

INTERIM HERITAGE PLACES REGISTER

CITATION

Name of Place: **ANZAC PARK PARADE AND MEMORIALS**

LOCATION OF PLACE

Section and Block Suburb: Section 1, Block 1&2, Campbell
Section 41, Blocks 1&4, Reid

Area bounded by

FEATURES INTRINSIC TO THE HERITAGE SIGNIFICANCE OF THE PLACE:

The features intrinsic to the heritage significance of the place are:

- Anzac Park and Parade are an integral part of the National Triangle of Canberra. The related elements of the place include: The Australian War Memorial; Anzac Parade; Anzac Park and Memorials; Anzac Park Offices; Rond Point; and Gallipoli Reach and the Central northern shore of Lake Burley Griffin.
 - Two separate themes unite these elements: the Land Axis and the Australian Armed Service Tradition.
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STATEMENT OF SIGNIFICANCE:

Anzac Parade and Anzac Park terminating at the Australian War Memorial follow the land axis, one of the key planning elements of Canberra associated with both Griffin and Holford. The vista down the Parade is among the most recognised images of Canberra.

These elements together with the collection of memorials, sculpture associated art and design give expression to key aspects of the history, tradition and ceremony of Australia's armed forces and possess high social value.

The memorials provide a resource for appreciation and learning in the disciplines of history and art.

SPECIFIC REQUIREMENTS:

In accordance with s.54(1) of the Land (Planning and Environment) Act 1991, the following requirements are identified as essential to the conservation of the heritage significance of this place. These requirements are prepared to implement the following conservation policy for the place:

Any action relating to these requirements is development for the purposes of the Act and will require approval prior to undertaking the activity. To undertake development without such approval may be an offence.

1. Requirements Relating to the Building

- 1.1 Anzac Parade shall be retained as the ceremonial approach to the Australian War Memorial, and as a site for adjacent memorials. It must remain as essential part of the vista between the Australian War Memorial and Parliament House.

- 1.2 Replacement trees should be of *Eucalypt* species and the shrubs should be *Hebe diosmifolia* to retain the concept of linking plantings representative of Australia and New Zealand paralleling the linking of the expeditious forces of both countries which became ANZAC
- 1.3 Any work done within Anzac Parade or Park should reinforce the Holford design intent
- 1.4 Additional memorials should be placed on the eastern or western side only
- 1.5 Where replacement or upgrading of the lighting fixtures is necessary, the work should remain faithful to the design concept for the fixtures and for their positioning within the Parade and maintain the relationship to the lighting to the whole of the National Triangle
- 1.6 The planter boxes and gravel surfaces should retain their integrity as part of the existing design and recognised as an essential feature of Anzac Parade
- 1.7 Any traffic control mechanisms must be sympathetic and unobtrusive

2. Requirements Relating to the Setting

- 2.1 The place must be protected for its cultural and aesthetic significance.

STATUS OF PLACE AT NOMINATION:

Interim Heritage Places Indicative List 1995
 Classified by National Trust of Australia April 1996
 Within Parliament House Vista area, which is listed on Register of National Estate

MANAGEMENT RECOMMENDATIONS:

In assessing this place for the interim Heritage Places Register, the Council recommends that the following actions and activities should be undertaken which will enhance the heritage values of the place. They are made as recommendations and have no legal effect.

DOCUMENT HISTORY

- 1. date Draft citation considered by ACT Heritage Council at Meeting (number)
- 2. date Draft citation released for public comment
- 3. date Revised citation for ACT Heritage Council Meeting (number)
- 4. 1995 Gazetted in an interim Heritage Places Register

Attachment A

BACKGROUND INFORMATION

1. DESCRIPTION OF PLACE:

Anzac Park and Parade are an integral part of the National Triangle of Canberra. The related elements of the place includes: The Australian War Memorial; Anzac Parade; Anzac Park and Memorials; Anzac Park Offices; Rond Point; and Gallipoli Reach and the central northern shore of Lake Burley Griffin.

Two separate themes unite these elements:

1. The Land Axis.

The structure and symbolism of the Griffin design for Canberra was predicated on a series of axes generated by elements in the landscape. The two major axes are the Land and water axes. These are central to the Griffin design and define the major symbolic national area of the city, the National Triangle.

The Land Axis on the alignment of Mounts Ainslie and Bimberi provides a dominant central linear focus for the National Triangle from its apex at Parliament House to its termination at the War Memorial. All the elements listed above lie on the axis and the precinct comprises the built environment on the land axis north of the lake.

The powerful symbolic statement of the Land Axis can be viewed from Parliament House, the War Memorial and from Mount Ainslie Lookout. The view from the War Memorial is widely recognised as one of the classic views of Canberra. This view, with War Memorial elements in the foreground, is dominated by Anzac Parade and channelled through the portal buildings of the Anzac Park offices to terminate at Parliament House across the lake with a backdrop of Red Hill and the Brindabellas (and Mt Bimberi) behind.

2. Australian Armed Service Tradition.

The entire length of the precinct is associated with Australian Armed Service Tradition. Gallipoli Reach evokes memories of the start of the Anzac Tradition. The memorials of Anzac Park all pertain to elements of the Australian Armed Services. The War Memorial, embodying commemoration, museum, art collection, resource and research, enjoys an international reputation for excellence. The grounds of the War Memorial include further sites commemorating Armed Service history. Anzac Parade is associated with the Anzac Day march and memorial service, and is the setting for the larger individual services held periodically at individual memorials. Anzac Park West offices are occupied by the Department of Defence.

This citation is limited to detailed consideration of Anzac Parade and Park. The presence of Anzac Park offices is noted because their positioning and massing provide a portal to the vista of the Parade beyond. Their full heritage significance requires separate consideration. The War Memorial precinct and Lake Burley Griffin, including Gallipoli Reach, have separate heritage status.

Anzac Park, Parade & Memorials lie within the area bounded on the north by the intersection of Limestone & Fairbairn Avenues at the Australian War Memorial, to the east by Anzac Park East and the suburb of Campbell, to the south by the small concrete wall approximately 2 metres high and 190 metres long between the roundabout, 'Rond Point', at Parkes Way and northern shore of Lake Burley Griffin, and to the west by Anzac Park West and the suburb of Reid (see attachment 1).

The place comprises 2 major components

1. Anzac Parade
2. Anzac Park

Anzac Parade has four elements

Road surfaces

Central median strip with plantings, in planter boxes

Rond Point (and circular quay)

Lighting

Anzac Park has 2 elements

Plantings

Memorials

ANZAC PARADE.

Anzac Parade is almost one kilometre in length from Limestone Avenue to the Rond Point wall. Its cross sectional width is 145 metres. It is intersected on the east by Constitution Avenue and Currong Street, culminating at the intersection of Limestone and Fairbairn Avenues. It is intersected on the west by Constitution Avenue and Blamey Crescent culminating at Fairbairn Avenue. (See attachment 1.)

Road Surface.

The road surfaces of the eastern and western side of Anzac Parade are each comprised of 43 metres, with three traffic lanes in each direction.

Central Median Strip with Planter Boxes.

The central median strip is 69 metres wide. It is crushed red brick and tile, with 28 raised concrete planter boxes regularly spaced at 44 metres. They are 17 metres apart and each 6 metres from the side kerb. They are presently planted with Hebe diosmifolia. They extend from the intersection of Limestone and Fairbairn Avenue to Constitution Avenue only.

Rond Point.

The Rond Point is the roundabout located at the junction of Anzac Parade and Parkes Way. It is in the shape of a depressed oval, containing a central pool with two water jet fountains.

Lighting.

The lighting system comprises six tapering concrete columns located in an arc on the apron of the Australian War Memorial, six tapering columns arcing into the Parade, 28 tapering columns lining each side of the Parade. Two columns flank each side of Parkes Way: suspended from each in a < shape are two brackets with an oval light suspended from each bracket. The light comprises two sections, one projecting light downward to the road and the other projecting light upward (Attachment 2 shows the lighting layout and its relationship to the rest of the National Triangle).

HISTORY.

The design competition for the National Capital was won by American, Walter Burley Griffin in 1911. His plan is acknowledged as a 'masterpiece of great town planning expertise' (Australian Institute of Urban Studies 1988 p.12) Within his Beaux-Arts composition of axes, avenues, mountains and water, Griffin defined the general outlines of large scale planning. The central design scheme of imposing boulevard vistas, central mall and terminal features echoed the precedents of Versailles and Washington (attachment 3) and very closely resemble the new capital of New Delhi

On Anzac Day 1929 the foundation stone was laid for the Australian War Memorial. However "Anzac Park" (as the area was then known) remained a linear parkland defined by tree plantings (NCPA 1990:p35). The planting of those exotic trees is attributed to Thomas Weston. In 1936, Emil Sodersteen one of the two architects chosen to design the War Memorial, put forward the proposal which firmly set the direction of Anzac Parade as a ceremonial approach route to the Memorial. He not only recognised

the importance of the visual connection such a parade would make between Parliament House and the War Memorial but the implications it had for the City Plan (NCPA 1990:p35) and for the entire nation. Sodersteen developed a site plan for the War Memorial which included Anzac Parade from the lake edge. His proposal advocated flanking the Parade with massed tree plantings of a single species and the extensive use of water to provide a visual transition from lake to avenue. At the foot of the Parade adjacent to the lake was a large rectilinear pool, and the medium of water was continued up the Parade in a series of smaller rectangular basins (NCPA 1990:p35).

Between the 1940s & mid 50s the embryo capital was regarded as a white elephant in many quarters (Harrison p73.) and little progress was made. However, in November 1954 Prime Minister Menzies, who played an integral role in the development of the modern Canberra, appointed a Senate Select Committee to report on the development of Canberra in relation to the original plan. As a result of the subsequent damning report, renowned English town planner William Holford was commissioned to review the National Capital Plan. Holford revised Griffin's plan and his recommendations in "Observations on the Future Development of Canberra", included the retention of the War Memorial and Anzac Park as part of the vista from Parkes Place, but Griffin's long terrace and water gate at right angles to the land axis was to be abandoned. The Rond Point and the central quay make up the two important architectural features of the lake after the two bridges, according to Holford in his Advisory Report on the Landscape of the Canberra Lake System (p10). They provide a vital link in the land axis from Capital Hill to Mt Ainslie. The terraces to the Lake were integral to the Holford plan also. The shape desired for the Rond Point was to be a regular geometric shape (p12) because it formed part of the monumental axial composition. To emphasise its function as the termination to the view down Anzac Parade and to minimise its interruption to the view toward the War Memorial it should be tilted slightly towards the north. A single central jet within the Rond Point Pool was planned (p19). Plantings for the area and lighting were also detailed (p16).

The lighting, which was designed to throw light both upwards as well as onto the road was part of the Holford Scheme to create the effect shown on Attachment 2.

Attachment 4 (Diagram A, Canberra as planned in 1912) indicates the terminal points of the cruciform were to be the Capital, and a casino at the foot of Mt Ainslie (now the site of the Australian War Memorial). A grand parade was envisaged leading to the then planned casino. The parade is illustrated and shows Griffin's initial design as against the Holford plan of 1956.

Holford also conceived the notion of Portal Buildings, Anzac Park East and West, as gateways to, and frames for, Anzac Parade.

Anzac Park was finally gazetted as Anzac Parade on the 21 July 1960. On 3 October 1963 Sir Robert Menzies' Government gave approval for the development of Anzac Park as "the major contribution to the commemoration of the Jubilee of the ANZAC assault on the Dardenelles" (Australian Archives Series). The National Capital Development Commission developed and implemented a plan for Anzac Parade for the 50th Anniversary of Gallipoli. This is essentially Anzac Parade today.

This plan, prepared largely by Richard Clough and Gareth Roberts, adopted Sodersteen's basic tenet that Anzac Parade was a ceremonial approach to the War Memorial. However it differed in that there was no physical connection to the lake edge and the Parade was to be separated from the War Memorial and a wall be placed between the Rond Point and the Lake (NCPA 1990).

The Parade was opened by Her Majesty Queen Elizabeth II on Anzac Day 1965 - the fiftieth anniversary of the landing of the Anzacs at Gallipoli. It is the major national venue for the Anzac Day March and other ceremonies to commemorate those who served Australia in times of conflict, and it has a deep symbolism for many Australians. Its vista, linking the Memorial with Parliament House, adds aesthetic and emotional value to the place, which has become part of one of the major cultural landscapes of Australia. The notion of a ceremonial space of this grandeur is not found elsewhere in Australia.

In 1989 the National Capital Planning Authority conducted an Anzac Parade Urban Design Competition aimed at finding a new vision for the Parade. Only minor changes to the Parade such as revegetation resulted from the competition.

Either side of Anzac Parade is bounded by **Anzac Park** - Treed sloping grassy strips which contain 8 symmetrically placed national memorials, 4 on each side, each set on an apron of crushed red tile and brick similar to that of the central median. The aprons are 20m deep and 30 metres wide.

The Memorials are:

1. The Desert Mounted Corps Memorial, opposite Amaroo Street (commonly known as Light Horse Memorial)
2. Vietnam Memorial, opposite Booroondara Street
3. The Australian Army Memorial, near Currong Street
4. The Australian Hellenic Memorial, Limestone Avenue intersection
5. The Kemal Ataturk Memorial, Fairbairn Avenue intersection (& opposite 4)
6. The Royal Australian Navy Memorial, close to Blamey Crescent (& opposite 3)
7. The Royal Australian Air Force Memorial, opposite Page Street
8. The Rats of Tobruk Memorial, opposite No. 1

There are two aprons prepared for further Memorials.

1. The Desert Mounted Corps Memorial (commonly known as Light Horse Memorial)
The work is twice life sized - depicting two troopers with their mounts, one Australian still mounted, in the act of charging, and one New Zealand mounted infantry man with rifle in the ready position over his wounded charger. The sculptures are bronze, with granite tapering plinth on slate and brick work. A bronze plaque is attached to the front of the Memorial which, as do all the Memorials, face onto Anzac Parade.

The inscription 'Australia & New Zealand 1916 - 1918' is on the base of the base, and the signature "Fond Art Battaglia & C" is found at the back.

History.

The work is a copy of a sculpture originally erected at Port Said in 1932 to honour the men of the Australian Light Horse Brigade, the New Zealand Mounted Rifles, the Imperial Camel Corps and the Australian Flying Corps. The original concept for the artwork was devised by C. Webb Gilbert and the original sculpture completed by Sir Bertram McKennal RA after Gilbert's death.

The Gilbert/McKennal sculpture was destroyed in 1956 during the Suez crisis and two copies were made by the Australian artist, Raymond Ewers (b West Wyalong NSW). The first of these copies was installed on its original base at Mt Clarence Albany, Western Australia (Port of Embarkation) and unveiled in 1962. The second Memorial was placed on Anzac Parade and unveiled by the then Prime Minister, the Hon John Gorton, in April 1968. It commemorates the men of Australian Light Horse Brigade, the New Zealand Mounted Rifles, the Imperial Camel Corps and the Australian Flying Corps who lost their lives in Egypt, Palestine & Syria (1916-18).

A maquette of the original sculpture by Sir Bertram McKennal is held by the Australian War Memorial. A fragment of the original destroyed sculpture is also held at the AWM. The maquette for the copies was presented to RSL headquarters in Canberra.

Commemorative ceremonies are regularly held at the Memorial - notably in October.

It was the first of the Memorials to be placed on Anzac Parade.

2. Vietnam Memorial

The memorial is comprised of three precast concrete forms. They are tapering and inclined to the centre. These stones stand in a shallow moat, a symbolic cordon against the outside world, bridged by entry ramps. Its external surfaces are bush hammered concrete, while the inner surfaces vary.

Stele C - the focus of the memorial (at the rear), on the east is polished and photo engraved black granite. It contains a 4-5 times life sized image of Australian servicemen in Vietnam 'combat troops boarding helicopters after patrol inspection' (Doyle 1992:124).

Stele B - (right hand side north) is covered with 33 stainless steel inscriptions- catch phrases typical of the years of the Vietnam war both at home and abroad.

Stele A - (left hand side south) is of off form concrete and blank. It has a large sawn block of black granite located at its base. This serves in part as an altar. Bronze badges of the three armed services are affixed to the front of the stone and the top surface contains an inscription.

Suspended from the stela, 7 metres above the podium floor is a circle or halo of 24 sawn black granite segments, each supported by 3 suspending cables. Sealed within one of the segments which is marked with a simple cross, is the scroll listing the names of the dead of the Vietnam conflict. Surrounding the Memorial are six concrete seats dedicated to the memory of those Vietnam servicemen who are Missing In Action.

The work was designed by Ken Unsworth, Australian sculptor, together with the architectural firm of Tonkin Zulovkha and Halford.

The surrounds include a ramp to the monument from Anzac Parade, a set of steps to the right, two exits or circulation ramps to the sides, a large interpretive sign, a wall appropriate for wreath laying surmounted by the word VIETNAM. This is flanked by flagpoles.

History

This memorial is dedicated to all those who survived, suffered or died between 1962 - 1973. The dedication ceremony of the Australian Vietnam Forces National Memorial on October 3 1992 marked the end of seven years dedicated volunteer work by the National Memorial Committee (Peter Poulton AM, Chair, AVFNM publication 1992 p5).

The Committee originally came together in 1986 to organise the 'Welcome Home' Parade for Vietnam Veterans in Sydney on October 3 1987. The Committee's second project was to have a suitable memorial constructed to honour those who served, suffered or died during the Vietnam conflict.

In May 1988 the Federal Government announced its support for the project. While the Government contributed \$250,000 to the project the remainder of the \$1.2m came from the public, with some corporate sponsorship.

After a two stage submission process, the then Prime Minister Bob Hawke announced the winner of the competition for the Memorials as the team of Ken Unsworth (well known and respected sculptor) and Tonkin, Zulovkha and Halford architectural firm. The Memorial was inspired by the ancient standing stones, and by classical Greek stela.

The ground breaking ceremony took place on 6/9/91 and work began in October 1991. In July 1992 the commemorative scroll was sealed in its granite ring segment at a ceremony held in Kings Hall, Old Parliament House. The Memorial was completed by mid September and the dedication ceremony took place on Saturday October 1992, with then Governor General Bill Hayden and then Prime Minister, Paul Keating officiating. The ceremony culminated in an impressive Remembrance March, which started from Reid Park, near AWM down the pedestrian side of Anzac Parade past the official party and many thousands of well wishers from all over Australia.

Commemorative ceremonies are held regularly at the memorial, notably August 18 (Long Tan Day) October long weekend (Candlelight Wreath Laying Ceremony).

3. The Australian Army Memorial

The Memorial consists of two standing generic Australian soldiers, two and a half times life size. Sculpted by artist Joan Walsh-Smith, it is made of bronze, polished granite stone, re-constituted sandstone and concrete. The figures are standing on a stone slab plinth, which is in turn standing on red granite pavement shaped to represent the Australian Army Badge. Behind the figures is a reflection pond in which stand seven sandstone pylons. The water is lit by two lights placed in the water. The monument is approached by using the ramp on the left hand side or steps to the right. The front approach has steep steps. Along the ramp are polished granite coping stones inscribed with details of Australian Army actions. Two flag poles on the left hand side of the Memorial flank two dedication plaques.

History

The memorial commemorates the major overseas campaigns in which the Australian Army has been involved. The seven columns represent those theatres of war, the Sudan, The Boer War, World War I, World War II, Malaysia/Borneo, Korea & Vietnam. The seven columns stand in water to depict service over the seas. The two soldiers are outfitted in the uniform of those who served in the Vietnam campaign.

The edge of the central podium symbolises the rough and craggy edge of the Australian Coastline.

The Memorial was unveiled by His Excellency the Governor General, Bill Hayden AC on 1 November 1989.

Commemorative ceremonies are held regularly at the Memorial - notably March (Army Birthday).

4. The Australian Hellenic Memorial

The major component of this work is an amphitheatre. Centrally placed within this space is a Doric column, symbolising the birth of civilisation. The column is cut at an angle forming the shape of a Greek Archbishop's mitre. The Greek Orthodox cross is also moulded into the column. The amphitheatre is entered through a narrowing passageway. In the centre of the passageway are two marble plaques incised and gilded. The passageway ends with a bronze pointer set into the main floor area. The rest of the area is tiled in mosaic to schematically represent the Greek Islands. A jagged stone area is set on the right hand side of the Memorial representing the mountains of Greece. On the left are two bent and twisted sections of "H" beams, symbolic of the destruction of war. The Memorial is approached along a concrete footpath. On the right hand side of this path is a concrete marker giving the name of the Memorial. At the left hand side of the entrance are two flagpoles, flanking a tree and a commemorative plaque.

The materials used are off form finished concrete, ceramic glazed tiles, broken slate, iron marble and bronze.

History

The Australian Hellenic Memorial commemorates all Australians & Greeks who died in the Greek campaign of World War II.

The only ANZAC Corps of World War II was formed in Greece.

This Memorial was dedicated by the then Prime Minister R J Hawke, and the Deputy Prime Minister of Greece Mr J Harambopoulos in May 1988.

Commemorative ceremonies are held regularly at the Memorial - notably March 25 (Greek National Day) and the Battle of Crete (last Sunday in May).

5. The Kemal Ataturk Memorial

The work is a circular exposed aggregate concrete wall topped with polished granite coping stones. The wall has an opening on the west face. Facing this entrance is a patinated bust of Kamel Ataturk. The bust is set into a polished and incised granite slab. The incised gilded lettering is a quotation from Kamel Ataturk. The wall is within a paved area of stone. At the centre of the Memorial is a commemorative plaque. This covers a sample of soil from the Gallipoli Peninsula. The site is visually protected from the road by a raised garden bed. On the north east side of this bed three lone pines have been planted. These trees have been grown from seeds taken from the original Lone Pine at Gallipoli. Adjacent to the trees are commemorative plaques.

History

This memorial, sculpted by Husegyin Sezer, was unveiled on 25 April 1985, the 70th Anniversary of the landing at Gallipoli. It honours both Anzac & Turkish troops.

In a similar ceremony in Turkey at the same time and date the Turkish Government formally renamed the section of the Gallipoli Peninsula where Australian & New Zealand troops landed on 25 April 1915 - 'Anzac Cove'.

Commemorative ceremonies are held at the Memorial regularly, notably on 10 November.

6. The Royal Australian Navy Memorial

The memorial is a sculptural representation of the Royal Australian Navy by Ante Dabro (sculptor). It is executed in copper alloy, iron, stainless steel, zinc and aluminium. Geometric shapes, with representational figures emerging from them represent mutual dependence of sailors and ships - water depicting the sea is provided from a number of jets and forced from below the work to flow down from the central high point. The work rests in the centre of an exposed concrete pavement. Two stelae at either end of the pediment detail actions of the Navy. On the right hand side of the Memorial between two aluminium flagpoles is a concrete 'altar' set on the front with a copper alloy bas-relief of the naval Coat of Arms.

History

The memorial commemorates the men and women who have served and are currently serving in the Royal Australian Navy. The sculpture by well-known Australian sculptor Ante Dabro was unveiled on 3 March 1986 by Her Majesty Queen Elizabeth II on the 75th anniversary of the formation of the Royal Australian Navy.

Commemorative ceremonies are held at the Memorial regularly, notably during Navy Week.

7. The Royal Australian Air Force Memorial

The work by Australian sculptor, Inge King, is an abstract representation in bronze and stainless steel of the qualities shown by the RAAF. Three vertical stainless steel 'wing' structures represent endurance, strength and courage, and a bronze central flight motif represents man's struggle to conquer the elements. These four parts are set on a polished stone plinth. To the front right of the plinth the RAAF motto 'PER ARDUA AD ASTRA' is incised and gilded. The plinth is surrounded by a stone paved area. Set into this paved area are two ground base lights, placed directly in front of the Memorial. The steps and retaining walls between the Memorial and Anzac Parade are of grey crushed stone. An interpretive plaque is placed centrally on the top of the raised plinth.

History

An open invitation was issued in 1970 to Australian artists to submit design ideas and maquettes for consideration for the Memorial. Six artists were then selected for a final judging. Ms Inge King was judged the winner of the competition. Fashom Building Products, Clayton, Victoria cast the work. The Memorial was unveiled on 15 March 1973 by His Royal Highness Prince Phillip, Duke of Edinburgh, Marshal of the Royal Australian Air Force.

Commemorative ceremonies are held regularly at the Memorial notably for Squadron Reunions.

8. The Rats of Tobruk Memorial

The monument consists of a central ochre tinted concrete pylon. The pylon has been coated in an anti graffiti coating. A crucifix is moulded into the upper section of the pylon on the right and left sides. The front of the Memorial has a burnished bronze flame. This motif is lit from below. There are four patinated bas-relief plaques on the Memorial. The Memorial is surrounded by a stylised representation of the abutments used to defend Tobruk. The plaques are placed in areas of significance on the abutments. The area between the central pylon and the abutments is covered with a dun coloured gravel. A grey pathway leads across the front of the Memorial. The gravel between the path and the steps is red. The steps of the Memorial are clad in grey pebble.

History

The design of the Memorial is based on the 1941 Memorial in Tobruk War Cemetery which was later destroyed. The Memorial honours the 823 Australian service men killed in action, or who died in active service, in the siege of Tobruk. During the North African campaign in World War II, the German Afrika Corp were held back for nine months by those "Rats" of Tobruk.

The Memorial was unveiled by the then Governor-General His Excellency, the Rt Hon Sir Ninian Stephen on 13 April 1983.

Commemorative ceremonies are held regularly at the memorial, notably in early April.

There are further memorials planned for the Parade.

VEGETATION

The vegetation within the area known as Anzac Park is grass on the sloping banks with Eucalyptus bicostata randomly planted on the outer perimeter of the flat areas. The secondary planting on the median strip is Hebe diosmifolia in the planter boxes. Australian native grass was planted under the eucalypts in 1995.

HISTORY

The original plantings are thought to be by Thomas Weston in 1920's - a mixture of species, and planted in the natural level of the area - which was sloping down to the east as shown on map land area 1954 (see attachment Dick Clough pers. comm 1995).

The present plantings were part of the NCDC/Holford scheme for the area. While the original idea had been to delineate the Parade with a formal avenue planting of a triple line of elms, (Holford, an Advisory Report on the Landscape of the Canberra Lake System p16), the NCDC were persuaded by Richard Clough, then Director of Landscape, that the appropriate planting for the central symbolic axis of the national area would be the native Eucalypt. NCDC were aware of the difficulty of growing gums uniformly by prevailing seed source methods. Eucalyptus bicostata was not the preferred choice, but used due to the more vigorous growing habits and patterns and the time restraints imposed by the impending Royal visit to open Anzac Parade. Grown in tubs at Yarralumla Nursery they presented several difficulties such as becoming root bound and when eventually planted, blowing over.

The New Zealand shrub Hebe diosmifolia was chosen for the planter boxes to symbolise that country's contribution to the Australia and New Zealand Army Corps (ANZAC).

3. **STATUS OF PLACE AT NOMINATION DATE:**
4. **BACKGROUND:**
5. **RELEVANT PRINCIPAL NATIONAL HISTORIC THEMES:**
6. **ANALYSIS AGAINST THE CRITERIA SPECIFIED IN SCHEDULE 2 OF THE LAND (PLANNING AND ENVIRONMENT) ACT 1991**

Under Section 56 the criteria for the assessment of the heritage significance of places are:

- (i) **a place which demonstrates a high degree of technical and/or creative achievement, by showing qualities of innovation or departure, or representing a new achievement of its time;**

Anzac Parade is a creative achievement in town planning terms of both Walter Burley Griffin and William Holford.

Based on precedent of the grand vistas of Europe, the Parade was a new achievement for Australia, and remains rare as a ceremonial space

There are individual memorials which possess creative significance as pieces of sculpture.

(ii): a place which exhibits outstanding design or aesthetic qualities valued by the community or a cultural group;

The Parade is valued by all Australians for its contribution to the monumental vista of the National Triangle and its part in a significant cultural landscape of Australia. Its contribution to the design of the nation's capital is also significant.

(iii) a place which demonstrates a distinctive way of life, taste, tradition, religion, land use, custom, process, design or function which is no longer practised, is in danger of being lost, or is of exceptional interest;

The annual Anzac Day March held in the Parade, together with the ceremonies held at the armed services memorials along Anzac Parade are part of an important Australian tradition.

Several of the memorials honour the way of life of those who have served and those who are currently serving in the Defence forces.

(iv): a place which is highly valued by the community or a cultural group for reasons of strong or special religious, spiritual, cultural, educational or social associations;

Anzac Parade holds a spiritual significance for the majority of Australians, especially those who have been affected by war or conflict, including the Returned and Services League.

The memorials and landscaping have special sense of meaning for those involved in particular campaigns or those belonging to a particular armed service.

(v) a place which is the only known or only comparatively intact example of its type

(vi) a place which is a notable example of a class of natural or cultural places or landscapes and which demonstrates the principal characteristics of that class;

This planned landscape is Australia's most prominent national cultural landscape.

(vii): a place which has strong or special associations with a person, group, event, development or cultural phase which played a significant part in local or national history;

The Parade, Park and the memorials have a strong and special association with Australia's defence forces and those who served during times of war.

The place also has associational value with several of the notable influences on Canberra, namely,

- Walter Burley Griffin and the original plan for Canberra
- Emile Sodersteen and the building design of the Memorial and adjacent areas ie Anzac Parade
- Lord Holford and the resurrection of Canberra as a National Capital
- Robert Gordon Menzies and his active encouragement of the realisation of the National Capital
- The emerging N.C.D.C. and the translation of Burley Griffin concept to reality

(viii) a place which represents the evolution of a natural landscape, including significant geological features, landforms, biota or natural processes;

(ix) a place which is a significant habitat or locality for the life cycle of native species; for rare, endangered or uncommon species; for species at the limits of their natural range; or for district occurrences of species;

(x) a place which exhibits unusual richness, diversity or significant transitions of flora, fauna or natural landscapes and their elements; or

(xi) a place which demonstrates a likelihood of providing information which will contribute significantly to a wider understanding of natural or cultural history, by virtue of its use as a research site, teaching site, type locality or benchmark site.

Anzac Parade and its memorials provide a teaching resource, reflecting the evolution of style of memorial sculpture through the 20th century. The memorials reinforced by the plantings explore the history of the Australian nation at war.

7. **REFERENCES:**

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