



# **NATIONAL GALLERY OF AUSTRALIA SCULPTURE GARDEN DESIGN COMPETITION**

## **JURY REPORT**

## **ACKNOWLEDGEMENT OF COUNTRY**

The National Gallery of Australia respectfully acknowledges that we are on the Country of the Ngunnawal and Ngambri peoples of the Kamberrri/Canberra region. We recognise their continuing connections to Country and culture, and we pay our respects to their Elders, leaders and artists, past and present.

We respectfully acknowledge all Traditional Custodians throughout Australia whose art we care for and to whose lands National Gallery exhibitions and staff travel.

## **PROFESSIONAL ENDORSEMENT**

The competition was endorsed by the Australian Institute of Landscape Architects and the Australian Institute of Architects.



## THE COMPETITION CLIENT

The Client for the competition is the National Gallery of Australia.

The National Gallery is the Commonwealth of Australia's national cultural institution for the visual arts—a portfolio agency within the Department of Infrastructure, Transport, Regional Development, Communications and the Arts.

The National Gallery's vision is:

**To be the international reference point for art in Australia, inspiring all people to explore, experience and learn.**

## ABOUT THE COMPETITION

The National Gallery of Australia Sculpture Garden competition was an initiative of national significance designed to create a unique cultural destination in Australia to elevate sculpture and complement the architectural design of the National Gallery building and the iconic setting of the national capital.

*'This is an exceptional opportunity for Australian and international designers to contribute to the Sculpture Garden and create a reinvigorated and unique landscape setting for the National Gallery within the heart of Australia's national capital, Kamberrri/Canberra.*

*Our aspiration is to build on the original landscape design work of Harry Howard and Associates. We recognise and respect the need to preserve the ethos at the heart of the original design, which responded to the National Gallery building designed by Colin Madigan and his associates.*

*It is timely to create an important meeting place to share and acknowledge First Nations culture as a priority. As the custodian of the largest collection of Aboriginal and Torres Strait Islander art, representing hundreds of Communities across the country, it is important that our approach is expansive.*

*Embarking upon a competition to revitalise one of our nation's most important sculpture gardens is both an exciting and important responsibility. It is more than landscape development. It is about amplifying one of the nation's most important cultural assets and shaping a future for the most significant sculpture garden in Australia.'*

DR NICK MITZEVICH  
Director, National Gallery of Australia

## **A TWO-STAGE COMPETITION**

This was a two-stage competition designed to encourage the widest possible participation of national and international multi-disciplinary design teams.

- Stage One of the competition was open and anonymous aimed at attracting a broad, diverse and creative design talent pool. Eligible Entrant teams were required to include an Australian First Nations participant, a landscape architect, an artist, a botanist or horticulturist, and an architect.<sup>1</sup> Any of the team members could be nominated as the Team Leader.

Stage One was launched on 11 April 2024 and closed on 29 May 2024.

**Thirty-Four anonymous Submissions were received for Stage One with entries from across Australia and from overseas.**

- Stage Two was a limited select competition between five Entrants shortlisted from Stage One and invited by the National Gallery to develop their design concepts.

Stage Two of the competition commenced on 17 June 2024 and closed on 28 August 2024.

The Stage One Competition Brief and Conditions are at [here](#).

The Stage Two Competition Brief and Conditions are at [here](#).

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<sup>1</sup>The landscape architect and the architect were required to be registered in Australia or eligible for registration in Australia. Individual team members could perform more than one role.

## COMPETITION SITE – AN AUSTRALIAN SITE OF NATIONAL SIGNIFICANCE.

The Competition site incorporated the existing Sculpture Garden and the landscape setting for the Gallery expanded to include curtilage beyond its current site within the national heart of Canberra, known as the ‘Arts and Civic campus’.

The competition site included the:

- existing Sculpture Garden
- Gallery western pedestrian concourse
- Gallery eastern staff surface carpark
- connections to and through the Gallery’s Australian Garden
- open space bounded by the Parkes Place East loop road (the Arts and Civic ‘campus square’ in the National Capital Plan):
- overhead pedestrian bridge connecting the National Gallery to the High Court and National Portrait Gallery.<sup>2</sup>



The National Gallery building and the competition site and setting are of statutory heritage significance in Australia and are variously listed on the National Heritage List (natural, historic and indigenous places of outstanding significance to the nation) or the Commonwealth Heritage List (indigenous, historic or natural heritage places owned or controlled by the Australian Government).

The Sculpture Garden was designed by Australian landscape architect and architect Harry Howard (1930–2000) (and collaborators Barbara Buchanan and Roger Vidler) in 1981. Though

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<sup>2</sup> The campus square and overhead bridge are National Land managed by the National Capital Authority on behalf of the Australian Government.

only partially executed, the garden was considered a masterpiece of Australian landscape design at the time.

The National Gallery building was designed by Australian architect Colin Frederick Madigan AO (1921–2011) of Edwards Madigan Torzillo and Briggs having won a limited design competition for the building in 1968. The building is distinguished as an exceptional design achievement which has made a significant contribution to Australia's national capital and to architecture.

## **COMPETITION DESIGN ASPIRATIONS**

The Competition aspired to transform and enhance the Sculpture Garden and National Gallery landscape setting to present:

- a unique Australian 'art gardenscape' that inspires, provokes and engenders national pride and world interest
- First Nations Country and narratives through environment and art, mending and strengthening appreciation of place and time
- revitalised heritage values made tangible through compelling and engaging experiences in places of living and evolving cultural value
- excellence in design for art 'in and of' the landscape
- unique exhibition opportunities coveted by artists around the world
- inclusive opportunities for performance, learning, inquiry and knowledge acquisition for people of all ages and from diverse backgrounds
- plantings and habitats infused with a rich biodiversity that ignite appreciation of the natural world, present a healthy landscape and demonstrate progressive environmental and sustainable thinking
- an immersive 'must visit and return' art destination of delight, exploration, interaction and wonder
- a living sculptural extension to the National Gallery building merging the relationship of form and context
- a place that enters the national and international popular consciousness and conversation about landscape and art.

## THE JURY

The Jury composition for Stage One and Stage Two of the competition remained the same to maintain integrity and ensure continuity in the evaluation of the Submissions.



**PROFESSOR PHILIP GOAD**  
Chair

Chair of Architecture, University of Melbourne Philip Goad is Chair of Architecture, Redmond Barry Distinguished Professor, and Co-Director of the Australian Centre for Architectural History, Urban and Cultural Heritage (ACAHUH) in the Melbourne School of Design at the University of Melbourne. He is a Director of the Robin Boyd Foundation and Chair of the Heritage Council of Victoria. He is a Life Fellow of the Australian Institute of Architects (LFAIA) and a Fellow of the Australian Academy of the Humanities (FAHA).

An authority on Australian architecture, he is the coeditor of *The Encyclopedia of Australian architecture* (2012) and *Australia modern: architecture, landscape and design, 1925–1975* (2019), and co-author of *Architecture and the modern hospital* (2019) and *Bauhaus diaspora and beyond: transforming education through art, design and architecture* (2019). In 2022, he was a major contributor to the National Gallery of Australia's 40th anniversary volume, *Vision: art, architecture and the National Gallery of Australia*.



**TERESA MOLLER**  
Member

Teresa Moller, a renowned Chilean landscape architect with 38 years of experience, has garnered international acclaim for her self-taught approach that emphasises careful observation and awareness of the landscape. Notable for projects like Punta Pite in Chile, her influence extends to Argentina, Australia, Germany, France, and China. Her presence at prestigious events like the Venice Biennale and her role as a jury member at the 2018 Barcelona Architecture Biennale underscore her global impact. She has shared her insights through lectures across the world, from Australia to the USA, emphasising the importance of connecting people with nature.

Moller's work has featured in publications such as *Teresa Moller: Unveiling the landscape* (2014) by Claudia Pertuzé and her own publication *Reflections in the landscape* (2022) which echo her dedication to sustainable development. In 2020, she was recipient of the UNESCO World Award for Sustainable Architecture.



**NICI CUMPSTON OAM**  
Member

Nici Cumpston OAM is a proud Barkandji artist, curator and writer whose family is also of Afghan, Irish and English descent. She began her career as the inaugural Curator of Aboriginal and Torres Strait Islander Art at the Art Gallery of South Australia in 2008 and has been the Artistic Director of Tarnanthi Festival of Contemporary Aboriginal and Torres Strait Islander Art since 2014.

Since 2016 she has been a member of the Art Advisory Committee for Parliament House South Australia and is a current Board member of the Ballarat International Foto Biennale and the National Centre for Photography.

Having studied fine arts, specialising in photography, at the University of South Australia, she has exhibited her works of art since 1998. Cumpston has been invited to participate in many prestigious awards and exhibitions and her works of art are held in major national and international collections.



**DR NICK MITZEVICH**  
Member

Dr Nick Mitzevich was appointed Director of the National Gallery of Australia in July 2018. For the past two decades, Dr Mitzevich has held leadership roles in Australian arts organisations including the Art Gallery of South Australia, the University of Queensland Art Museum in Brisbane and Newcastle Art Gallery in New South Wales.

Dr Mitzevich holds a Bachelor of Arts in Fine Art and Graduate Diplomas in Education and Fine Art from the University of Newcastle.

In 2021, the government of France awarded Dr Mitzevich the Chevalier des Arts et des Lettres in recognition of his work in advancing French culture. In July 2022, his alma mater, the University of Newcastle, awarded him an honorary Doctorate of Fine Arts in recognition of his contribution to the arts and the arts sector more broadly.



## **ADVISERS**

The National Gallery selected three First Nations Advisers (Nici Cumpston, Competition Juror, Tina Baum, National Gallery Senior Curator, First Nations Art and Carroll Go-Sam, Indigenous Senior Lecturer at the University of Queensland's School of Architecture, Design and Planning) for Stage One of the competition to review and provide the First Nations Advisory Statement confidential to each of the five selected Entrants and particular to their proposal.

The National Gallery also appointed independent Advisers for Stage Two of the competition with targeted technical expertise relevant to the project.

The Advisers were:

First Nations:

- Carroll Go-Sam, Dyrbal gumbilbara bama peoples from Ravenshoe, North Queensland (Indigenous Senior Lecturer at the University of Queensland's School of Architecture, Design and Planning)
- Tina Baum Gulumirrgin (Larrakia)/Wardaman/Karajarri peoples (Senior Curator, First Nations Art, National Gallery)

Heritage:

- Pip Giovanelli (heritage and conservation consultant)

Horticulture:

- Craig Cosgrove (horticulturist and Curator Living Collections, Australian National Botanic Gardens)

Sustainability:

- Dr Pierre Mukheibir (Professor Water Futures, Institute for Sustainable Futures, University of Technology Sydney)
- Gail Hall (sustainability and green infrastructure consultant Greener Infrastructure Consulting)

Quantity Surveyor:

- James Osenton, National Director WT Partnership was appointed to appraise the Entrants' Opinion of Probable Cost and Professional Fee proposals. Mr Osenton's advice was not made available to the Jury for their consideration but was used to inform the National Gallery's Stage Two evaluation of the Submissions.

## **JURY EVALUATION**

The National Gallery undertook an initial compliance screening of all Submissions in both Stage One and Stage Two of the competition prior to Jury consideration.

- **Stage One**

The Jury met face-to-face to consider the Stage One Submissions over two full days on 4 – 5 June 2024.

The Jury exercised balanced judgement in its consideration of the evaluation criteria as set out in the Stage One Brief:

- Demonstrate an appreciation of the National Gallery Vision
- Deliver on the design aspirations
- Interpret the spatial considerations.

The evaluation criteria were not weighted and were not considered in isolation of each other.

The Jury unanimously shortlisted five Entrants to recommend to the National Gallery to proceed to Stage Two. All Submissions remained anonymous until the Jury had finalised its Stage One recommendations.

- **Stage Two**

The National Gallery after considering applicable legal policy and procurement requirements including ‘value for money’, accepted the Jury recommendations and invited the five shortlisted Entrants to proceed to Stage Two.

The Stage Two Selected Entrants were:

- CO-AP Holdings Pty Ltd
- Hassell Ltd
- McGregor Coxall Australia Pty Ltd
- SBLA Studio Pty Ltd
- Emergent Studios Pty Ltd trading as Bush Projects

In recognition of their design and time commitment, a contribution of AUD27,500 (incl. GST) was paid to each Entrant in the Stage Two competition.

Entrants were provided with the Stage Two Brief and Conditions, discrete Jury Statements confidential to each Entrant and a First Nations Advisory Statement confidential to each Entrant. The confidential statements addressed the specific proposals including matters to address or clarify.

A mandatory industry briefing was conducted for the Stage Two Entrants at the National Gallery in Canberra on 19 June 2024.

Stage Two submissions closed on 28 August 2024.

Technical Advisers independently reviewed the Submissions on 29 and 30 August 2024 and prepared written advice for the Jury. The Advisers did not rank or compare submissions. The Jury had regard to the Adviser comments as part of their deliberations.

The Jury met face-to-face on 2 September 2024 to review the Submissions, consider the technical advice and prepare their preliminary questions ahead of their interviews with the Entrants.

The Jury thanks the Advisers for their comprehensive and informative advice.

Entrants had the opportunity to present their Stage Two proposals at individual interviews with the Jury on 3 – 4 September 2024. Following their presentations the Entrants (and team members who participated in the presentation) answered questions posed by the Jury in an informative discussion.

The Jury appreciated the presentations and commended the Entrants for their professionalism and open engagement.

The Jury exercised balanced judgement in its consideration of the evaluation criteria as set out in the Stage Two Brief:

- The quality of designs included in the Entrant’s Submission; and
- The extent to which those designs met the National Gallery requirements and vision as reflected in:
  - the Stage One Brief including design aspirations, vision and spatial considerations;
  - Jury Statement discrete to the Entrants’ Stage One Submission;
  - First Nations Advisory Statement, discrete to the Entrants’ Stage One Submission;
  - potential that is inherent in the proposed site development plan and associated proposed development packages (over the envisaged four-year construction program);
  - Sculpture Garden design (within the boundaries proposed by the Entrant);
  - art installation spatial framework and interactive visitor experience;
  - Pavilion design; and
  - Heritage considerations.

The evaluation criteria were not weighted and were not considered in isolation of each other.

Following the interview presentations the Jury undertook confidential individual and consensus evaluations for each of the Submissions. The Jury reached a unanimous decision in making its recommendation of the winning design to the National Gallery.

The Stage Two submitted designs were also separately assessed by the National Gallery including for the capacity and capability of the Entrants, their professional fees and their opinion of probable project cost.<sup>3</sup>

## **JURY RECOMMENDATION – THE WINNING DESIGN**

The Jury recommended the design by the Entrant, CO-AP Holdings Pty Ltd, as the winning design to the National Gallery.

The competition winner recommended by the Jury was subsequently accepted by the National Gallery and approved by the National Gallery Council.

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<sup>3</sup> The Jury did not have access to or consider Entrant’s capacity and capability, professional fees or their opinion of probable project cost.

## THE WINNING DESIGN

### CO-AP Holdings Pty Ltd

Bagariin Ngunnawal Cultural Consulting  
STUDIO JEF  
TARN  
Leila Jefferys  
CO-AP (Architects)  
Plus Minus Design  
PMI Engineers  
Arup  
Studio Ongarato  
Felicity Fenner  
CAB Consulting  
Heymann Consulting

### ***Repairing***

#### **Prize AUD110,000 (incl. GST).<sup>4</sup>**

*‘Repairing includes mending, healing, restoring, completing, adapting, renovating, reconditioning, resolving, reinstating, improving, and reimagining’.*

*‘A garden is not a static project but a perpetual process ... care and community involvement should be integral to the Garden’s identity’.*  
(CO-AP Stage 2)

The Jury considers this is an excellent design proposition that is at once respectful of the past, sensitive to present and evolving values, and creative in translating art in and of the landscape. It proposes a landscape destination for the centuries, worthy of the National Gallery and of the national capital which will continue to attract and inspire Australians and international visitors into the future.

The Jury considers the design to be fully aligned with the National Gallery vision *‘to be the international reference point for art in Australia, inspiring all people to explore, experience and learn’.*

The proposed seven gardens concept, each with a distinctive landscape character that celebrates Australia’s rich bio-diversity, expands scope for varied sculpture and cultural experience by three-fold – this is a noteworthy achievement.

The whole composition is beautiful and exciting, romantic yet practical and provocative and imbued with opportunity and potential for sculpture, public programs, curated visitor experiences and cultural learning as well as spontaneous engagement.

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<sup>4</sup> The contribution and the winner prize were additional to any agreed professional fees for post-competition services commissioned by the National Gallery. Entrants were responsible for deciding how they would share the contribution and winner prize with their Team Members.

The design is comprehensive in scope, skillfully integrating the Sculpture Garden within the National Gallery setting and convincingly stitching the Arts and Civic campus together for the first time since its conception. An elegant arrangement of reflection pond and paving and enlivened garden spaces within the 'campus square' extends space for sculpture to enhance the setting *'making a proper civic space'*. The proposed continuous and legible public path anticipates a visitor circuit around the Gallery with additional opportunities for discrete exploration.

The Jury was impressed by the way in which the Entrant extended the spirit of the *'radical exploration of native Australian vegetation and its interplay with light, water and architecture'* evident in the original Harry Howard Sculpture Garden to propose *'new planting strategies ... applied with current knowledge and values'* proposing *'gardens to be a celebration of local seasonality, increased diversity and appreciation of the broader spectrum ecological communities'*. Few trees (estimated at 12) are proposed to be removed and the planting proposals demonstrate awareness of sustainable horticultural practice.

The proposed Pavilion design, set on the former security station and platform overlooking Fujiko Nakaya's *'Foggy wake in a desert: an exosphere'*, provides sufficient flexibility for dining, public and private functions or events.

The Pavilion is a beautifully composed structure that forms a shimmering backdrop to the pond as well as a new destination focus within the gardens. The expansive tilted 'thin' stainless steel roof is an innovative modern insertion that offsets to advantage the solidity of the Col Madigan Gallery building. Both share a language that works with light and shadow and expressive form.

The roof plane and mirrored finish columns that rise from the pond *'will provide soft reflections of the sky, the pond, the casuarinas and other foliage'*.

The relationship between the Pavilion and *Fiona Hall Fern Garden* is deftly addressed with a new connecting walled courtyard *'shade garden'* and small pond to feed the rejuvenated *Woodward Water Link*. The discrete experience of the *Fern Garden* is retained with visitor access mended and the entire experience reinvigorated and reimagined.

The moribund current eastern staff carpark is similarly transformed with parking, plantings and landscape structure intersecting to create native shrub-land screened sculpture garden rooms and flexible event spaces.

A critical part of the design process will include detailed and ongoing engagement with First Nations peoples, locally and nationally, as the design is developed and refined. There are no 'big gestures' or 'places' proposed to demonstrate commitment to First Nations peoples. Rather, the response proposes a rethinking of the concept of seasonal gardens through an ongoing process of listening, care and engagement with First Nations communities, as well as working with First Nations curators to introduce significant associated art into the gardens and incorporating First Nations *'knowledge, culture and land considerations into the design process... (an approach that will involve) ...careful consideration of cultural and environmental factors, and a commitment to fostering meaningful collaboration throughout the project lifecycle'*.

The Jury also respected the Entrant's recognition of the making and stewardship of the landscape as a work for the ages rather than only for the 'now' and the associated potential for experts, school groups or volunteers to be engaged in and to learn from that ongoing process.

The Jury was especially drawn to the considered and sympathetic approach evident in the design proposition to the heritage values of the existing Harry Howard-designed Sculpture Garden, the Col Madigan Gallery building and the overarching landscape setting of the precinct.

Key moves proposed are sensitive and careful, avoid adverse impacts yet are not complicated or overly nostalgic.

The Jury considers the proposal demonstrates an excellent design sensibility embedded in expressive and integrated landscape characters that reflect past and emerging values, that invite a rich engagement between audience and artists, and which will inspire and celebrate sculpture in the landscape well into the future.

## JURY COMMENTS ON THE OTHER ENTRANT DESIGN SUBMISSIONS

### Hassell Ltd

Hassell in collaboration with Robert Andrew & Tess Maunder

#### **Guided**

This proposal is respectful of the Harry Howard-designed Sculpture Garden and the National Gallery building provenance and overlays the landscape setting with three new gardens: *'distinct additions to the existing tapestry'* bound together by a dynamic *'conceptual and physical'* construct – the *'guide'*. The whole is skillfully handled and poetically presented.

The *'guide'* is conceived conceptually as *'a powerful guiding gesture – a lyrical, wandering line ... warm and welcoming, it whispers ... it subtly suggests a path to follow, it encourages you to pause, it offers a place to sit, to ponder, to reflect ... suggest alternative points of view, vistas and perspectives – above, below, within'*.

In its physical manifestation the Jury appreciated the potential value of the *'guide'* to be *'warm and welcoming'* and as a *'device to conceal and reveal ... a potential fore or background for art'*. The *'guide'* provides many paths for wandering and exploration. The proposal to use mycelium as the material for the *'guide's 'part-nature', mimicking natural and ecological characteristics'* was compelling although realisation was considered an experimental risk to the project.

The additions are intended to be sympathetic to the identity of the Gallery and its setting, cohesive in nature, yet each with a distinctive and engaging landscape character. The campus square is developed as a *'Warm Welcome Address Court'* with meandering tracks to a redefined gathering place at the Gallery entrance and a northern carpark with pathways to a *'River Garden'* at the northwest edge of the Sculpture Garden.

The River Garden offers exploration across gentle water terraces with winding pathways at varied levels visually connecting to the Lake and incorporating a new amphitheater for gathering or performances. Edged in rammed earth from the necessary construction excavations, the River Garden reimagines the Molonglo River with *'murmurings'* of times past and *'reinforces a lost axis connecting back to the campus square'*.

*'Grassy Gardens'* and the Pavilion are proposed as an *'ephemeral ecological re-imagining of Howard's original Autumn Garden'* transforming the *'back of house'* eastern part of the Gallery setting accommodating staff parking and new *'grassy'* rooms set among the *'guides'* and *'flecked with seasonal colour'* for the exploration of artworks. Each of these additions combine to create an engaging strategic art framework *'activating inside X outside moments of exchange between viewer, artwork and site'*.

The Pavilion nestled across the marsh pond terrace *'offers a pause point in a spiraling journey around the garden'*. The Jury considers the design to be an excellent and elegant proposal particularly the sympathetic translation of siting axes and the geometry and inversion of the form and materiality of the Gallery building – solid to light, closed to open and the overlapping transparent triangular prisms.

First Nations considerations are described as conversations that *'have only just begun'* and an *'as always-in-process collaboration'*. The Jury accepts that the designers intended to work with the Gallery cultural engagement processes to underpin their proposals in a considered, collaborative and respectful way to ensure *'an enduring connection between people and Country ... (that) ... inspires future generations to engage with and appreciate the cultural richness of this land'*.

## **McGregor Coxall Australia Pty Ltd**

© McGregor Coxall, Murawin, CHROFI, GML, Neil Marriot, Judy Watson (Courtesy of the artist and Milani Gallery, Meeanjin / Brisbane), Atelier 10 and Arup.

The Jury considered this to be a well-researched, creative, heritage sensitive and practical master plan proposal.

The proposed Sculpture Garden *'renovation is organised through the original Col Madigan/Harry Howard four seasons/triangular grid garden narrative to retain integrity'* and includes realisation of Harry Howard's Autumn Garden. The heritage framework also proposes to unite the *'six indigenous seasons with the original European seasonal planting structure while restoring the vistas to lake Burley Griffin'*.

First Nations gestures include a *'Walk on Country'* continuous perimeter loop to connect the Gallery outdoor exhibition spaces, a *'Gathering Place'* on the lake foreshore, a *'Bogong Garden'* on the eastern edge of the existing staff carpark screened and *'flanked by a serpentine rammed earth wall'*, and *'Men's and Women's Business Spaces'* to support *'First Nations outdoor artwork rotating displays'* and other opportunities requiring *'engagement and permission from Ngunnawal and Ngambri Traditional Custodians'*.

The Jury commended the proposed new *'barefoot'* event and gathering space including a reimagined amphitheatre and the adaptive re-use of the existing toilet block for change rooms and a kiosk. The *'Gathering Place'* *'where yarning, public meetings or performances can be held'* is proposed as a floating curvilinear timber wharf on the Lake foreshore with visual access to Mount Ainslie and Black Mountain and includes a *'Molonglo River edge floating wetland ... (providing) ... bird and aquatic habitat enhancing biodiversity'*.

The Jury noted that the intention to maintain the campus square as an *'uncluttered green buffer providing visual and physical separation between the High Court and the National Gallery'* could be at odds with the spirit of the National Capital Plan to use such spaces as tools to bind precincts such as the Arts and Civic campus together. The Jury also noted the Entrant suggestion to rotate the 'square' by 90 degrees to *'occupy the urban linkage space north of the Portrait gallery linking the NGA bridge to the High Court'*.

As part of the art framework the master plan proposes to retain the garden *'anchor sculptures ... (and restore) ... their garden room landscape settings'*.

The planting proposal envisages removal of ten exotic trees on the lawns for the Barefoot Amphitheatre and features flowering wattle in the new Autumn Garden and supporting temporary exhibition space. The Summer Garden Pond is also proposed to be expanded. Garden sustainability is enhanced with a generous swale on King Edward Terrace diverting flood flows from the Gallery and reinstating the *'original horticulture understorey planting framework'*.

The new Molonglo River *'Thunder Pavilion'* is an imposing timber structure sited adjacent to the proposed Autumn Garden temporary exhibition space and overlooking the enlarged Summer Garden Pond. Replacing the existing maintenance storage area it creates a convincing new north-eastern gateway to the garden for pedestrians and cyclists. The Pavilion design pays homage to Col Madigan's Gallery building design including the 'Trihex' grid and incorporates an *'ambition to create a well sealed envelope to Passivhaus standards'*.



## **SBLA Studio Pty Ltd**

Blaklash x Jazz Money x SBLA Studio x Edition Office x Heliotope x Super Bloom x Sandpit

### ***Woven***

This design proposition was presented as a *'collective dreaming statement'* that seeks to weave together many themes and stories in the garden *'within an understanding that all parts are interconnected: story, song, sky, water, plants, animals, birds, people, culture, art'*. The physical manifestation is an organic experiential pathway *'that delicately traces through the garden, part on ground, part on water, part in the air'*. These pathways are described as having varied material characteristics and degrees of enclosure at times moving through the tree canopies to offer new perceptions of the garden and the sculptures.

The art framework suggests there is curatorial potential through *'raised pathways, audio capabilities, and seasonal successive planting strategies'*. Woven into this framework are places for people to gather including an elevated amphitheatre that *'hovers within the trees...where the weave widens at height'* and other event and performance areas providing *'nodes of activity connected...like beads threaded together'* along the primary and secondary pathways. A *'threaded song'* is offered as a choral element within the gardens and *'played through the balustrade of the Weave ... using bone technology'*.

As part of a *'freshwater story'* new and ephemeral water courses, bodies and stormwater rills, a billabong and intermittent wetlands traverse the gardens and campus square to reflect seasonal fluctuations to *'capture storm water and provide habitat for species involved in cultural practice'* and to provide *'some semblance of pre-European hydrology to the site'*. The Jury considers that the broad range of plants and the functional nursery proposed are likely to require significant care and maintenance.

The Jury commends the design for the Pavilion. A beautiful lightweight structure sited to the south-east and overlooking the proposed restored billabong. The pavilion takes its form from the Bogong Moth with a protective timber underside *'offering shelter under its outstretched wings'* and covered by the coolamon shape of the central bowed rook.

## **Emergent Studios Pty Ltd trading as Bush Projects**

Bush Projects + Baracco Wright Architects + Yulendj Weelam Lab + Bula'bula Arts

### ***New Ground: Landscape as Curator***

This design proposes a *'curatorial revitalisation of the Sculpture Garden through design interventions that invite ongoing practices of cultural production ... facilitated by an evolving team of Traditional Custodians and artists'*. Effectively the site is reformed to break the garden *'free from its modernist overlay...(introducing)...a presence of the original landscape of the Kamberri/Canberra (pre-1750) – Ngunnawal and Ngambri Country – informing the materiality and planting throughout'*.

The Jury considered this to be a radical departure from existing heritage values but recognised the intention to reflect the ancient site landscape within a new spatial strategy embedded in cultural practice.

Event and ceremonial spaces, a children's sculpture garden and outdoor learning clearings to the north merge with weaving gardens and experimental fields around the staff carpark to the east. A linear grassland meadow for *'experimentation in the cultivation of significant native grasses from across Australia'* is proposed along the edge of the campus square

The northern lawn is opened for *'informal social use...bordered by exhibition gardens and bound by a reconfigured amphitheater of embedded limestone escarpment formation'*. The lakeside edge has increased porosity extending to floating reedbeds on the lake for artwork displays. The borders of Harry Howard's Avenue are *'softened to encourage permeability and circulation ... (and to strengthen its) ...original role in both the delineation of space and framing of views'*.

Plantings are *'selected for their capacity to contribute to cultural production and for their habitat value'* and to reflect the 'original' landscape character of Kamberri/Canberra with extensive meadows and limestone outcrops.

The Pavilion is sited adjacent to the Marsh Pond together with a 'Tree Walk' intended to establish *'new pedestrian connections between the Casuarina Grove and Experimental Fields'*.

The Pavilion accommodates discrete spaces under a fine steel-net canopy designed to support *'overlaying of changing installations'* and supported by columns *'irregularly located to sit seamlessly among trees'*.

**COMPETITION PROFESSIONAL ADVISER**

Annabelle Pegrum AM LFRAIA was the Competition Professional Adviser.

**NATIONAL GALLERY PRINCIPAL PROJECT MANAGER AND COMPETITION CONTACT OFFICER**

Cherie McNair