. Voluntary bodies, among them the RSL, chose to have their own head offices here, close to federal action. Nor was it certain, when the making of Victoria's memorial began, or even for that matter when it was accomplished, that the instant federal capital would be given a national war memorial worth of the name.<sup>184</sup>

Inglis continues that as a consequence, 'the Legatees had made certain that Melbourne could boast the grandest war memorial in Australia, possibly the world, so situated that nature, public works and regulation – the ground chosen, the mound added, a law controlling the size of building near by – would make it permanently conspicuous in the landscape'.<sup>185</sup>

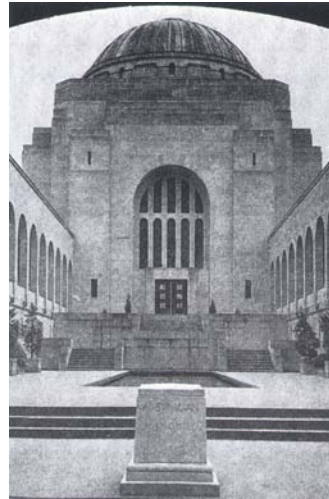


Figure 175 Plan of Canberra (left), National War Museum, ACT(right).  
Source:



Figure 176 All-India War Memorial Arch (left) and aerial view of the Shrine Reserve showing its axial relationship to Swanston Street (right).

### 4.3 Assessment of Significance

This section sets out an assessment of the heritage significance of the Shrine of Remembrance and Reserve. This evaluation includes consideration of the original and subsequent layering of fabric, uses, associations and meaning of the place, as well as its relationship to its immediate and wider setting.

The discussion under each criterion concludes with an assessment of the site's significance as a whole.

#### 4.3.1 *Aesthetic/Architectural Significance*

Aesthetic value is defined in the Burra Charter as follows:

*A place may have aesthetic value because of the form, scale, colour, texture and material of the fabric; the smell and sounds associated with the place and its use.*

The Shrine of Remembrance is of aesthetic and architectural significance at a state and national level.

Through a combination of its siting and site planning and the formal, classically derived design, when viewed from a range of vantage points, the Shrine of Remembrance achieves an aesthetic power - albeit one which is imbued with a sombre and austere quality - which is rare in both a state and national context. The building's isolation and elevated prominence on the edge of the city, together with formal attributes of the design – such as the tectonic simplicity of form and the symmetrical arrangement of the elevations – emphasise its axial siting in the fashion of a Beaux Arts plan. The radial configuration of 'hard' paving and stepped terraces also reinforce the axial approach routes to the building as well as providing strong visual accent in the contrasting grassy setting. The appropriation of classical 'parts' which make up the primary building form – such as the podium, portico and pyramidal roof – provide an uncomplicated centre for the overall composition. The experience in moving towards and around the building, across the terraces and up the stairs appears to be fundamental to the Shrine's legibility as a sepulchral building that is placed on a mound and viewed in the round.

The elevated position of the Shrine, and the formal Avenue of Remembrance along the northern axis, results in one of the great vistas of Melbourne as viewed from Swanston Street / St Kilda Road. Other vistas include the Bourke Street view to Parliament House, the Collins Street view to the Treasury Building and the southern approach to the Exhibition Buildings from Victoria Street. Only the Canberra vistas such as looking across Lake Burley Griffin to Parliament House or the Australian War Memorial, could be considered to be on a grander scale.

This aesthetic experience and sense of ceremonial purpose is continued to the interior. Internally, the 1934 building is a fine example of the application of classical planning principles to an interior. The arrangement of the perimeter ambulatory - containing the ensigns and books recording the names of all 114,000 Victorian volunteers to WWI - around the vertically oriented inner shrine with its centrally placed Stone of Remembrance and including the kinetic innovation of the ray of light, is a powerful combination and one which is used to great symbolic effect.

Overwhelmingly, the Shrine is associated with a careful and holistic design approach which draws strongly on classical revival principles. Although the strict observance of the classical language is questionable – for instance, the spacing of the entablature's metopes does not appear to recede – the effort necessary to deal with the aesthetic requirements of classicism was considerable and in this context, the workmanship involved in the overall crafting of the building was notable. On a much smaller scale, Lutyen's Sidney Myer Tomb in Box Hill Cemetery goes to similar lengths to correct optical effects associated with perspectival convergence, but the project does not approach the monumentality of scale, complex siting or civic presence of the Shrine. The holistic and precise nature of the design is also evident in the mathematical effort required to locate the exact aperture for the ray of light in the pyramidal roof. In this sense, it finds some parallel to the Observatory Buildings adjacent to it used to track time etc.

The architectural and aesthetic significance of the building is enhanced by the high quality of applied workmanship and the use of quality materials – including a variety of stone types and beautifully detailed bronze metalwork - which combine to convey a sense of permanence and solidity.



The Shrine is also significant for incorporating an array of major sculptural works, reflecting the involvement of a number of accomplished sculptors. On the exterior of the 1934 building, these include the four corner buttress groups of statuary and the two tympana designed by English sculptor, Paul Montford, and – internally – the frieze panels in the sanctuary, which were designed by Australian sculptor, Lyndon Dadswell, and the father and son statue by Ray Ewers which was placed in the crypt in 1968. A range of other sculptural works are located around the Shrine reserve; notable amongst these is the massive monument in Footscray basalt by ex-war artist George Allen, which is positioned on the Cenotaph and dominates the WWII forecourt.

Of the seven state war memorials erected between 1925 (Hobart) and 1941 (Canberra), Melbourne's Shrine of Remembrance is amongst the largest and most imposing. Of the group, it is most directly comparable in scale and setting to the National War Memorial in Canberra (1941) and in its application of Beaux Arts urban planning to the Sydney Anzac Memorial (1934).

#### 4.3.2 *Historical Significance*

*Historic value encompasses the history of aesthetics, science and society, and therefore to a large extent underlies aesthetic, social and scientific value. A place may have historic value because it has influenced, or has been influenced by, an historic figure, event, phase or activity. It may also have historic value as the site of an important event. For any given place the significance will be greater where evidence of the association or event survives in situ, or where the settings are substantially intact, than where it has been changed or evidence does not survive. However, some evidence or associations may be so important that the place retains significance regardless of subsequent treatment.*

The Shrine of Remembrance is of historical significance at a state and national level. It demonstrates the devastating impact of World War I on the Australian nation and its citizens and reflects the community's need for a public expression of grief and of commemoration for the sacrifice of life in war. Victoria's largest and most important war memorial, the Shrine of Remembrance is, in the words of historian Ken Inglis, a community's statement of bereavement, pride and thanksgiving'.<sup>186</sup> The need for such a statement derived not only from the scale of the nation's collective loss but also from the personal anguish caused by the fact that of the 60,000 Australian soldiers who died on the battlefields of the Great War, only one body – that of Major-General Sir William Throsby Bridges - was carried home.<sup>187</sup> Like other war memorials, the Shrine provided a focus for the public expression of loss and commemoration; but in this case, was projected on a massive scale and under the auspices of the State. The Shrine project represented the culmination in Victoria of the war memorial movement which found expression at the end of WWI; while much public debate surrounded the project, the need for a memorial was not questioned, only what form the memorial should take.

Many hundreds, even thousands of memorials of various types were erected by local communities across the state and the nation from the end of WWI and into the 1920s; of these the Shrine of Remembrance was (at least until the completion of the Australian War Memorial in Canberra in 1941) by far the grandest. Melbourne was the seat of Federal Parliament when the project was conceived and for much of its planning; though constructed in the midst of the Depression, the scale, prominent siting and elaborate and monumental design of the Shrine are all testament to the importance of the project.

It had an enormously high profile and – arguments about the design and form of the memorial aside - enjoyed a level of public support rarely seen in the twentieth century. In

1928, for example, the public fundraising appeal led by John Monash, raised the remarkable sum of £160,000 over three months, while an estimated 327,000 were in the crowd at the dedication on 11 November 1934.

Though overwhelmingly a place of and for the people, the Shrine is also notable historically for its association with a wide range of prominent individuals. Perhaps foremost amongst these was the famous soldier and engineer, Sir John Monash, the most revered of all Australia's WWI war heroes, according to his biographer, Geoffrey Serle, the 'one tall poppy who was never cut down'.<sup>188</sup> In the years before Monash's death in 1931, the Shrine of Remembrance was the cause closest to his heart;<sup>189</sup> not only was he largely responsible for the choice of the design in late 1923, but it was his intervention in 1927 which saved the project.<sup>190</sup> Many other prominent individuals were involved in the original planning of the project and in its execution, bringing expertise and support from a wide range of fields. These included politicians and other civic leaders, Legatees, architects, engineers and sculptors. Historically, the Shrine has also been strongly associated with a range of organisations associated with returned servicemen and women, including the Returned Soldiers League (RSL) and Legacy.

Since its completion in 1934, the Shrine has continued to develop as a place of memory and commemoration. Though the experience of the place has been both public and private in its nature, historically the Shrine has been most notable as the venue and ceremonial focus of Melbourne's annual Anzac Day dawn service and march.

The 'Lone Pine' (Turkish pine, *Pinus brutia*) is of historical significance as one of the four earliest plantings of this species in Victoria to commemorate the fallen at the battle of that name in Gallipoli. It was grown from a cone collected from the site of the battle and planted in 1933. It was not the first tree in Victoria to commemorate Lone Pine, an honour that probably belongs to a Canary Island pine planted in the Eureka Stockade Reserve, Ballarat, in 1917.

#### 4.3.3 *Scientific Value*

Scientific value is defined in the guidelines to the Burra Charter as follows:

*The scientific or research value of a place will depend upon the importance of the data involved, on its rarity, quality or representativeness, and on the degree to which the place may contribute to further substantial information.*

This criterion is not relevant.

#### 4.3.4 *Social and Spiritual Value*

Social value is defined in the guidelines to the Burra Charter as follows:

*Social value embraces the qualities for which a place has become a focus of spiritual, political, national or other cultural sentiment to a majority or minority group.*

As suggested by its Burra Charter definition, social value is difficult to define and to assess, but places of social value tend to fall into one or more of the following categories:

- public places;
- places of 'meeting';
- places of 'resort' and public entertainment;

- 'communities';
- places associated with recent significant events;
- commemorative places; and
- places with special meaning for particular communities.

The Shrine of Remembrance is of social value at a state and possibly a national level, as the pre-eminent war memorial in the state and as a focus for both public events and private reflection since its completion in 1934. In this role, it has special meaning for a large section of the community, whether directly affected by war or not. Its uses and cultural meanings are many and varied. While for some it might signify mourning, pride, and/or gratitude, for others it offers different meanings and a different experience. The meaning and symbolism of the place has changed over time and continues to change, not only with the passing of earlier generations and the involvement of younger people with no direct experience of war (or a different experience of war, such as migrants), but also with shifts in attitudes to the place of war in our history. It is socially significant as a gathering place, whether it be for those attending the massive annual Anzac Day services, for the many battalions, regiments, associations of ex-servicemen and women and other groups which hold ceremonies and other events at the Shrine all year round, or for the visits of groups of school children or international tourists. For many, it is also important as a place of private reflection, including - for some - reflection on personal memories and mourning for lost family and friends. For this reason, the group of sculptures, monuments and objects associated with the place hold some social and spiritual value.

#### **4.4 Statement of Significance**

##### *4.4.1 Conservation Management Plan*

The following statement of significance was prepared as part of the 2001 Conservation Management Plan and has been reviewed and amended in the course of this review.

##### *What is significant?*

The Shrine of Remembrance was constructed between 1927 and 1934 on a prominent elevated site south of the city, on axis with Swanston Street and embraced by a curve in St Kilda Road, which deflects around it. The project to construct a national war memorial in Melbourne was first conceived in 1921 as a joint project by the State Government and the Melbourne City Council. A competition for the design of the memorial was held in 1923; the winning design was by the partnership of PB Hudson and JH Wardrop (later joined by Ussher) and was for a monumental classical revival building sited in a formally planned landscape, set on a series of elevated terraces and organised around a major north-south approach on axis with Swanston Street and St Kilda Road. The Hudson/Wardrop design was eventually adopted - with some modifications – and the foundation stone laid on Armistice Day 1927. Constructed of reinforced concrete and clad in granite quarried at Tynong, east of Melbourne, the Shrine was completed in 1934. It was dedicated at a ceremony held on 11 November and attended by a crowd of some 300,000. Since its completion, the Shrine has undergone few major alterations, other than for the recladding of the pyramidal roof, the addition of a range of memorials and memorial plantings and the construction of a Visitor Centre. The most noticeably significant of these has been the replacement of the original north forecourt with the WWII forecourt, completed in 1954 and designed by architect Ernest

Milston. In plan, the WWII forecourt comprises a cross of sacrifice with Cenotaph and Eternal Flame on the west side, and three flagpoles to the east. In 2003 the Shrine underwent a major redevelopment to facilitate a visitor interpretation centre designed by Ashton Raggatt McDougall. This new facility includes two new entrance courtyards to the Visitor Centre. These are located beneath the existing mound on the north side of the Shrine and are accessed through two new courtyards, both aligned with the diagonal axes of the building. The Crypt is entered via the previously unexposed Hall of Columns located within the northern portion of the undercroft to the Shrine building. The Shrine is set in a mature landscape which is made up of a number of formal elements interspersed with informal planting. The formal planting of Bhutan Cypress frames the vista along the northern approach from St Kilda Road. A similar formal planting lines the southern approach which retains its original pair of gravel roads and a grass median. Bhutan Cypresses have recently replaced the tall Lombardy Poplars which encircled the base of the grassed mound on the outer edge of the perimeter pathway.

*How is it significant?*

The Shrine of Remembrance is of historical, social, spiritual, aesthetic and architectural significance at a state and national level.

*Why is it significant?*

Historically, the Shrine of Remembrance is significant for its ability to demonstrate the devastating impact of World War I on the Australian nation and its citizens. Victoria's largest and most important war memorial, the Shrine reflects the community's need for a public expression of grief and of commemoration for the sacrifice of life in war. It is, in the words of historian Ken Inglis, a community's statement of bereavement, pride and thanksgiving'.<sup>191</sup> The Shrine project represented the culmination in Victoria of the war memorial movement which found expression at the end of WWI; while much public debate surrounded the project, the debate did not question the need for a memorial, only what form it should take. Many hundreds, even thousands of memorial of various types were erected by local communities across the state and the nation from the end of WWI and into the 1920s; of these the Shrine of Remembrance was (at least until the completion of the Australian War Memorial in Canberra in 1941) by far the grandest, a vivid monument made more imposing through the axiality of its site planning and formal approaches. Constructed in the midst of the Depression, its scale, prominent siting and elaborate and monumental design are all testament to the importance of the project. It had an enormously high profile and – arguments about the design and form of the memorial aside - enjoyed a level of public support rarely seen in the twentieth century

Though overwhelmingly a place of and for the people, the Shrine is also notable historically for its association with a wide range of prominent individuals. Perhaps foremost amongst these was the famous soldier and engineer, Sir John Monash, the most revered of all Australia's WWI war heroes, and, according to his biographer, Geoffrey Serle, the 'one tall poppy who was never cut down'.<sup>192</sup> Many other prominent individuals were involved in the original planning of the project and in its execution, bringing expertise and support from a wide range of fields. These included politicians and other civic leaders, Legatees, architects, engineers and sculptors.

Since its completion in 1934, the Shrine has continued to develop as a place of memory and commemoration. In this role, it has special meaning for a large section of the community,



whether directly affected by war or not. Its uses and cultural meanings are many and varied. While for some it might signify mourning, pride, and/or gratitude, for others it offers different meanings and a different experience. The meaning and symbolism of the place has changed over time and continues to change, not only with the passing of earlier generations and the growing involvement of younger people with no direct experience of war (or a different experience of war, such as migrants), but also with shifts in attitudes to the place of war in our history.

The Shrine is socially significant as a gathering place, whether it be for those attending the massive annual Anzac Day services, for the many battalions, regiments, associations of ex-servicemen and women and other groups which hold ceremonies and other events at the Shrine all year round, or for the visits of groups of school children. For many, it is also important as a place of private reflection, including - for some - reflection on personal memories and mourning for lost family and friends. For this reason, the sculptures, monuments and objects associated with the place hold some social and spiritual value on a group level.

Aesthetically and architecturally, the Shrine is a place of great ceremonial purpose, derived essentially from the combination of its cenotaph form with an interior. This approach is heightened by the Shrine's isolated and elevated siting on the edge of the city, its highly formal and axial site planning - including the arrangement of terraces, paths and other landscaping elements on the site and the broader link with Swanston Street and St Kilda Road - and, finally, the highly resolved, classical intent of the design. The appropriation of classical 'parts' which make up the primary building form - such as the podium, portico and pyramidal roof - provide an uncomplicated centre for the overall composition, although the form itself lacks overall synthesis. Internally, the 1934 building is a fine example of a centrally organised interior. The arrangement of the perimeter ambulatory - containing the ensigns and books recording the names of all 114,000 Victorian volunteers to WWI - around the vertically oriented inner shrine with its Stone of Remembrance and including the kinetic innovation of the ray of light, is a powerful combination and one which is used to great symbolic effect.

The architectural and aesthetic significance of the building is enhanced by the high quality of applied workmanship and the use of quality materials - including a variety of stone types and beautifully detailed bronze metalwork - which combine to convey a sense of permanence and solidity. The Shrine is also significant for incorporating an array of major sculptural works, reflecting the involvement of a number of accomplished sculptors.

Overwhelmingly, the Shrine is associated with a careful and holistic design approach which draws strongly on classical principles. The effort necessary to deal with the aesthetic requirements of classicism was considerable, particularly when considered in the light of monumentality of scale and complex siting considerations. The holistic and precise nature of the design is also evident in the mathematical effort required to locate the exact aperture for the ray of light in the pyramidal roof.

The 'Lone Pine' (Turkish pine, *Pinus brutia*) is of historical significance as one of the four earliest plantings of this species in Victoria to commemorate the fallen at the battle of that name in Gallipoli. It was grown from a cone collected from the site of the battle and planted in 1933. It was not the first tree in Victoria to commemorate Lone Pine, an honour that probably belongs to a Canary Island pine planted in the Eureka Stockade Reserve, Ballarat, in 1917.

The significance of the Shrine of Remembrance is enhanced by its dominant presence in the urban environment and the relationship between the Shrine and its environs is a key aspect

of its significance. Development in the vicinity of the Shrine Reserve has intruded on some of these views and on the experience of the place itself and there is the potential for future development to have further adverse impact. The relationship between the place and its environs is complex and is one of aspect and prospect. Just as there are key views to the Shrine, views within and out of the Reserve are important to both the experience of the place and an appreciation of its cultural significance. Key views include mid-range and longer views to the Shrine, in particular along the main and secondary axial approaches, as well as views within and from the Shrine Reserve, including those from the Northern Avenue, the WWII forecourt, terraces, and views from the upper levels of the building itself.

#### 4.4.2 *Heritage Victoria Statement of Significance*

The Heritage Victoria Statement of Significance is as follows:

##### *What is significant?*

The Shrine of Remembrance, Victoria's principal war memorial, was constructed between 1927 and 1934 on a prominent elevated site south of the city, on a north-south axis with Swanston Street and St Kilda Road.

A competition for the design of the World War One memorial was held in 1923, with the winning design by returned servicemen, Philip B. Hudson and James H. Wardrop, incorporating a distinctive interior space. Their monumental, classically conceived design, set on a series of elevated terraces within a formally planned landscape, caused considerable controversy in the press, however was finally adopted with some modifications, and the foundation stone was laid on Armistice Day 1927. Builders for the Shrine were Vaughan and Lodge, and architect Kingsley Ussher joined the architects' practice in 1929. After completion, the building was dedicated on 11 November 1934 by the Duke of Gloucester, at a ceremony attended by about 300,000 people.

Hudson and Wardrop's design for the Shrine is highly symmetrical with strong axial approaches from all directions. It drew on classical Greek sources in both form and detail and incorporated refinements to correct optical illusions, as undertaken in Classical Greece. The main form was based on the Mausoleum of Halicarnassos (353 B.C.) with a stepped reinforced concrete, pyramidal roof (originally clad externally in granite but reclad in copper sheeting in 1969) rising above a monumental cubic base. Octastyle Doric porticoes were applied to the north and south elevations, based on the Parthenon (447-432 B.C.), and a large finial, based on the Choragic Monument of Lysicrates, Athens, was included in the final design. Together these three sources combine to produce a building based symbolically on a tomb, temple and monument. The building is planned around a central sanctuary with surrounding ambulatory, a crypt below and two balcony levels above. The sanctuary receives light from a skylight in the centre of the distinctive stepped high ceiling and a feature of the space is the ray of light designed to fall across the sunken Rock of Remembrance at 11am on Remembrance Day. The perimeter ambulatory contains ensigns and books recording the names of all 114,000 Victorian servicemen who enlisted and served in World War I.

The superstructure of the building is clad externally with pale grey granite quarried from a Tynong quarry, which was opened to supply the stone for this building. Stone sculptures were integral to the design of the exterior and British sculptor Paul Montford was commissioned to undertake this work. These sculptures include large winged figures buttressing the exterior corners of the Shrine and friezes for the tympanum of the porticoes.

The interior sanctuary is square in plan and symmetrical about both axes, and incorporates sandstone cladding, a marble tile floor, sixteen dark Buchan marble Ionic columns and twelve frieze panels, designed by young sculptor, Lyndon Dadswell. The crypt is also clad in sandstone and has a ruled concrete floor and decorated coffered concrete ceiling. It contains a bronze casket containing the names of Shrine fund contributors and copies of the original drawings. In 1968 a bronze sculpture, *Father and Son* by Ray Ewers, was installed in the centre of the floor.

In 1949 a competition was held for the design of a World War II memorial. This was won by Ernest E. Milston with a design for a forecourt on the northern side of the Shrine, at a terrace level beneath the existing terraces. The forecourt, dedicated by the Queen in 1954, is designed in the form of a cross, and comprises an eternal flame and cenotaph on the western arm and three flagpoles on the eastern arm. The eternal flame is a brass bowl with gas-fired flame, surrounded by a low bronze rail fence and the most substantial of the three monuments, the cenotaph, is located behind this flame. The cenotaph consists of a basalt sculpture of six servicemen carrying the figure of a fallen comrade draped in an Australian flag, set high on a sandstone base. George Allen, the head of the sculpture department at R.M.I.T. from 1933 to 1965, won a competition to design the statuary. Opposite these memorials, across the forecourt, are three simple flag poles of painted steel tube set in simple granite slabs, originally intended to be mounted in urn shaped sandstone bases.

Other important elements have been incorporated into the Reserve since its inception, and a collection of these are located to the north east of the Shrine. *The Gallipoli Memorial*, which incorporates a bronze sculpture of *The Man with his Donkey*, was originally located outside the Reserve in 1935, however was relocated in 1967. Located nearby is a granite horse trough, relocated in 1986 from its original position also outside the Reserve. It was erected as an initiative of the Purple Cross Society in 1926, dedicated to the welfare of the horses sent to World War I. Also nearby are two life-sized bronze statues, *Driver* and *Wipers*, relocated from the State Library forecourt in 1998. The work of British sculptor Charles Jagger, these were originally purchased by the National Gallery of Victoria and installed after their arrival in Australia in 1937.

To the east of the Shrine is a statue titled *Widow and Children* which was commissioned by Legacy and dedicated in 1988. It is a small bronze sculpture by Louis Larmen, mounted on a grey granite block and set inside a cruciform shaped garden, known as the Legacy Garden of Appreciation. To the west of the Shrine is the Remembrance Garden, opened in 1985 to commemorate the service of Australian personnel in post-World War Two conflicts. Two lawn memorials, dating from c.1980s, are also located to the west of the Shrine, commemorating the service of the Australian Independent Companies Commando Squadrons and the World War Two Airborne Forces. To the south west of the Shrine is a fountain which was installed in 1934 to mark the centenary of Victoria and donated to the people of Victoria by noted philanthropist, Sir MacPherson Robertson. It was designed by the architects of the Shrine, Hudson and Wardrop, and features bronze statuary by Paul Montford. Other installations in the Shrine Reserve include four light pylons which were designed as part of the original design concept and constructed in 1934. Cast iron lamp posts, also dating from the original scheme, are arranged around the Shrine and along the southern approach

Landscaping around the Shrine began in 1933, providing employment for 400-500 men during the Depression. The design features strong axial north-south and east-west roadways and diagonal paths leading to and from the memorial, with plantings playing an important and symbolic role at the Shrine Reserve. About 114 memorial trees were planted around the

Shrine in 1934, some later replaced or removed. Specific areas of trees around the Shrine were allocated to the army, navy and air force, and exotic trees representing the Commonwealth countries were planted in the north east lawn in the 1950s. A lone pine (Turkish pine, *Pinus brutia*), one of a small number of early trees grown in Victoria from a cone brought back from Gallipoli and planted in 1933, is situated to the east of the Shrine. Formal 1934 plantings of Bhutan Cypress (*Cupressus torulosa*) remain along the northern approach from St Kilda Road and other formal plantings, including that lining the southern approach and Lombardy poplars encircling the base of the grassed mound, remain from later periods.

In 2003 the Shrine underwent a substantial redevelopment which involved the addition of foyers, visitor information spaces and facilities and two new entrances to the crypt via the previously unexposed undercroft. These additions are located beneath the existing mound on the north side of the Shrine and access is via courtyards, themselves aligned with the diagonal axes of the building. The visual impact of this work is minimal, however the approach to the building has been significantly altered with these new additions. Entry is now into the crypt, via the undercroft, rather than directly into the sanctuary on the level above. This allows for an educational process to occur prior to entry into the original, unaltered spaces.

The features of the Shrine's purpose, design and setting enhance its perception as a culturally significant place that provides opportunities for individual contemplation and reflection, for solemn group ceremonies and to educate the community about the events it commemorates.

The significance of the Shrine is enhanced by its dominant presence in the urban environment and a clear vision to the place from outside the site.

Views to and from the Shrine have been considered important since its construction. The importance of westward views from or across the forecourt has been increased as a consequence of the reconstruction of the forecourt to accommodate the World War II memorials and associated ceremonies.

#### *How is it significant?*

The Shrine of Remembrance, Melbourne is of historical, social, architectural and aesthetic significance to the State of Victoria.

#### *Why is it significant?*

The Shrine of Remembrance is of historical significance as a memorial that demonstrates the devastating impact of World War One on the Australian nation. As the largest and most important war memorial in Victoria, it reflects the community's need for a public expression of grief and of commemoration for the sacrifice of life in war. A vast number of memorials, in many different forms, were constructed in the State from the end of World War I and into the 1920s. When the project was conceived, Melbourne was the seat of Federal Parliament and this resulted in the grandest memorial in Australia, at least until the Australian War Memorial was built in Canberra in 1941.

The Shrine of Remembrance is of historical significance due to its associations with a wide range of prominent individuals, including Sir John Monash, World War I veteran and engineer. Monash was instrumental in ensuring the Shrine project was executed.

The Shrine of Remembrance is of historical significance due to the presence of the Lone Pine planted within the Shrine reserve. It is an early example and one of a small number planted in Victoria.

The Shrine of Remembrance is of social significance as the pre-eminent war memorial in the State. It has provided a focus for public events, a gathering place, and place for private reflection since its completion in 1934.

The Shrine of Remembrance is of social significance as it reflects the rare level of public support given to this building. Despite the Depression, fundraising was very successful and a large crowd was present at the building's dedication. This highlights the magnitude of the importance of the memorial to the Australian public.

The Shrine of Remembrance is of architectural significance as a large and imposing memorial building, one of seven erected in Australia between 1925 (Hobart) and 1941 (Canberra). It is a distinctive classically derived design which draws on symbolic Greek sources and incorporates carefully considered architectural refinements to correct optical illusions. It is important for its prominent siting; strong axuality; the variety of materials used, which are all Australian in origin; the unusual emphasis placed on the interior space; the ray of light in the sanctuary and the array of major sculptural works, executed by a number of accomplished sculptors.

The Shrine of Remembrance is of aesthetic significance for its design within the landscape, which ensures prominence and vistas from all directions. The array of war memorials and plantings, some of which are formal and others that relate symbolically to the wars of the twentieth century, add to this aesthetic landscape. It is significant as a place of ceremonial purpose, a place of separateness and grandeur which is heightened by its isolated and elevated siting on the edge of the city, and its highly formal and axial planning.



## **5.0 CONSERVATION POLICY**

### **5.1 Purpose**

The following conservation policies and recommendations have been developed based on a consideration of:

- The heritage values and cultural significance of the place as a whole, and within that, the relative significance of the individual elements, fabric and components of the place;
- potential future needs, including changes that are both feasible and compatible with the protection of the values of the whole place and the retention of the cultural significance of the elements within it; and
- statutory requirements and other constraints.

The intention of the policies is to provide direction and guidelines for the future use, conservation and development of the place and its component parts. They should be considered in determining future strategies and outcomes for the Shrine of Remembrance and wider Shrine Reserve.

The policies have been revised and refined having regard for the adaptation and redevelopment works that have been undertaken since the Conservation Management Plan was originally prepared in 2001.

### **5.2 Basis of Approach**

The assessment of significance in this CMP has concluded that the Shrine of Remembrance is of exceptional significance in a state and national context for its architecture and aesthetic qualities as well as for its historical, social and cultural associations. Accordingly, the following conservation policies for the Shrine of Remembrance are framed to:

- retain and conserve the heritage significance of the site, including its significant physical and intangible elements and their relationship to their wider setting;
- maintain the use and symbolic meaning of the Shrine as the largest and most significant war memorial in the state;
- maintain and reinforce the dominance of the Shrine as a major classically derived building in a landscaped setting;
- generally, maintain and reinforce the highly formal, symmetrical and axial nature of the place;
- retain and conserve significant building fabric as identified in this conservation management plan, with an emphasis on the Shrine itself, its associated terraces, and the northern axial approach, including the WWII forecourt;
- retain and conserve significant landscape features as identified in this conservation management plan as a central and fundamental part of the site's overall significance. These include the principal formal plantings such as the Avenue of Remembrance, to the northern approach, the avenues of Bhutan cypress lining the southern approach, east-west axes and diagonal pathways together with individually significant trees as identified;

- maintain the traditional vista along Swanston Street from outside the State Library of Victoria to the Shrine;
- provide a framework for the integration of conservation actions with the future management of the site and its ongoing use;
- develop an appropriate interpretation strategy for the place;
- permit adaptation and new works on the site which are compatible with the above; and
- provide for the introduction of disabled access to the site and building.

The policies in this section include a number of recommended actions (where appropriate) that would best give effect to these policies.

### 5.3 Conservation Principles

The following policies establish the fundamental principles that should underpin the conservation and management of the Shrine of Remembrance.

Policy	Recommended Actions
<p><i>Policy 1—Manage in accordance with the principles of the Burra Charter.</i></p> <p>All future conservation and adaptation works to the Shrine of Remembrance and Shrine Reserve should be carried out having regard for the principles of the Australia ICOMOS Charter for the conservation of Places of Cultural Significance (The Burra Charter) as amended.</p> <p>Explanatory Note:</p> <p>The Burra Charter principles have informed the preparation of the conservation policies and guidelines included in this CMP.</p>	<p>When assessing the suitability of proposed works to the Shrine of Remembrance and wider Reserve the principles of the Burra Charter should be referred to. These principles provide guidance on the conservation and adaptation of places and elements identified as being of cultural heritage significance. (Refer to Appendix B).</p>
<p><i>Policy 2—The assessment of significance should guide conservation and site planning.</i></p> <p>The heritage values and assessed significance should guide the management and development of the Shrine of Remembrance and the Shrine Reserve.</p> <p>The CMP Statement of Significance should be the principal point of reference. Reference should also be made to the Heritage Victoria Statement of</p>	<p>Use the CMP to identify aspects of heritage significance and assess the potential for change or adaptation when considering proposed development or other actions that may impact on the place.</p>

Policy	Recommended Actions
<p>Significance.</p> <p>The CMP Conservation Policies also provide detail on key aspects and elements of significance.</p>	
<p><i>Policy 3—Key elements, areas and characteristics should be retained and conserved.</i></p>	<p>Use the CMP to identify those elements which are fundamental to the assessed significance of the Shrine of Remembrance and Shrine Reserve. Prioritise the retention and conservation of these elements in the future management of the place.</p>
<p><i>Policy 4—Adverse impacts caused by change should be minimised.</i></p> <p>Actions that may have an adverse impact on significant elements or characteristics of the place or on its overall significance and/or presentation should be avoided.</p> <p>Where change is unavoidable the course of action with the least potential for adverse impacts should be preferred.</p>	<p>Adopt a cautious approach to change.</p> <p>Review all proposed change with reference to the CMP, considering the significance of affected elements and the specific impacts of the proposal.</p> <p>Where change is contemplated, this should focus on areas and fabric of lesser significance and where there is scope for adaptation without an adverse impact on significance.</p> <p>Ensure, wherever possible, that changes are reversible.</p>
<p><i>Policy 5—A heritage impact assessment should be undertaken where changes are proposed.</i></p> <p>All proposed change should be thoroughly assessed for potential adverse heritage impacts, applying the principles and policies contained in the CMP.</p>	<p>Ensure that all permit or other approvals applications are accompanied by a Statement of Heritage Impact which assesses potential heritage impacts against the policies and principles set out in this CMP.</p>

**5.4 Use and Public Access**

*Policy 6 - The Shrine of Remembrance and Reserve should continue to be used and presented as the state’s principal war memorial. Uses or activities which are in conflict with this core meaning should not be contemplated.*

While there is scope to introduce new uses and activities into the Shrine of Remembrance, these should relate to and complement the principal focus of the place as a war memorial, and as the location of commemorative activities, but should be subsidiary to this principal focus.

*Policy 7 - No new use should impact on significant fabric as identified in this conservation management plan.*

Refer to policies at 5.5.

*Policy 8- Public access to the Shrine and Shrine Reserve should be maintained.*

Public access to the interior and upper levels of the building and to the Reserve is a key aspect of the significance of the Shrine as the state's principal war memorial.

## **5.5 Significant Fabric**

### *5.5.1 Introduction*

The cultural heritage significance of the Shrine of Remembrance as assessed in this report and expressed in the statement of significance attaches to the building and broader reserve as a whole. Accepting this, in assessing the fabric of the place and in developing conservation policies for its ongoing management, it is evident that there are key structures, landscape features and site planning characteristics which contribute in a fundamental way to the significance of the place. These elements are considered to be of exceptional significance in the context of the place as a whole. Dating predominantly from the period 1934-1954, these elements are considered to form the principal structural elements of the place, ie: the elements which embody its significance as a cultural landscape. On this basis, the retention and conservation of the key structures, landscape features and site planning characteristics is considered highly desirable for the maintenance of the significance of the place as a whole. These key elements, areas and characteristics are identified below, and policies provided for each.

The remaining elements, plantings and the like on the site are of varying degrees of importance in their own right and all form part of the evolved fabric of the place. In particular, the collection of monuments and memorials, including plaques and statuary, which has developed within the Reserve is of importance in reflecting the association of a wide range of organisations and service units with the place. While variously of social, historical and aesthetic significance, however, in considering conservation policies for the place as a whole, the retention of these elements on the site and/or in their current location is considered to be less fundamental to the maintenance of the significance of the place as a whole. In the case of these elements, areas and characteristics, there is more scope for adaptation and change. Refer to sections 5.5.3 – 5.5.5.

### *5.5.2 Key Elements, Areas and Characteristics*

*Policy 9—Key elements, areas and characteristics of the Shrine of Remembrance should be retained and conserved.*

The following key elements, areas and characteristics should be retained and conserved. Refer also to specific policies below:

- Shrine of Remembrance and associated terraces (1934)
- Northern Approach/Avenue of Remembrance (1934 and later)
- Southern Approach and Associated Plantings (1934/1981)
- East-west axis and diagonal paths (1934 and later)

- Ring of Columnar Trees around Perimeter Pathway to Lower Terrace (1934, plantings more recent)
- Light Pylons (1934)
- Cast Iron Lamp Posts (1934)
- WWII Forecourt (1954)
- Lone Pine (1933)

Policies relating to these individual elements are outlined below.

### **Shrine of Remembrance and Associated Terraces (1934)**

#### *Discussion*

The main Shrine building and its associated terraces are generally intact to their original construction, other than for the development in 2003 of the new north-west and north-east courtyards and the Visitor Centre beneath the grassed mound, linking to the undercroft (Hall of Columns) around the Crypt.

The approach should be to retain and conserve all original fabric, to maintain the traditional ceremonial approach to the building and the hierarchy of spaces and pattern of circulation within it.

While recent insertions are not assessed as of cultural heritage significance in this CMP, the 2003 courtyards should be retained and conserved in their original form. In their siting and form the courtyards are respectful of the significance, planning and aesthetic qualities of the Shrine and its setting and are of high quality contemporary design in their own right.

With the exception of some of the more utilitarian areas of the interior of the main building, which are considered to be of lesser significance, there is very limited scope for further physical change within the building.



*Exterior and Terraces: Policy*

<b>Element</b>	<b>Policy</b>
Lower Terrace	Retain and conserve the form and fabric of the lower terrace, including the grassed embankments, granite stairs, flanking walls and paved area. The basalt paving itself is not original and could be renewed if required.
Upper Terrace	Retain and conserve the form and fabric of the upper terrace, including the paved terrace, granite stairs, flanking walls to the stairs and retaining walls. The basalt paving itself is not original and could be renewed if required.
Exterior—Main Building	Retain and conserve all external fabric to the original building. The copper sheeting to the roof dates from 1970 and could be renewed or replaced, preferably with granite cladding as was originally used, if required.
Entrance and Garden Courtyards (2003)	Retain and conserve the external form and fabric of the courtyards.

*Interior—Main Building: Policy*

<b>Element</b>	<b>Policy</b>
Crypt	Retain and conserve original plan, form and fabric.  The statue Father and Son (1968), should be retained in its current location.
Crypt Stairs and Passage	Retain and conserve original plan form and fabric.
Store, Offices and Toilets	Alter and adapt as required.
Undercroft including Hall of Columns	Alter and adapt as required. Works should not impact on the presentation of the Crypt.
Visitor Centre	Alter and adapt as required.
Ambulatory	Retain and conserve original plan form and fabric. Further enclosure of this space through the introduction of partitions and the like should be avoided.
Sanctuary	Retain and conserve original plan form and fabric.
Balcony Stairs	Retain and conserve original plan form and fabric.
Ambulatory Ceiling Space (Flag Room)	Alter and adapt as required.
Sanctuary Ceiling Space	Alter and adapt as required.

Lower Balcony	Retain and conserve original plan form and fabric. The paving at this level is not original and could be renewed if required.
Upper Balcony	Retain and conserve original plan form and fabric. The basalt paving itself is not original and could be renewed if required.

**Northern Approach/Avenue of Remembrance**

*Discussion*

Though altered in terms of fabric and plantings, the Northern Approach with its associated Avenue of Remembrance is a key part of the original site planning. As the main ceremonial approach to the Shrine of Remembrance, it also forms part of the principal north-south axis through the site. The formal avenue plantings frame the vista along Swanston Street and St Kilda Road to the Shrine. While the Bhutan cypresses were only planted in 1966, after the reduction in width of the Northern Approach, the species was first used in the Avenue in 1934. The English elms were planted in 1953, as part of the forecourt construction, to replace the previous rows of Bhutan cypress; these trees therefore demonstrate the original width of the Avenue.

<b>Element</b>	<b>Policy</b>
Northern Approach	Retain the Northern Approach road as a major landscape feature to the extent of its alignment and general scale and form. The current concrete road dates from 1966 and could be modified, resurfaced or rebuilt if required.
Avenue of Remembrance	Retain and conserve the evergreen Bhutan cypress avenue and develop a strategy for long-term replacement with the same taxa.  Retain and conserve the rows of English elm that are at the rear of, and parallel to, the cypress avenue. If the trees grow to conflict with the inner row of Bhutan cypress or views to the Shrine, they should either be pruned back or removed and replanted. An alternative species may be considered to ensure that these trees do not ultimately compete with the cypress.  Remove and replace trees that are irreparably damaged, diseased, showing poor vigour, advanced senescence or that have died. Replacement trees to fill gaps should be mature specimens grown specifically for the Shrine and be replanted in the same locations. In the case of the English elms, replacement trees should be appropriately sized, vigorous juveniles.

**Southern Approach and Associated Plantings**

*Discussion*

While of secondary importance when compared with the Northern Approach, the Southern Approach is also a major element of the original site planning and contributes to the symmetry along the north-south axis of the Shrine. It is also of interest in that it retains the original configuration of two gravel roads separated by a central grassed median strip. While the Bhutan cypresses were not added until 1981, they are in accordance with early plans for this approach and reinforce the significance of the formal axis.

<b>Element</b>	<b>Policy</b>
Southern Approach	Retain the Southern Approach as a major landscape feature to the extent of its alignment and general scale and form. It would be preferable to retain the original layout of gravel roads separated by a central grassed median strip.
Associated Plantings	<p>Retain and conserve the Bhutan cypress avenue and develop a strategy for long-term replacement with the same taxa. The non-cypress species on the eastern side are of no significance and can be removed and replaced with a similar extension of the avenue planting.</p> <p>Retain the Moreton Bay fig on the western side near Domain Road. This tree is a remnant of the historic "Grange" property, and while it has no relationship to the Shrine, it should be retained until removal is required due to disease, irreparable damage, advanced senescence or death.</p> <p>Retain the large English elms at the Domain Road termination of the Southern Approach. Whilst these trees bear no relationship to the Shrine they may have significance in their own right as part of the historic Domain Road planting. These trees should be treated similarly to the large Moreton Bay fig, that is, to be retained until removal is required due to disease, irreparable damage, advanced senescence or death and subsequently not to be replaced.</p> <p>Remove and replace trees that are irreparably damaged, diseased, showing poor vigour, advanced senescence or that have died. Replacement trees to fill gaps should be mature specimens grown specifically for the Shrine and be replanted in the same locations.</p>

### **East-west axis and diagonal paths (1934 and later)**

#### *Discussion*

The east-west axis and diagonal paths formed part of the original construction and layout of the site.

<b>Element</b>	<b>Policy</b>
East-West Axis	<p>Retain, remodel or remove (subject to management issues/protocols) the Garden of Appreciation located to the eastern side of the Shrine. Preferably the side gardens should be removed or reconstructed symmetrically in relation to the central garden.</p> <p>The original design for the western arm of the axis provided for a wide section of open lawn extending from the base of the embankment below the Shrine's perimeter path down to St Kilda Road. This feature has been diminished to the indiscriminate planting of trees, although the Remembrance Garden is sited centrally across the axis. Trees could be cleared from this section of lawn to match the width of the eastern approach, subject to management issues/protocols in relation to memorial tree plaques.</p>
Diagonal Paths	The diagonal paths are symmetrically placed (in plan) around the Shrine. This symmetry is not easily read in three dimensions, due to different ground levels and sloping areas, and the end conditions of the paths. The paths and their alignments, as elements of the original construction, should be retained but could be altered in width, edge detail or surface finish.

**Ring of Columnar Trees around Perimeter Pathway to Lower Terrace (1934 and later)**

*Discussion*

A ring of evergreen Bhutan cypresses formed part of the 1934 planting scheme, linking with the planting of the northern approach. These trees were replaced with deciduous Lombardy poplars in the 1950s and more recently with juvenile Bhutan cypresses.

Element	Policy
Ring of columnar trees	The ring of Bhutan cypresses should be retained.

**Light Pylons and Lamp Posts (1934)**

*Discussion*

The Light Pylons and Lamp Posts were constructed as part of the original 1934 layout of the site and contribute to its formal and symmetrical arrangement.

Element	Policy
Light Pylons and Lamp Posts	Retain and conserve in their current locations.

**Lone Pine (1933)**

*Discussion*

Located in the Gallipoli Memorial Garden, the Lone Pine is of historical significance as one of the four earliest plantings of this species in Victoria to commemorate the fallen at the battle of that name in Gallipoli. It was grown from a cone collected from the site of the battle and planted in 1933. A second Lone Pine was planted on the north-west side of the diagonal path in 2006.

Element	Policy
Lone Pine	The Lone Pine should be retained and conserved until it requires removal due to disease, irreparable damage, advanced senescence or death. The health of the replacement tree should be monitored.

**WWII Forecourt (1954)**

*Discussion*

Though a later addition to the original design and layout of the Shrine, the WWII forecourt - including its associated sculptural and ceremonial elements - is of considerable historical and aesthetic significance in its own right and makes a major contribution to the overall strength and cohesion of the principal northern approach to the Shrine.

Element	Policy
Forecourt	Retain and conserve the original form and fabric of the forecourt, including the specific layout of lawn and hard paved areas. The Cenotaph, Eternal Flame and Flagpoles should be retained in their current locations.  The concrete paving is not original and could be renewed if required.
Cenotaph	Retain and conserve.
External Flame	Retain and conserve.
Flagpoles	Retain and conserve.

### 5.5.3 *Monuments and Memorials*

*Policy 10—Generally, retain or relocate individual monuments and memorials as required.*

There are a large number of monuments and memorials located across the Reserve which have been introduced incrementally over the history of the Shrine. These monuments and memorials vary in age and include major structures or features such as the Garden of Appreciation (1978/82), the Remembrance Garden (1985), the Gallipoli Garden 2009 as well as relatively minor structures such as the collection of commemorative plaques attached to trees throughout the Reserve. Some, such as the earliest of the tree plaques, appear to date from the 1930s or 1940s and are memorials of relatively long standing in the history of the place. Others, such as the Gallipoli Memorial and the sculptures 'The Driver' and 'Wipers', are of some age but were relocated to the Shrine from other sites. Another group is comprised of memorials designed specifically for this site, but of relatively recent origins.

All the memorials and monuments on the site have particular social and historical associations, and some are of architectural/aesthetic significance, either in their own right or as part of a collection of memorials/monuments associated with the Shrine. Accepting this significance, the retention of these monuments and memorials in their current form and location on the Reserve is not considered to be an important conservation objective. In most cases, and subject to other management issues/protocols, there is scope to relocate or replace memorials and monuments as required. Any proposals to relocate existing memorials or monuments should have regard to Policy 21.

### 5.5.4 *McRobertson Fountain*

*Policy 11—Retain and conserve the 1934 McRobertson Fountain in its existing location.*

The McRobertson Fountain is located to the south-west of the Shrine, near the intersection of Domain and St Kilda Roads. This fountain was donated to the people of Victoria in 1934 by noted philanthropist Sir MacPherson Robertson and was designed by Shrine architects Hudson & Wardrop with sculptor, Paul Montford. The fountain marks the centenary of Victoria. It is considered to be of significance in its own right as one of the large collection of fountains and pieces of statuary located in Melbourne's parks and gardens and for its association with Sir McPherson Robertson and the designers, Hudson & Wardrop and Montford.

Unlike the other monuments and memorials on the Shrine Reserve, the McRobertson Fountain is not associated with the commemoration of sacrifice in war, but rather, is



associated with the centenary of the state as celebrated in 1934. The reasons for the location of this fountain on the Shrine Reserve are not clear, and it is considered to be somewhat anomalous in this setting, making only a limited contribution to the significance of the place as a whole. Accepting this, the fountain is contemporary with the development of the reserve in the 1930s and, for this reason, should be retained in this location.

5.5.5 *Other Landscape Features*

*Policy 12—Other elements of the landscape should be conserved in accordance with the individual policies set out below.*

*Discussion*

Other landscape elements associated with the Shrine surroundings include the less formal perimeter street trees and the informal woodland planting. A number of the woodland trees are of significance in their own right.

<b>Element</b>	<b>Policy</b>
St Kilda Road Trees	An early planting of a row of Golden Monterey cypress along St Kilda Road boundary of the Reserve has become degraded by the gradual replacement of other tree species, mainly small deciduous trees. The remaining Golden Monterey cypresses can be retained or replaced.
Domain Road Trees	Retain the row of Moreton Bay figs until more than 25% of the trees require removal due to disease, irreparable damage, advanced senescence or death. When eventually removed, the trees should be replaced with a single species along the boundary linking with the St Kilda Road planting. In selecting a suitable species consideration should also be given to the general planting along the length of Domain Road, and any applicable Conservation Management Plan for the Domain Parklands.
National Trust Trees	Retain and conserve the Brazilian pepper tree located along Birdwood Avenue and the Golden poplar located to the east of the southern approach. Should the trees require removal for any reason, they do not have to be replaced with similar species in the same locations.
Commonwealth Tree Memorials	Retain and conserve the trees planted to represent Commonwealth countries (located within Area B). Should the trees require removal for any reason, they should be replaced with similar species but do not need to be replanted in the exact locations.
Other Trees	Retain and conserve trees generally. In selecting replacement trees, preference should be given to long-lived, medium to large trees that will suit the soil and climatic conditions, in lieu of smaller tree species.
Lawns	Maintain the lawns to a high standard in keeping with the significance of the Shrine Reserve as a memorial. Discourage uses that may cause damage to lawns such as off-street parking.
Modern Park Furniture	The modern park lamps, seating (excluding the memorial seats), drinking fountains and rubbish bin holders may be retained or removed as required. Any new furniture introduced to the site should be unobtrusive in design and sensitively placed.

## 5.6 Significant Objects

*Policy 13- The Books of Remembrance and Regimental and Sovereign Colours should remain on display in the Shrine of Remembrance (respectively in the Ambulatory and the Crypt).*

*Policy 14 – The collection of documents relating to the fundraising and design of the Shrine should be retained in the Crypt.*

The Shrine of Remembrance accommodates a collection of memorabilia, furniture and other objects which are moveable or, if fixed in some way to the building, are not considered to be part of its fabric.

Many of these objects are on display (whether permanently or on a temporary basis) within the building, some within the Visitor's Centre and others in the principal ceremonial spaces of the Shrine itself.

In preparing this Conservation Management Plan, consideration has been given to:

- the significance of these objects or groups of objects (in their own right); and
- the relationship of these objects or groups of objects to the place, and their contribution to its cultural heritage significance.

Light fittings are considered to be part of the building and have not been considered as objects. Similarly, fixed memorial plaques and tablets (as found in the Crypt) are considered to be part of the building and have not been considered as objects.

There are three collections of objects associated with the Shrine of Remembrance which are considered to contribute in a fundamental way to the presentation and cultural meaning of the place.

### *Books of Remembrance*

The 42 Books of Remembrance are located in the ambulatory around the Sanctuary where they are accommodated in specially designed bronze memorial caskets fixed in the niches around the ambulatory. The Books date from the opening of the building. The idea that the names of individual servicemen and women be listed within the Shrine came originally from Sir John Monash and was taken up by the National War Memorial Committee.<sup>193</sup> Each of the 42 books was of parchment bound in leather and was sealed in a bronze memorial casket. A single page was turned every day by a white-gloved attendant.

In addition to the 42 Books, there is also an illuminated signature book containing the signatures of King George V and Queen Elizabeth and Prince Philip and a slim illuminated volume entitled *Ceremony of Dedication*.

### *Regimental and Sovereign Colours*

A collection of colours and a single guidons (small flag) is accommodated suspended on horizontal rods on a bronze frame extending around the walls of the Crypt (added in 1953). These 'laid up' colours represent units that acquire new colours or have been disbanded. The majority of the colours represent units of the first Australian Imperial Force (AIF) which served in the Great War, though they were not introduced into the Crypt until after WWII.

The colours are the property of the Commonwealth of Australia.

*Documents relating to the fundraising and design of the Shrine*

The central niche on the southern wall of the Crypt contains a bronze casket mounted on a sandstone plinth. This contains lists of names of contributors to the Shrine fund, the receipts themselves and copies of the original drawings of the building. These documents were intended to rest in the Crypt 'for all time'.

*Comment:*

The Books of Remembrance and documents relating to the fundraising and design of the Shrine are both considered to be integral to the history and significance of the Shrine of Remembrance. They are also objects that are considered to be of historical significance at state level in their own right. On this basis the recommendation is that both be added to the Victorian Heritage Register. Refer to the policy at 5.11.2.

In the case of the Regimental and Sovereign Colours, this collection is also of a high level of significance. Its significance relates to the broader context of Australia's military history and is more appropriately considered in this context. As Commonwealth-owned objects the colours cannot be included in the Victorian Heritage Register.

It is recommended that all three collections be retained within the Shrine of Remembrance.

**5.7 Setting and Curtilage**

*Policy 15—The heritage curtilage of the Shrine of Remembrance is considered to include the Shrine of Remembrance Reserve, together with land to its south-east (on the west side of Birdwood Avenue), land generally in the vicinity of the Shrine Reserve to its north-west, west and south-west, and the broader St Kilda Road/Swanston Street axis extending north to the central city and south to St Kilda Junction. Any development within this area should consider the potential impact on key views to the Shrine, and also any potential impact on the cultural significance, presentation and experience of the Reserve, including views within and from the site.*

*Policy 16- A review of existing planning controls in the Melbourne and Port Phillip Planning Schemes should be undertaken with the objective of establishing a buffer zone which ensures development within the broader surrounding area does not have a detrimental impact on the Shrine. The review should make recommendations, where appropriate, for amendments to both planning schemes.*

*Discussion*

The setting of the site – what it is, how it has changed and how it can effectively be conserved – is an important issue to be considered in the future management of the site.

Setting is defined in the Burra Charter (Definitions, Article 1.12) as 'the area around the place which may include the visual catchment'. The Charter's Conservation Principles for 'setting' (Article 8) expand on the definition:

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

New construction, demolition, intrusions or other changes which would adversely affect the setting or relationships are not appropriate.

The *Illustrated Burra Charter*<sup>194</sup> explains that:

At many places there is no clear distinction between the place and its setting. Only rarely is a culturally significant place self contained within boundaries without some link – visible, functional or historical - to the world around it. A place is seldom separable from its setting. For most places, aspects of the setting contribute to the significance of the place, and the place may contribute to the setting and other places within it.

There is a need to protect and manage the heritage curtilage and setting of the Shrine of Remembrance and the Shrine Reserve.

The relationship between the Shrine of Remembrance and its environs is complex and is one of aspect and prospect. Just as there are key views to the Shrine, views within and out of the Reserve are important to both the experience of the place and an appreciation of its cultural significance. Key views include mid-range and longer views to the Shrine, in particular along the main and secondary axial approaches, as well as views within and from the Shrine Reserve (including those from the Northern Avenue, the WWII forecourt, terraces, and views from the upper levels of the building itself).

On this basis the heritage curtilage of the Shrine of Remembrance is considered to extend outside the defined Shrine Reserve. In the first instance, there is an area of land to the south-east of the Shrine running up to Birdwood Avenue which to all intents and purposes reads as part of the Shrine site, but is not included in the Shrine Reserve, being included instead within the Domain Parklands. The heritage curtilage of the Shrine of Remembrance is also considered to include land in the general vicinity of the Reserve to the west, north-west and south-west (coming up to and including St Kilda Road), and, most broadly, the St Kilda Road-Swanston Street axis in its entirety –extending north to Latrobe Street and south to St Kilda Junction.

Of these areas, the strip of land to the south-east of the Shrine is managed by the City of Melbourne as part of the Domain Parklands and is affected by the Heritage Overlay provisions of the Melbourne Planning Scheme. On the basis these management and statutory arrangements remain in place, it is unlikely development that would impact adversely on the Shrine would be contemplated on this land. To the west, north and south, however, there is the potential for new development of substantial scale and/or height to have an adverse impact on the identified heritage values of the Shrine. On this basis, while it is not considered necessary or appropriate to alter the legal boundaries of the Shrine Reserve or the extent of registration on the Victorian Heritage Register to match this wider heritage curtilage, it is recommended that a detailed review be undertaken of the statutory controls applying to development and built form in the wider area with the objective of providing appropriate protection for the setting of the Shrine of Remembrance.

Consideration should be given in this review to the potential impact on both views to the Shrine and views within and out of the Reserve. This includes views along not only the principal north-south axes but also the secondary east-west axes and the diagonal pathways. It also includes the elevated views from the terraces and upper levels of the building itself.

The need to protect the key north-south axis has long been recognised and there has been a history of the use of both the Melbourne Planning Scheme and the Port Phillip Planning Scheme to control the impact of development outside the Reserve on the presentation of the Shrine of Remembrance and particularly on certain views to the Shrine. Currently, this is

effected primarily through the use of Design and Development Overlays preventing development that would encroach on views to the Shrine, specifically those from Swanston Street – refer to the Shrine Vista controls (DDO17 in the Melbourne Planning Scheme and DDO4 in the Port Phillip Planning Scheme), from Bank Street (DDO3 in the Port Phillip Planning Scheme) and from St Kilda Junction (DDO4 in the Port Phillip Planning Scheme).<sup>195</sup> To the extent that the existing DDO controls are directed at the protection of the north-south axis only, and are not consistent in their approach, it is recommended they also be reconsidered as part of the broader planning review.

Based on the outcome of the planning review, an appropriate, consistent and effective arrangement of planning controls should be implemented to ensure the Shrine of Remembrance is protected from development that may have an adverse impact on its presentation and cultural heritage values.

## **5.8 Care of Significant Fabric**

### *5.8.1 Repairs and Maintenance*

*Policy 17—All future repairs and maintenance to buildings and structures on the site should be carried out within the principles established in the Burra Charter and in a manner consistent with the assessed significance of the place and individual elements and the conservation policy.*

The approach should first be to maintain and ensure that the significant fabric does not deteriorate and secondly to conserve significant existing fabric. To achieve the first objective, a cyclical inspection and maintenance programme should be maintained to ensure that the complex is kept in good physical condition and the fabric is not jeopardised.

Where existing fabric needs to be renewed for maintenance reasons, the replacement generally should match the original in design, materials and/or construction.

Generally, day-to-day maintenance work can be carried out in accordance with the conservation policies without particular reference to a conservation specialist. However, major maintenance works should be undertaken under the direction of an appropriately qualified conservation practitioner.

*Policy 18—A cyclical maintenance program and budget should be operated to facilitate ongoing care and maintenance of the fabric to retard deterioration.*

An ongoing cyclical maintenance program to maintain the fabric of the buildings and to prevent or retard deterioration is essential. It is undesirable, both from a conservation and an economic viewpoint, to only undertake temporary repairs, or to simply patch-up, when a fault becomes obvious. The primary cause of the fault should be addressed rather than just the symptom.

### *5.8.2 Maintenance of Significant Landscape Features*

*Policy 19—Maintenance of significant landscape features should be carried out in a manner which is consistent with the assessed significance of the features and the conservation policy.*

Active management is required to ensure retention of avenues, other significant trees and the diversity of tree species in the general tree planting. The latter should contain a mix of young and mature trees.



Maintenance of existing trees shall be to the highest standards and shall include:

- annual inspection and condition report;
- routine maintenance as required including removal of unsafe branches, dead-wooding, structural cabling, canopy reduction, repair of damage caused by storms or other reasons;
- soil amelioration and reduction of compaction to root zones; and
- pest control programs for possums, elm leaf beetle and other diseases.

## 5.9 Future Development

### 5.9.1 Site Development

*Policy 20—Future development on the Shrine of Remembrance Reserve should have regard for the exceptional significance of the place as a whole and for those elements and site planning characteristics which contribute to that significance. Any visible development should be recessive in nature, and be carefully sited and designed so as to have regard for the dominance and integrity of the main building, the axial planning of the site and the formal and symmetrical qualities of the place as a whole.*

There are a number of key issues in considering the issue of the future development of the site. In the first instance, consideration needs to be given to the level of significance of the place as a whole. As identified in this conservation management plan, this significance is at the highest level (ie, state and national) and encompasses the areas of historical, architectural and aesthetic and social value. From this assessment of significance, and in considering the physical nature of the place, a number of key characteristics emerge. These include qualities of formality, symmetry and axiality, as well as the importance of views to the main building from within the site and beyond.

In addition, consideration needs to be given to the need to retain and conserve the key elements, areas and characteristics of the place as identified in section 5.5.2 above and listed as follows:

- Shrine of Remembrance (1934) and associated terraces
- Northern Approach/Avenue of Remembrance (1934 and later)
- Southern Approach (1934/1981)
- East-west axis and diagonal paths
- Ring of Columnar Trees around Perimeter Pathway
- WWII Forecourt (1954)
- Light Pylons
- Cast Iron Lamp Posts
- Lone Pine (1933)

Accepting these issues and noting the not inconsiderable constraints which derive from them, it is nonetheless evident that the Shrine of Remembrance sits within a relatively robust landscape and one which is capable of accommodating a degree of change without compromising its significance. In this context, the site can be defined in terms of two main zones of landscape sensitivity, within which there is greater or lesser scope for change.

The zone of highest landscape sensitivity incorporates the main building, its associated terraces, including the grassed earth mounds, the WWII forecourt and the Northern Approach/Avenue of Remembrance. This is an area of primary significance in terms of building fabric and landscape features and is one which encompasses the main ceremonial approach to the Shrine and the principal views to the main building.

No development should be contemplated which intrudes on the main ceremonial approach to the building, or which is visible in the middle and long distance views to the Shrine from the north. There is limited scope for the placement of new memorials on the WWII forecourt, though these would need to be of an appropriate scale and symmetrically sited.

There is limited scope for development on the balance of the Reserve.

All development should accord with the following principles:

- Any new buildings or structures should be recessive in scale and design and should not compete with the main Shrine building. They should preferably be kept at or below the height of the grassed earth mounds.
- Placement and scale of new buildings or structures should be such as to allow unobstructed mid-range views to the main building from the west, east and south.
- Any new development should have regard for the formality, symmetry and axiality of the site planning of the place.

Despite the scale of the intervention, Ashton Raggatt McDougall's scheme for the north-west and north-east courtyards (2003) inserted into the grassed mounds, was an innovative and ultimately a very successful response to the difficulties of providing additional accommodation and disabled access to such a constrained site. There is scope for further development on the south side of the building using a similar approach and drawing on the same themes including the use of recessive built forms, a respect for site planning principles, appropriate use of materials, and the adoption of a distinct architectural identity.

#### 5.9.2 *Placement of Memorials*

*Policy 21—The placement of memorials on the Reserve should be undertaken in a manner which does not impact on the significant elements and characteristics of the place.*

The placement of new memorials and monuments on the Reserve has occurred from time to time and is a part of the history and development of the place. As identified at 5.5.3, these memorials and monuments have varied from small items such as tree plaques to more substantial features such as the Remembrance Garden, the Garden of Appreciation and the Gallipoli Memorial Garden.

The placement of memorial tree plaques and the like could continue if required. In considering the design and placement of more substantial memorials and monuments, however, the principles identified at 5.5.3 should be observed.

### **5.10 Interpretation**

*Policy 22—Any interpretation strategy which is developed for the Shrine should incorporate information on the history of the place itself.*

The Shrine of Remembrance is a place which in many respects has little need for interpretation, the powerful imagery and symbolism of the place clearly demonstrating - for

most visitors, at least - its purpose and meaning. The Visitor Centre also exhibits interpretative material describing not only the history of Australia's involvement in war, but also the history and significance of the Shrine itself.

*Policy 23—New signs should be kept to the minimum required, be located sensitively and preferably should not be fixed to significant fabric.*

The existing signage within the Shrine Reserve is for the most part directional and designed in a sensitive and understated manner. The Visitor Centre currently provides an interpretative experience that minimises the need for interpretative signage within the Reserve.

Where there is a need for directional signage on the boundary of the Reserve site this should be designed and sited in a sensitive manner.

## **5.11 Statutory Issues**

### *5.11.1 Environment Protection and Biodiversity Conservation Act*

*Policy 24— The Shrine of Remembrance should be nominated to the National Heritage List*

Based on the assessment of significance in this Conservation Management Plan, the Shrine of Remembrance is considered to be of exceptional significance at both a state and national level.

On this basis, it is considered to warrant consideration for inclusion in the National Heritage List, maintained under the Environment Protection and Biodiversity Conservation Act by the Commonwealth Department of Water, Heritage and the Arts.

The inclusion of the place in the National Heritage List would appropriately recognise the status of the Shrine of Remembrance in a national context.

### *5.11.2 Heritage Act 1995*

*Policy 25—The extent of registration in the Victorian Heritage Register should be amended and refined and key elements on the site identified.*

The Shrine of Remembrance is included in the Victorian Heritage Register (VHR), under the *Heritage Act 1995*. (See Heritage Victoria citation and extent of registration at Appendix A). The registration (H0848) includes all of the building and the Shrine Reserve in its entirety. While it has a detailed Statement of Significance which describes what is significant about the place, the extent of registration does not list specific elements. One of the recommendations of this Conservation Management Plan is that certain objects associated with the Shrine should be listed in the VHR as part of the registration documentation. To be consistent, it is also recommended that certain building and landscape elements on the site also be identified. The recommended extent of registration is as follows:

L1	Land (Shrine Reserve)
B1	Shrine of Remembrance and associated terraces (1934 and later)
F1	Light Pylons (1934)
F2	Cast Iron Lamp Posts (1934)
F3	Northern Approach/Avenue of Remembrance (1934 and later)
F4	Southern Approach and Associated Plantings (1934/1981)
F5	East-west axes
F6	Diagonal paths
F7	WWII Forecourt (including Cenotaph, flagpoles, Eternal Flame)
F8	McRobertson Fountain (1934)
S1	Gallipoli Memorial (1935, relocated 1967)
S2	Father & Son (1968)
T1	Lone Pine ( <i>Pinus brutia</i> )
T2	National Trust Significant Tree - Brazilian Pepper tree ( <i>Schinus terebinthifolius</i> )
T4	National Trust Significant Tree - Golden Poplar ( <i>Populus x Canadensis</i> )
The objects listed on the Inventory held by the Executive Director, Heritage Victoria	Books of Remembrance Documents relating to the fundraising and design of the Shrine

As noted earlier, as Commonwealth-owned objects the Regimental and Sovereign colours in the Crypt cannot be included in the Victorian Heritage Register. They are protected by the provisions of the *Protection of Moveable Cultural Heritage Act 1986* and its Regulations (refer to Schedule 1, Part 9 of the National Cultural Heritage Objects Control List in the Regulations to the Act).

*Policy 26- The current Heritage Victoria statement of significance should be further amended to make reference to issues of setting, curtilage and important views to, within and from the site.*

The Heritage Victoria statement of significance was amended following the publication of the Report of the Panel and Advisory Committee for Amendment C125 to the Melbourne Planning Scheme. This report recommended as follows:

Heritage Victoria should consider reviewing the Shrine's Statement of Significance to address the impact of external development on the cultural significance of the Shrine.

While the amended Statement of Significance makes specific reference to the qualities of the setting and important views, it is recommended that further amendments be considered including the inclusion of the following paragraph, under 'Why is it Significant?':

The significance of the Shrine of Remembrance is enhanced by its dominant presence in the urban environment and the relationship between the Shrine and its environs is a key aspect of its significance. Development in the vicinity of the Shrine Reserve has intruded on some of these views and on the experience of the place itself and there is the potential for future development to have further adverse impact. The relationship between the place and its environs is complex and is one of aspect and prospect. Just as there are key views to the Shrine, views within and out of the Reserve are important to both the experience of the place and an appreciation of its cultural significance. Key views include mid-range and longer views to the Shrine, in particular along the main and secondary axial approaches, as well as views within and from the Shrine Reserve, including those from the Northern Avenue, the WWII forecourt, terraces, and views from the upper levels of the building itself.

#### 5.11.3 *Planning and Environment Act*

*Policy 27— The current anomaly in the mapping of Heritage Overlay HO489 should be corrected and the map amended to reflect the extent of the VHR registration.*

*(Refer also to Policy 15 under Setting and Curtilage)- A review of existing planning controls in the Melbourne and Port Phillip Planning Schemes should be undertaken with the objective of establishing a buffer zone which ensures development within the broader surrounding area does not have a detrimental impact on the Shrine. The review should make recommendations, where appropriate, for amendments to both planning schemes.*

### **5.12 Client Requirements**

*Policy 28 - Where future works and development of the Shrine of Remembrance and Shrine Reserve are concerned, consideration should be given to the objectives of the Trustees in regard to ongoing maintenance, education, and commemorative activities.*

The use of the Shrine as a place of remembrance, and its symbolic value to the community of Victoria, are integral to its significance. It is recognized, therefore, that the Shrine building, its fabric, and Reserve landscape features, may from time to time be subject to change in accordance with maintaining the cultural significance of the place. As such, there may be a requirement to balance the implications of future works, including works which compromise original fabric, against the Trustees' objectives and their obligations to the Victorian community.

Nevertheless, future works should strive to be consistent with conservation principles and should therefore aim for minimal change or intervention with the original fabric; that changes should as far as possible be reversible; and that changes support or enhance significance through improving the commemorative and memorial use of the place.



### 5.13 Monitoring and Review

The following policy relates to the implementation, monitoring and ongoing review of the CMP.

*Policy 29—Monitor and review the CMP on an ongoing basis*

The efficiency and effectiveness of the CMP should be monitored on an ongoing basis and reviewed regularly.

Preferably a member of staff should be identified to monitor use of the CMP and identify issues in the practical application of the document.

A procedure should be established whereby all permit applications and proposed maintenance work against the policies contained in the CMP.

The application of the CMP should be reviewed against other policy documents relevant to the site (eg Masterplan, Landscape Plans, Maintenance Schedules etc).

Preferably other relevant documents should include specific references to the CMP and ensure alignment and mutually supportive aims, procedures and outcomes.

Review the CMP at no more than five year intervals and update where gaps, issues and superseded content are identified.

### 5.14 Ongoing Research and Documentation

The following policy reflects the importance of maintaining an ongoing archival record of the site, including changes made.

Policy	Recommended Actions
<p><i>Policy 30—Site Recording for Archival Purposes</i></p> <p>An ongoing record of change at the site should be maintained as part of the management of the site's heritage values and as part of an ongoing program of archival recording.</p>	<p>Record to archival standard any physical change made to any significant parts of the site (for example, conservation works, removal or repair of significant fabric etc).</p> <p>Record the existing site layout and key components of the site to archival standard prior to carrying out any change.</p>

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- 139 Minutes of Shrine Trustees, 26 July 1944.
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- 145 The National War Memorial of Victoria: An Interpretative Approach, dated late 1950's p. 7
- 146 *Herald*, May 31 1929, p. 8.
- 147 These definitions are taken from the Guidelines for the Burra Charter: Social Significance, which accompanied the earlier version of the Burra Charter. Though a revised version of the Burra Charter was adopted by Australia ICOMOS in late 1999, new guidelines are yet to be drafted.
- 148 K S Inglis, *Sacred Places: War Memorials in the Australian Landscape*, p.150.
- 149 According to Australian architectural historian D L Johnson, Wardrop was one of a small number of architects who helped launch Anear's magazine *For Every Man His Home* in 1922 and which only ran for a number of issues.
- 150 Hannan and Hodgkinson, *On Holy Ground: The Shrine of Remembrance*, p. 19.

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- 151 According to Australian architectural historian D L Johnson, Wardrop was one of a small number of architects who helped launch Annear's magazine *For Every Man His Home* in 1922 and which only ran for a number of issues.
- 152 P Hudson, *The National War Memorial of Victoria: The Shrine of Remembrance*, p. 4.
- 153 P Hudson, *The National War Memorial of Victoria: The Shrine of Remembrance*, p. 6.
- 154 P Hudson, *The National War Memorial of Victoria: The Shrine of Remembrance*, p. 6.
- 155 K S Inglis, *Sacred Places: War Memorials in the Australian Landscape*, p. 319.
- 156 K S Inglis, *Sacred Places: War Memorials in the Australian Landscape*, p. 319.
- 157 P Hudson, *The National War Memorial of Victoria: The Shrine of Remembrance*, p. 5.
- 158 K S Inglis, *Sacred Places: War Memorials in the Australian Landscape*, p. 327.
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- 173 G Butler, *Twentieth Century Architecture and Works in Victoria*, Introduction to the Second Register Issue, September 1984.
- 174 See R Apperly, R Irving, P Reynolds, *A Pictorial Guide to Identifying Australian Architecture*, p.154.
- 175 B Raworth in P Goad, *A Guide to Melbourne Architecture*, pp. 110-111
- 176 See Haig Beck's exhibition review of 'New Classicism?', in *Transition* No.20, May 1987, p.32.
- 177 Sir Bannister Fletcher, *A History of Architecture*, London, Thirteenth Edition, 1975, p.1239.
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- 179 K S Inglis, *Sacred Places: War Memorials in the Australian Landscape*, p. 306.
- 180 K S Inglis, *Sacred Places: War Memorials in the Australian Landscape*, p. 291.
- 181 Completed between 1899 and 1907, this scholarly Greek Doric temple is situated on a knoll that overlooks the entire cemetery with views of Melbourne to the north and east.
- 182 B Raworth, 'Between the Wars' 1920-1930 in Philip Goad, *A Guide to Melbourne Architecture*, 1999.
- 183 The National War Memorial was initiated by the Government in 1925, but not opened until November 1941.
- 184 K S Inglis, *Sacred Places: War Memorials in the Australian Landscape*, p. 328.
- 185 K S Inglis, *Sacred Places: War Memorials in the Australian Landscape*, p. 328.
- 186 K S Inglis, *Sacred Places: War Memorials in the Australian Landscape*, p. 328.
- 187 At least until the Unknown Soldier was brought back to Australia in 1993. K S Inglis. *Sacred Places: War Memorials in the Australian Landscape*. pp. 75-76.
- 188 G Serle, 'Sir John Monash', in B Nairn and G Serle (eds). *Australian Dictionary of Biography*, volume 10, pp. 549.
- 189 G Serle, 'Sir John Monash', in B Nairn and G Serle (eds). *Australian Dictionary of Biography*, volume 10, pp. 548.
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- 191 K S Inglis, *Sacred Places: War Memorials in the Australian Landscape*, p. 328.
- 192 G Serle, 'Sir John Monash', in B Nairn and G Serle (eds). *Australian Dictionary of Biography*, volume 10, pp. 549.
- 193 B Scates, *A Place to Remember*, p. 127.
- 194 Marquis-Kyle, Peter and Walker, Meredith 2004, *The Illustrated Burra Charter: Good Practice for Heritage Places*, Burwood, Vic, Australia ICOMOS, pp37-39.
- 195 A further amendment to the Melbourne Planning Scheme (Amendment C125 or an alternative version of this amendment) is currently under consideration by the City of Melbourne; this addresses the control of built form on the west side of St Kilda Road with one of the key considerations being the impact of development on the Shrine.



**APPENDIX A      HERITAGE LISTINGS**



## Victorian Heritage Register



**VICTORIAN HERITAGE REGISTER NUMBER:** H0848

**NAME:** SHRINE OF REMEMBRANCE

**LOCATION:** 2 -42 DOMAIN ROAD MELBOURNE, Melbourne City

**LOCAL GOVERNMENT AREA:** MELBOURNE CITY

**CATEGORY:** Heritage place

**DATE REGISTERED:**

**FILE NO:** 603909 (1-4); PL-HE/03/0042 (1)



## Victorian Heritage Register



**EXTENT:** 1. All the buildings and the whole of the land described in Schedule 1 of the Shrine of Remembrance Act 1978 (Act No. 9167).

Shrine of Remembrance Act 1978  
No. 9167 of 1978

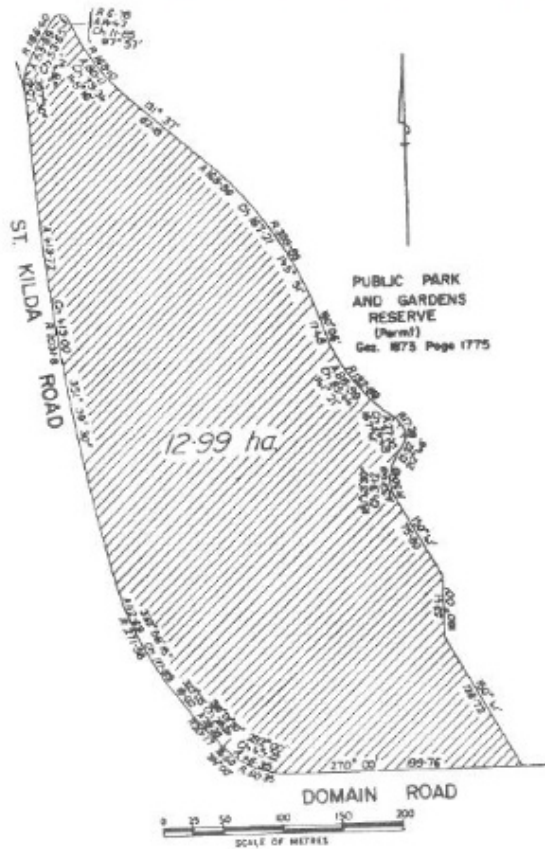
Sch. 1

## SCHEDULES

### SCHEDULE ONE

Ss 2, 4 and 6

Land in the City of Melbourne which is permanently reserved as a site for a monument known as the Shrine of Remembrance.





## STATEMENT OF CULTURAL HERITAGE SIGNIFICANCE:

### What is significant?

The Shrine of Remembrance, Victoria's principal war memorial, was constructed between 1927 and 1934 on a prominent elevated site south of the city, on a north-south axis with Swanston Street and St Kilda Road.

A competition for the design of the World War One memorial was held in 1923, with the winning design by returned servicemen, Philip B. Hudson and James H. Wardrop, incorporating a distinctive interior space. Their monumental, classically conceived design, set on a series of elevated terraces within a formally planned landscape, caused considerable controversy in the press, however was finally adopted with some modifications, and the foundation stone was laid on Armistice Day 1927. Builders for the Shrine were Vaughan and Lodge, and architect Kingsley Ussher joined the architects' practice in 1929. After completion, the building was dedicated on 11 November 1934 by the Duke of Gloucester, at a ceremony attended by about 300,000 people.

Hudson and Wardrop's design for the Shrine is highly symmetrical with strong axial approaches from all directions. It drew on classical Greek sources in both form and detail and incorporated refinements to correct optical illusions, as undertaken in Classical Greece. The main form was based on the Mausoleum of Halicarnassos (353 B.C.) with a stepped reinforced concrete, pyramidal roof (originally clad externally in granite but reclad in copper sheeting in 1969) rising above a monumental cubic base. Octastyle Doric porticoes were applied to the north and south elevations, based on the Parthenon (447-432 B.C.), and a large finial, based on the Choragic Monument of Lysicrates, Athens, was included in the final design. Together these three sources combine to produce a building based symbolically on a tomb, temple and monument. The building is planned around a central sanctuary with surrounding ambulatory, a crypt below and two balcony levels above. The sanctuary receives light from a skylight in the centre of the distinctive stepped high ceiling and a feature of the space is the ray of light designed to fall across the sunken Rock of Remembrance at 11am on Remembrance Day. The perimeter ambulatory contains ensigns and books recording the names of all 114,000 Victorian servicemen who enlisted and served in World War One. The superstructure of the building is clad externally with pale grey granite quarried from a Tynong quarry, which was opened to supply the stone for this building. Stone sculptures were integral to the design of the exterior and British sculptor Paul Montford was commissioned to undertake this work. These sculptures include large winged figures buttressing the exterior corners of the Shrine and friezes for the tympanum of the porticoes. The interior sanctuary is square in plan and symmetrical about both axes, and incorporates sandstone cladding, a marble tile floor, sixteen dark Buchan marble Ionic columns and twelve frieze panels, designed by young sculptor, Lyndon Dadswell. The crypt is also clad in sandstone and has a ruled concrete floor and decorated coffered concrete ceiling. It contains a bronze casket containing the names of Shrine fund contributors and copies of the original drawings. In 1968 a bronze

sculpture, *Father and Son* by Ray Ewers, was installed in the centre of the floor. In 1949 a competition was held for the design of a World War Two memorial. This was won by Ernest E. Milston with a design for a forecourt on the northern side of the Shrine, at a terrace level beneath the existing terraces. The forecourt, dedicated by the Queen in 1954, is designed in the form of a cross, and comprises an eternal flame and cenotaph on the western arm and three flagpoles on the eastern arm. The eternal flame is a brass bowl with gas-fired flame, surrounded by a low bronze rail fence and the most substantial of the three monuments, the cenotaph, is located behind this flame. The cenotaph consists of a basalt sculpture of six servicemen carrying the figure of a fallen comrade draped in an Australian flag, set high on a sandstone base. George Allen, the head of the sculpture department at R.M.I.T. from 1933 to 1965, won a competition to design the statuary. Opposite these memorials, across the forecourt, are three simple flag poles of painted steel tube set in simple granite slabs, originally intended to be mounted in urn shaped sandstone bases. Other important elements have been incorporated into the Reserve since its inception, and a collection of these are located to the north east of the Shrine. *The Gallipoli Memorial*, which incorporates a bronze sculpture of *The Man with his Donkey*, was originally located outside the Reserve in 1935, however was relocated in 1967. Located nearby is a granite horse trough, relocated in 1986 from its original position also outside the Reserve. It was erected as an initiative of the Purple Cross Society in 1926, dedicated to the welfare of the horses sent to World War One. Also nearby are two life-sized bronze statues, *Driver* and *Wipers*, relocated from the State Library forecourt in 1998. The work of British sculptor Charles Jagger, these were originally purchased by the National Gallery of Victoria and installed after their arrival in Australia in 1937. To the east of the Shrine is a statue titled *Widow and Children* which was commissioned by Legacy and dedicated in 1988. It is a small bronze sculpture by Louis Larmen, mounted on a grey granite block and set inside a cruciform shaped garden, known as the Legacy Garden of Appreciation. To the west of the Shrine is the Remembrance Garden, opened in 1985 to commemorate the service of Australian personnel in post-World War Two conflicts. Two lawn memorials, dating from c.1980s, are also located to the west of the Shrine, commemorating the service of the Australian Independent Companies Commando Squadrons and the World War Two Airborne Forces. To the south west of the Shrine is a fountain which was installed in 1934 to mark the centenary of Victoria and donated to the people of Victoria by noted philanthropist, Sir MacPherson Robertson. It was designed by the architects of the Shrine, Hudson and Wardrop, and features bronze statuary by Paul Montford. Other installations in the Shrine Reserve include four light pylons which were designed as part of the original design concept and constructed in 1934. Cast iron lamp posts, also dating from the original scheme, are arranged around the Shrine and along the southern approach. Landscaping around the Shrine began in 1933, providing employment for 400-500 men during

the Depression. The design features strong axial north-south and east-west roadways and diagonal paths leading to and from the memorial, with plantings playing an important and symbolic role at the Shrine Reserve. About 114 memorial trees were planted around the Shrine in 1934, some later replaced or removed. Specific areas of trees around the Shrine were allocated to the army, navy and air force, and exotic trees representing the Commonwealth countries were planted in the north east lawn in the 1950s. A lone pine (Turkish pine, *Pinus brutia*), one of a small number of early trees grown in Victoria from a cone brought back from Gallipoli and planted in 1933, is situated to the east of the Shrine. Formal 1934 plantings of Bhutan Cypress (*Cupressus torulosa*) remain along the northern approach from St Kilda Road and other formal plantings, including that lining the southern approach and Lombardy poplars encircling the base of the grassed mound, remain from later periods.

In 2003 the Shrine underwent a substantial redevelopment which involved the addition of foyers, visitor information spaces and facilities and two new entrances to the crypt via the previously unexposed undercroft. These additions are located beneath the existing mound on the north side of the Shrine and access is via courtyards, themselves aligned with the diagonal axes of the building. The visual impact of this work is minimal, however the approach to the building has been significantly altered with these new additions. Entry is now into the crypt, via the undercroft, rather than directly into the sanctuary on the level above. This allows for an educational process to occur prior to entry into the original, unaltered spaces.

### **How is it significant?**

The Shrine of Remembrance, Melbourne is of historical, social, architectural and aesthetic significance to the State of Victoria.

### **Why is it significant?**

The Shrine of Remembrance is of historical significance as a memorial that demonstrates the devastating impact of World War One on the Australian nation. As the largest and most important war memorial in Victoria, it reflects the community's need for a public expression of grief and of commemoration for the sacrifice of life in war. A vast number of memorials, in many different forms, were constructed in the State from the end of World War One and into the 1920s. When the project was conceived, Melbourne was the seat of Federal Parliament and this resulted in the grandest memorial in Australia, at least until the Australian War Memorial was built in Canberra in 1941.

The Shrine of Remembrance is of historical significance due to its associations with a wide range of prominent individuals, including Sir John Monash, World War One veteran and engineer. Monash was instrumental in ensuring the Shrine project was executed.

The Shrine of Remembrance is of historical significance due to the presence of the Lone Pine planted within the Shrine reserve. It is an early example and one of a small number planted in Victoria.

## Victorian Heritage Register



The Shrine of Remembrance is of social significance as the pre-eminent war memorial in the State. It has provided a focus for public events, a gathering place, and place for private reflection since its completion in 1934.

The Shrine of Remembrance is of social significance as it reflects the rare level of public support given to this building. Despite the Depression, fundraising was very successful and a large crowd was present at the building's dedication. This highlights the magnitude of the importance of the memorial to the Australian public.

The Shrine of Remembrance is of architectural significance as a large and imposing memorial building, one of seven erected in Australia between 1925 (Hobart) and 1941 (Canberra). It is a distinctive classically derived design which draws on symbolic Greek sources and incorporates carefully considered architectural refinements to correct optical illusions. It is important for its prominent siting; strong axuality; the variety of materials used, which are all Australian in origin; the unusual emphasis placed on the interior space; the ray of light in the sanctuary and the array of major sculptural works, executed by a number of accomplished sculptors.

The Shrine of Remembrance is of aesthetic significance for its design within the landscape, which ensures prominence and vistas from all directions. The array of war memorials and plantings, some of which are formal and others that relate symbolically to the wars of the twentieth century, add to this aesthetic landscape.

[Online Data Upgrade Project 2005]

### **PERMIT POLICY:**

Management of the site should be guided by The Shrine of Remembrance and the Shrine Reserve, St Kilda Road, Melbourne Conservation Management Plan (2001) prepared by Allom Lovell and Associates

### **PERMIT EXEMPTIONS:**

General Conditions: 1. All exempted alterations are to be planned and carried out in a manner which prevents damage to the fabric of the registered place or object.

General Conditions: 2. Should it become apparent during further inspection or the carrying out of works that original or previously hidden or inaccessible details of the place or object are revealed which relate to the significance of the place or object, then the exemption covering such works shall cease and Heritage Victoria shall be notified as soon as possible. Note: All archaeological places have the potential to contain significant sub-surface artefacts and other remains. In most cases it will be necessary to obtain approval from the Executive Director, Heritage Victoria before the undertaking any works that have a significant sub-surface component.

General Conditions: 3. If there is a conservation policy and plan endorsed by the Executive Director, all works shall be in accordance with it. Note: The existence of a Conservation Management Plan or a Heritage Action Plan endorsed by the Executive Director, Heritage Victoria provides guidance for the management of the heritage values associated with the site. It may not be necessary to obtain a heritage permit for certain works specified in the management plan.

General Conditions: 4. Nothing in this determination prevents the Executive Director from amending or rescinding all or any of the permit exemptions.

General Conditions: 5. Nothing in this determination exempts owners or their agents from the responsibility to seek relevant planning or building permits from the responsible authorities where applicable.

Minor Works : Note: Any Minor Works that in the opinion of the Executive Director will not adversely affect the heritage significance of the place may be exempt from the permit requirements of the Heritage Act. A person proposing to undertake minor works may submit a proposal to the Executive Director. If the Executive Director is satisfied that the proposed works will not adversely affect the heritage values of the site, the applicant may be exempted from the requirement to obtain a heritage permit. If an applicant is uncertain whether a heritage permit is required, it is recommended that the permits co-ordinator be contacted.



**RECOMMENDATION AND DETERMINATION ON A  
NOMINATION TO THE VICTORIAN HERITAGE REGISTER**

**NAME:** SHRINE OF REMEMBRANCE

**VHR NO:** H0848

**LOCATION:** 2 -42 DOMAIN ROAD MELBOURNE, Melbourne City

**CATEGORY:** Heritage place

**FILE NO:** 603909 (1-4); PL-HE/03/0042 (1)

**OFFICER/S REPORTING:** jm

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**RECOMMENDATION BY EXECUTIVE DIRECTOR**

- That the Place or object be included in the Heritage Register [Section 32(1)(a)]

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Manager Heritage Assessments	Date	Executive Director	Date
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**DETERMINATION BY HERITAGE COUNCIL**

*(Strike out where not applicable)*

- That the Place or object be included in the Heritage Register [Section 42(1)(a)]
- That ALL or PART of the Place be included in the Heritage Register [Section 42(1)(b)]
- That the Place or object or part of a place NOT be included in the Heritage Register [Section 42(1)(c)]
- That the Place NOT be included in the Heritage Register but instead referred to the relevant planning authority [Section 42(1)(d)(i)]
- That the Place or object NOT be included in the Heritage Register but instead other steps be taken to protect or conserve it [Section 42(1)(d)(ii)]

Comment:

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Meeting No	Date	Registrations Co-ordinator	Date
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## Place Details

[Send Feedback](#)

### The Shrine of Remembrance, St Kilda Rd, Melbourne, VIC, Australia

#### Photographs:



<b>List:</b>	Register of the National Estate
<b>Class:</b>	Historic
<b>Legal Status:</b>	<a href="#">Registered</a> (27/10/1998)
<b>Place ID:</b>	14953
<b>Place File No:</b>	2/11/033/0404

#### Statement of Significance:

The Shrine of Remembrance, dedicated on 11 November 1934 and with later design elements completed in 1955, has considerable significance for its associations with the impact of the First and Second World Wars on Australian life and sense of nationhood (Criterion A.4). (Historic Themes: 8.7 Honouring achievement, 8.8 Remembering the fallen, 8.9 Commemorating significant events and people.) The building of the Shrine of Remembrance was a commemoration of an appalling sacrifice of life in war and an assertion of the nobility of the cause for which so many died. Its huge scale reflects the anguish of the community in that period, and the memorial has continuing significance for subsequent generations to the present day (Criterion G.1). The Domain Hill site, comprising a low hill on the axis of Swanston Street and embraced by a bend of St Kilda Road, gives the Shrine prominence and visibility from all directions. The Shrine is set in a direct line with Swanston Street and is the most dominant of the three long vistas in Melbourne. The vista is considerably enhanced by the surrounding open parks which place the Shrine in isolation from other buildings and from the French boulevard style of the tree plantings in St. Kilda Road (Criterion E.1). The Shrine also comprises notable works of sculpture. English sculptor Paul Raphael Montford designed the four external corner buttress groups of statuary and the two external tympana, the twelve frieze panels in the sanctuary are the work of Australian sculptor Lyndon Dadswell. They were assisted by three carvers, J Hamilton, W Hutchings and W Wager. A bronze father and son sculpture designed and executed by R Ewers was placed in the crypt in 1968 (Criteria F.1 and H.1). The design arose from a competition won in 1923 by two Melbourne architects and ex-servicemen, P B Hudson and J R Wardrop. Both had studied under D'Ebro and each was a recipient of the Silver Medal of the Royal Australian Institute of Architects. The design, said to be based on the Mausoleum at Halicarnassus, also reflects the contemporary revival architecture of the late 1920s in Melbourne as seen in such major buildings as the Port Authority Building (1929) in Market Street, and the Emily McPherson College of Domestic Economy (1928) in Russell Street, which are strongly Neo-Greco in style. However the Shrine, being closer in function to the ancient prototypes, expresses this style more fully both in its external monumental form and in the superb detail of its bronze metalwork (Criteria D.2 and F.1).

**Official Values: Not Available**

#### Description:

The building consists of a truncated stepped pyramid set on a square podium with upper and lower terraces. The two north and south facing porticos each incorporate eight Greek Doric columns supporting a pediment with allegorical sculpture in the tympana. The external walls and steps are a light grey granite from Tynong, the internal walls a light beige sandstone from Redesdale and the sixteen black marble monolithic columns of the Ionic order in the sanctuary were quarried at Buchan. English sculptor Paul

Raphael Montford designed the four external corner buttress groups of statuary and the two external tympana; the twelve frieze panels in the sanctuary are the work of Australian sculptor Lyndon Dadswell. They were assisted by three carvers, J Hamilton, W Hutchings and W Wager. A bronze Father and Son sculpture designed and executed by R Ewers was placed in the Crypt in 1968. High up inside the Sanctuary is a small opening contrived so that at the eleventh hour of the eleventh day of the eleventh month of each year, a ray of sunlight strikes through to the Stone of Remembrance set into the floor at the centre of the Sanctuary.

**The North Forecourt:** The World War Two two-acre North Forecourt was designed to be linked with the Shrine whilst retaining the Shrine as the dominating feature. It is in the form of a Cross of Sacrifice with the Cenotaph, statuary and Eternal Flame on one side, and three flag poles on the other. A Garden of Remembrance commemorates those who served in subsequent conflicts. The Cenotaph pedestal of Harcourt granite supports a massive piece of statuary in Footscray basalt by George H Allen, a former war artist and Head of the Sculpture Department of the Royal Melbourne Institute of Technology. The sculpture represents six men in the battle dress of the three services carrying a dead comrade draped in the national flag. The whole monument stands 57ft high and the sculpture, weighing 90 tons, is the largest piece of statuary in Australia.

**The Man with the Donkey statue:** Slightly north-east of the Shrine stands a small bronze statue of the Man with the Donkey, sculpted by Wallace Anderson, a Gallipoli veteran from Victoria. This memorial, immortalising John Simpson Kirkpatrick's gallantry in rescuing comrades at Gallipoli and commemorating the valour and compassion of the Australian soldier, was erected by public subscription under the auspices of the Red Cross Society in 1936.

**The Water Trough Memorial:** Nearby, a semicircular stone water trough dedicated to the role of the horse in war is one of the very few of its kind erected by the Purple Cross Service of Victoria from funds raised by the Boer War Light Horsemen. For many years this tribute to the war horses was located in St Kilda Road near the corner of Domain Road.

**The Macpherson-Robertson Fountain:** Located on the edge of the Shrine reserve near this same intersection, stands a fountain erected in 1934 by the notable confectioner and philanthropist Sir Macpherson Robertson, in celebration of Melbourne's centenary. (The bridge across the Yarra at Grange Road, Toorak, the Girls' High School in Queens Road, South Melbourne, and the Botanic Gardens Herbarium are other notable examples of Macpherson Robertson's largesse.) The illuminated fountain, comprising a bronze sculpture by Paul Montford, surrounded by a circular pool with granite kerb, forms a focal point on the South West corner of the Shrine Reserve.

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### **History:**

An architectural competition was opened in 1923 to select a design for a Shrine in remembrance of the Great War (World War One). It was won by two architects and ex-servicemen, P B Hudson and J H Wardrop. Despite considerable architectural controversy the winning modified revival style was pursued with the foundation stone being laid on the 1927 Armistice Day and Vaughan and Lodge commenced building in 1928. The Building was dedicated on 11 November 1934. Following World War Two a second memorial became necessary and it was eventually decided that this should be a continuation and completion of the first. Consequently, a competition was organised in 1946 resulting in two equal first prizes, to Melbourne architects A S Hall and E E Milston, who both proposed a great forecourt at the northern approach to the Shrine. Another competition for the realisation of these plans was organised in 1949 and won by E E Milston. Sculptor G Hallen designed part of the forecourt design. A ceremony to mark the completion of works was held on 20 February 1955 following the dedication to the men and women who served in the two World Wars by Queen Elizabeth the Second, one year earlier. The Shrine is set in a direct line with Swanston Street and is the most dominant of the three long vistas in Melbourne. It is considerably enhanced by its high position on the Domain Hill, the surrounding open parks which place it in isolation from other buildings and from the French boulevard style of the tree plantings in St. Kilda Road.

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### **Condition and Integrity:**

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1996: Generally the property is in good condition and there is evidence of a maintenance program. The flight of steps was intact and had been recently re-pointed. The bluestone paving at the top of the steps had recently had pointing removed as part of the refurbishment program. It is believed it will be replaced shortly. The copper alloy handrails had minor corrosion scratches to the painted surface. The walls of the Shrine were intact. Red-brown staining due to the oxidation of iron-bearing minerals in the granite were visible on the walls (<30%). The bronze doors with their patinated and lacquered finish showed some wear on the lacquer coat and minor pitting corrosion of the exposed metal. The roof appears to be clad with bronze sheet and is intact, but some staining is evident. The columns to the right of the north west and north east of the front of the Shrine are rendered stone or concrete and are intact. The Eternal Flame is located within a bronze bowl at the front of the Shrine and is intact. The McPherson-Robertson fountain has suffered deterioration. The granite edge requires re-pointing and the slabs have moved. The ceramic tiles on the exterior and interior of the fountain base have suffered damage and there are cracks, stains and losses. The metal discs in the water have lost their surface paint layer. The central part of the fountain is heavily stained and covered with slime. The bronze tortoises on small plinths inside the pool are intact and in good condition. The bronze Man and Donkey statue on a granite plinth to the north east of the Shrine is stained on the stone work. The water feature is no longer functioning. The ferrous metal railings around the monument are corroding. Nearby the water trough monument made from granite, bronze and glass is covered with biological growth. The trough appears to be cracked as water is leaking onto the path. The fountain part is no longer functioning. The bronze plaque has some copper corrosion products present. Intact significant elements: materials, form, walls, doors, roof, gardens.

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**Location:**

12.99ha, St Kilda Road and Birdwood Avenue, Melbourne, to the extent of all the buildings and the whole of the land described in Schedule One of the Shrine of Remembrance Act 1978 (Act No. 9167).

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**Bibliography:**

National Trust of Australia (Victoria) FN 4848.  
Victorian Department of Planning and Development File.

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**Report Produced: Fri Oct 8 09:27:10 2010**

## SHRINE OF REMEMBRANCE & PUBLIC ART

**File Number:**

B4848

**VHR Number:**

H0848

**Level:**

State

**Location:**

St Kilda Road MELBOURNE

**Address:**

St Kilda Road MELBOURNE 3000 VIC

**Municipality:** Melbourne City



**b4848 Simpson & His Donkey**

Image By: D M Stevenson

Image Date: 1996

Image Copyright: National Trust of Australia (Vic)



**Shrine of Remembrance**

Image Copyright: National Trust (Vic)

**Statement of Cultural Heritage Significance:**

Building Statement of Significance: World War 1 had an immense impact on Australian life and sense of nationhood. The building of the Shrine of Remembrance was a fervent commemoration of appalling sacrifice of life and an assertion of the nobility of the cause for which so many died. Its huge scale reflects the anguish of a generation. The site chosen for this great monument, a low hill on the axis of Swanston Street and embraced by a bend of St. Kilda Road, gives prominence and visibility from all directions and is crowned by the memorial building. The design of the Shrine of Remembrance arose from an architectural competition won, in 1923, by two Melbourne architects, Mr. P. B. Hudson and Mr. J. H. Wardrop. The foundation stone was laid by His Excellency, the Governor of Victoria, Lord Somers, on the 11th November 1927 and work was commenced in 1928 by the contractor, Vaughan & Lodge. The dedication was carried out by His Royal Highness, the Duke of Gloucester, on the 11th November 1934. The building consists of a truncated stepped pyramid set on a square podium with upper and lower terraces. The two north and south facing porticos each incorporate eight Greek Doric columns supporting a pediment with allegorical sculpture in the tympana. The external walls and steps are a light grey granite from Tynong, the internal walls a light beige sandstone from Redesdale and the sixteen black marble monolithic columns of the Ionic order in the sanctuary were quarried at Buchan. English sculptor, Paul Raphael Montford, designed the four external corner buttress-groups of statuary and the two external tympana; the twelve frieze panels in the sanctuary are the work of Australian sculptor Lyndon Dadswell. They were assisted by three carvers, J. Hamilton, W. Hutchings and W. Wager. A bronze father and son sculpture designed and executed by

R. Ewers was placed in the crypt in 1968. High up inside the sanctuary is a small opening contrived so that at the 11th day of the 11th month of each year, a ray of sunlight, strikes through to the Stone of Remembrance set into the floor at the centre of the sanctuary. The design, although said to be based on the Mausoleum at Halicarnassus, reflects the contemporary revival architecture of the late 1920s in Melbourne as seen in such major buildings as the Port Authority Building (1929) in Market Street, and the Emily McPherson College of Domestic Economy(1928) in Russell Street, which are strongly Neo-Grec in style. However, the Shrine, being closer in function to the ancient prototypes, expresses this style more fully, both in its external monumental form and in the superb detail of its bronze metal-work. The Classified area includes the main building, the lighting towers and the granite steps and walls, but not the later copper roofing or the concrete paved forecourt with the cenotaph and perpetual flame.

2007 National Trust Victorian Heritage Icon Award

Simpson and His Donkey Statement of Significance: This small sculpture is of State Significance, and is a major public icon associated with Australia's involvement in the First World War. Anderson himself served in the war, and the work therefore displays a sensitivity and sensibility that is rare in Australian sculpture of the time. The work is low key in handling of the central theme of heroism. The scale is not overblown rhetoric - something that is unusual in much of the sculpture associated with Australian military involvement. As such it is a jewel that is not fully appreciated by the authorities. It has since become the source for Peter Corlett's much larger sculpture on the same topic for Canberra.

Note: The Jagger statues, "Wypers" and "The Driver" were relocated here from the State Library forecourt (B427) in 1997

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**APPENDIX B BURRA CHARTER**





## The Australia ICOMOS Burra Charter, 1999

### *Preamble*

Considering the International Charter for the Conservation and Restoration of Monuments and Sites (Venice, 1964), and the Resolutions of the 5th General Assembly of the International Council on Monuments and Sites (ICOMOS) (Moscow 1978), the Burra Charter was adopted by Australia ICOMOS (the Australian National Committee of ICOMOS) on 19 August 1979 at Burra, South Australia. Revisions were adopted on 23 February 1981, 23 April 1988 and 26 November 1999.

The Burra Charter provides guidance for the conservation and management of places of cultural significance (cultural heritage places), and is based on the knowledge and experience of Australia ICOMOS members.

Conservation is an integral part of the management of places of cultural significance and is an ongoing responsibility.

### *Who is the Charter for?*

The Charter sets a standard of practice for those who provide advice, make decisions about, or undertake works to places of cultural significance, including owners, managers and custodians.

### *Using the Charter*

The Charter should be read as a whole. Many articles are interdependent. Articles in the Conservation Principles section are often further developed in the Conservation Processes and Conservation Practice sections. Headings have been included for ease of reading but do not form part of the Charter.

The Charter is self-contained, but aspects of its use and application are further explained in the following Australia ICOMOS documents.

## **Article 1. Definitions**

For the purposes of this Charter:

- 1.1 Place means site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views.
- 1.2 *Cultural significance* means 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*.
- 1.3 *Fabric* means all the physical material of the *place* including components, fixtures, contents and objects.
- 1.4 *Conservation* means all the processes of looking after a *place* so as to retain its *cultural significance*.

- 1.5 *Maintenance* means the continuous protective care of the *fabric* and *setting* of a *place*, and is to be distinguished from repair. Repair involves *restoration* or *reconstruction*.
- 1.6 *Preservation* means maintaining the *fabric* of a *place* in its existing state and retarding deterioration.
- 1.7 *Restoration* means returning the existing *fabric* of a *place* to a known earlier state by removing accretions or by reassembling components without the introduction of new material.
- 1.8 *Reconstruction* means returning a *place* to a known earlier state and is distinguished from *restoration* by the introduction of new material into the *fabric*.
- 1.9 *Adaptation* means modifying a *place* to suit the existing use or a proposed use.
- 1.10 *Use* means the functions of a *place*, as well as the activities and practices that may occur at the *place*.
- 1.11 *Compatible use* means a *use* which respects the *cultural significance* of a *place*. Such a use involves no, or minimal, impact on cultural significance.
- 1.12 *Setting* means the area around a *place*, which may include the visual catchment.
- 1.13 *Related place* means a *place* that contributes to the *cultural significance* of another *place*.
- 1.14 *Related object* means an object that contributes to the *cultural significance* of a *place* but is not at the *place*.
- 1.15 *Associations* mean the special connections that exist between people and a *place*.
- 1.16 *Meanings* denote what a *place* signifies, indicates, evokes or expresses.
- 1.17 *Interpretation* means all the ways of presenting the *cultural significance* of a *place*.

## **Conservation Principles**

### *Article 2. Conservation and Management.*

- 2.1 *Places* of *cultural significance* should be conserved.
- 2.2 The aim of *conservation* is to retain the *cultural significance* of a *place*.
- 2.3 *Conservation* is an integral part of good management of *places* of *cultural significance*.
- 2.4 *Places* of *cultural significance* should be safeguarded and not put at risk or left in a vulnerable state.

### *Article 3. Cautious approach.*

- 3.1 *Conservation* is based on a respect for the existing *fabric*, *use*, *associations* and *meanings*. It requires a cautious approach of changing as much as necessary but as little as possible.
- 3.2 Changes to a *place* should not distort the physical or other evidence it provides, nor be based on conjecture.

*Article 4. Knowledge, skills and techniques.*

- 4.1 *Conservation* should make use of all the knowledge, skills and disciplines which can contribute to the study and care of the *place*.
- 4.2 Traditional techniques and materials are preferred for the conservation of significant *fabric*. In some circumstances modern techniques and materials which offer substantial conservation benefits may be appropriate.

*Article 5. Values.*

- 5.1 *Conservation* of a *place* should identify and take into consideration all aspects of cultural and natural significance without unwarranted emphasis on any one value at the expense of others.
- 5.2 Relative degrees of *cultural significance* may lead to different *conservation* actions at a *place*.

*Article 6. Burra Carter Process*

- 6.1 The *cultural significance* of a *place* and other issues affecting its future are best understood by a sequence of collecting and analysing information before making decisions. Understanding *cultural significance* comes first, then development of policy and finally management of the *place* in accordance with the policy.
- 6.2 The policy for managing a *place* must be based on an understanding of its *cultural significance*.
- 6.3 Policy development should also include consideration of other factors affecting the future of a *place* such as the owner's needs, resources, external constraints and its physical condition.

*Article 7. Use*

- 7.1 Where the use of a place is of cultural significance it should be retained.

*Article 8. Setting*

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

New construction, demolition, intrusions or other changes which would adversely affect the setting or relationships are not appropriate.

*Article 9. Location*

- 9.1 The physical location of a *place* is part of its *cultural significance*. A building, work or other component of a *place* should remain in its historical location. Relocation is generally unacceptable unless this is the sole practical means of ensuring its survival.
- 9.2 Some buildings, works or other components of *places* were designed to be readily removable or already have a history of relocation. Provided such buildings, works or other components do not have significant links with their present location, removal may be appropriate.

- 9.3 If any building, work or other component is moved, it should be moved to an appropriate location and given an appropriate *use*. Such action should not be to the detriment of any *place of cultural significance*.

*Article 10. Contents*

Contents, fixtures and objects which contribute to the *cultural significance* of a *place* should be retained at that place. Their removal is unacceptable unless it is the sole means of ensuring their security and *preservation*: on a temporary basis for treatment or exhibition for cultural reasons: for health and safety: or to protect the *place*. Such contents, fixtures and objects should be returned where circumstances permit and it is culturally appropriate.

*Article 11. Related places and objects*

The contribution which *related places* and *related objects* make to the *cultural significance* of the *place* should be retained.

*Article 12. Participation*

*Conservation, interpretation* and management of a *place* should provide for the participation of people for whom the *place* has special *associations* and *meanings*, or who have social, spiritual or other cultural responsibilities for the *place*.

*Article 13. Co-existence of cultural values*

Co-existence of cultural values should be recognised, respected and encouraged, especially in cases where *they* conflict.

*Article 14. Conservation processes*

*Conservation* may, according to circumstance, include the processes of: retention or reintroduction of a *use*: retention of *associations* and *meanings*: *maintenance, preservation, restoration, reconstruction, adaptation* and *interpretation*: and will commonly include a combination of more than one of these.

*Article 15. Change*

- 15.1 Change may be necessary to retain *cultural significance*, but is undesirable where it reduces cultural significance. The amount of change to a *place* should be guided by the *cultural significance* of the place and its appropriate *interpretation*.
- 15.2 Changes which reduce *cultural significance* should be reversible, and be reversed when circumstances permit.
- 15.3 Demolition of significant *fabric* of a *place* is generally not acceptable. However, in some cases minor demolition may be appropriate as part of *conservation*. Removed significant fabric should be reinstated when circumstances permit.
- 15.4 The contributions of all aspects of *cultural significance* of a *place* should be respected. If a *place* includes *fabric, uses, associations* or *meanings* of different periods, or different aspects of *cultural significance*, emphasising or interpreting one period or aspect at the expense of another can only be justified when what is left

out, removed or diminished is of slight *cultural significance* and that which is emphasised or interpreted is of much greater *cultural significance*.

*Article 16. Maintenance*

*Maintenance* is fundamental to conservation and should be undertaken where *fabric* is of *cultural significance* and its maintenance is necessary to retain that *cultural significance*.

*Article 17. Preservation*

*Preservation* is appropriate where the existing fabric or its condition constitutes evidence of cultural significance, or where insufficient evidence is available to allow other conservation processes to be carried out.

*Article 18. Restoration and reconstruction*

*Restoration* and *reconstruction* should reveal culturally significant aspects of the *place*.

*Article 19. Restoration*

*Restoration* is appropriate only if there is sufficient evidence of an earlier state of the *fabric*.

*Article 20. Reconstruction*

20.1 *Reconstruction* is appropriate only where a *place* is incomplete through damage or alteration, and only where there is sufficient evidence to reproduce an earlier state of the *fabric*. In rare cases, reconstruction may also be appropriate as part of a *use* or practice that remains the *cultural significance* of the *place*.

20.2 *Reconstruction* should be identifiable on close inspection or through additional *interpretation*.

*Article 21. Adaptation*

21.1 *Adaptation* is acceptable only where the adaptation has minimal impact on the *cultural significance* of the *place*.

21.2 *Adaptation* should involve minimal change to significant fabric, achieved only after considering alternatives.

*Article 22. New work*

22.1 New work such as additions to the *place* may be acceptable where it does not distort or obscure the *cultural significance* of the *place*, or detract from its *interpretation* and appreciation.

22.2 New work should be readily identifiable as such.

*Article 23. Conserving use*

Continuing, modifying or reinstating a significant *use* may be appropriate and preferred forms of *conservation*.



*Article 24. Retaining associations and meanings.*

- 24.1 Significant *associations* between people and a *place* should be respected, retained and not obscured. Opportunities for the *interpretation*, commemoration and celebration of these associations should be investigated and implemented.
- 24.2 Significant *meanings*, including spiritual values, of a *place* should be respected. Opportunities for the continuation or revival of these meanings should be investigated and implemented.

*Article 25. Interpretation*

The *cultural significance* of many *places* is not readily apparent, and should be explained by *interpretation*. Interpretation should enhance understanding and enjoyment, and be culturally appropriate.

**Conservation Practice**

*Article 26. Applying the Burra Charter process.*

- 26.1 Work on a *place* should be preceded by studies to understand the *place* which should include analysis of physical, documentary, oral and other evidence, drawing on appropriate knowledge, skills and disciplines.
- 26.2 Written statements of *cultural significance* and policy for the *place* should be prepared, justified and accompanied by supporting evidence. The statements of significance and policy should be incorporated into a management plan for the *place*.
- 26.3 Groups and individuals with *associations* with a *place* as well as those involved in its management should be provided with opportunities to contribute to and participate in understanding the *cultural significance* of the *place*. Where appropriate they should also have opportunities to participate in its *conservation* and management.

*Article 27. Managing Change*

- 27.1 The impact of proposed changes on the *cultural significance* of a *place* should be analysed with reference to the statement of significance and the policy for managing the *place*. It may be necessary to modify proposed changes following analysis to better retain *cultural significance*.
- 27.2 Existing *fabric*, *use*, *associations* and *meanings* should be adequately recorded before any changes are made to the *place*.

*Article 28. Disturbance of fabric*

- 28.1 Disturbance of significant *fabric* for study, or to obtain evidence, should be minimised. Study of a *place* by any disturbance of the fabric, including archaeological excavation, should only be undertaken to provide data essential for decisions on the *conservation* of the *place*, or to obtain important evidence about to be lost or made inaccessible.
- 28.2 Investigation of a *place* which requires disturbance of the *fabric*, apart from that necessary to make decisions, may be appropriate provided that it is consistent with the policy for the *place*. Such investigation should be based on important research

questions which have potential to substantially add to knowledge, which cannot be answered in other ways and which minimises disturbance of significant fabric.

*Article 29. Responsibility for decisions*

The organisations and individuals responsible for management decisions should be named and specific responsibility taken for each such decision.

*Article 30. Direction, supervision, and implementation*

Competent direction and supervision should be maintained at all stages, and any changes should be implemented by people with appropriate knowledge and skills.

*Article 31. Documenting evidence and decisions.*

A log of new evidence and additional decisions should be kept.

*Article 32. Records*

- 32.1 The records associated with the *conservation* of a *place* should be placed in a permanent archive and made publicly available, subject to the requirements of security and privacy, and where this is culturally appropriate.
- 32.2 Records about the history of a *place* should be protected and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

*Article 33. Removed fabric.*

Significant *fabric* which has been removed from a *place* including contents, fixtures and objects, should be catalogued, and protected in accordance with its *cultural significance*.

Where possible and culturally appropriate, removed significant fabric including contents, fixtures and objects, should be kept at the *place*.

*Article 34. Resources.*

Adequate resources should be provided for conservation.