

# National Gallery of Australia Sculpture Garden Design Competition

## STAGE ONE BRIEF



### **Acknowledgement of Country**

The National Gallery of Australia respectfully acknowledges that we are on the Country of the Ngunnawal and Ngambri peoples of the Kamberri/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.

### **Aboriginal and Torres Strait Islander Placenames**

The National Gallery of Australia recognises Aboriginal and Torres Strait Islander cultural heritage by including First Nations placenames in the publication. The placenames are current at the time of print but may change over time.

### **Professional Endorsement**



Australian  
Institute of  
Architects

This competition has been endorsed by the Australian Institute of Landscape Architects and the Australian Institute of Architects.

Cover: Aerial view of the National Gallery Sculpture Garden 2024 showing installation of works Émile-Antoine Bourdelle *Penelope* 1912 and Auguste Rodin, *Nude study for Jean d'Aire* 1885-86

# Message

## A message from the Director

The National Gallery of Australia Sculpture Garden project is an important initiative to create a unique cultural destination in Australia which elevates sculpture and complements the architectural design of the National Gallery building and the iconic setting of the national capital.

Vistas towards Lake Burley Griffin are punctuated by works of art, placed within the natural surrounds of native Australian gardens. The interconnection of landscape design, nature, art, and culture creates a space for the enjoyment of our visitors.

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 Associates.

Our aim is to develop a garden that is full of wonder and opportunities for learning and enjoyment through creating a series of 'outdoor rooms' and experiences that enhance the art experience.

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.

The National Gallery of Australia Sculpture Garden Design Competition will play a critical role in reimagining the landmark site for future generations. Embarking upon a competition to revitalise one of our nation's most important sculpture gardens, is both an exciting and important responsibility.

The Garden provides the backdrop to the national collection of public sculpture with iconic Australian and international works of art. Distinctive to the collection are a series of powerful experiential works that nurture interaction with the visitor. These include the atmospheric fog sculpture titled *Foggy wake in a desert: an ecosphere* 1982 by Fujiko Nakaya, the monumental *Cones* 1982 by Bert Flugelman, James Turrell's immersive Skyspace *Within without* 2010, Tracey Emin's emotive *When I sleep* 2018, Thancoupie's striking *Eran* 2010 and Auguste Rodin's powerful *The Burghers of Calais* c 1885–86 cast 1974.

We encourage potential Entrants to develop multi-disciplinary teams for the competition to create designs that foster powerful experiences with art and nature. This international competition 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**

National Gallery Sculpture Garden 2024 showing  
installation Installation view Tracey Emin, *When I  
Sleep* 2018



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# PART 01

## 1.1 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 and a portfolio agency within the Department of Infrastructure, Transport, Regional Development, Communications and the Arts.

“ I have planned a City not like any other city in the world ... a city that meets my ideal of the city of the future.”<sup>1</sup>

**Walter Burley Griffin**

## 1.2 The Competition

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, Kamberri/Canberra.

The competition scope recognises the foundational importance of Australia's First Nations peoples and culture with gardens and contexts of heritage value. The landscape of the Sculpture Garden puts art and public access and appreciation of art first. It also explores the potential of the wider national setting of Kamberri/Canberra.

The competition seeks to reposition the Sculpture Garden as an innovative outdoor art gallery that comprehensively embraces the biodiversity of the Australian landscape and the National Gallery's purpose to make 'art accessible, meaningful and vital to diverse audiences, locally, nationally and internationally'.<sup>2</sup>

The National Gallery is seeking a design outcome of excellence which is distinctly Australian. The outcome will acknowledge the past and be of enduring value to the future.

This competition extends the rich design legacy of the National Gallery and Australia's national capital.

“ The National Gallery is committed to positioning First Nations art, artists and cultures first.”<sup>3</sup>

**Dr Nick Mitzevich**

Previous page: Boniface Alimankinni Tiwi people | Bathurst Island, Northern Territory 'Tutini' 1984, Kevin Mukwakinni Tiwi people 'Tutini' 1984, and Bede Tungutalum Tiwi people | Nguui, Bathurst Island, Northern Territory 'Tutini' 1984 Bede Tungutalum. Licensed by Copyright Agency

## 1.3 About Country



Dr Matilda House and Paul Girrawah House, Ngambri (Walgalu) – Wallaballoo (Ngunnawal) – Pajong (Gundungurra) – Wiradjuri (Erambie) peoples, *Mulangari yur-wang (alive and strong)* 2021–22, image courtesy and © the artists

As we take on the responsibility of mending and strengthening the connections that First Nations families and communities have with our space and our collections, we begin to see ourselves as a tree: our roots are firmly established right here in Ngunnawal Country, our building is our body, the core of our being, while our business reaches every corner of this continent, stretching far and wide like branches.

The National Gallery Sculpture Garden is rooted deeply in Ngunnawal Country. We acknowledge all Traditional Custodians who have a connection to this place, including those who identify or name themselves differently, including the Ngambri, with whom the National Gallery has also had a strong relationship over many years.

We recognise that our place is part of a rich and connected cultural landscape. We therefore also acknowledge the Gundangara to the north-east, the Wiradjuri and Walgalu to the west, the Ngarigo to the south and the Yuin to the east as neighbours in this cultural region. The pathways through the landscape that these groups travelled, traded and connected are among the oldest surviving and continuing networks in existence. They are a constant reminder that this place has always been a part of connecting to and sharing with a much wider world.

The National Gallery Sculpture Garden was not designed or established with any meaningful connections to its local First Nations community and there was no understanding of, or reverence for, the Country upon which it was built. The renewal of the Sculpture Garden will ensure First Nations communities and culture have a chance to build, grow and flourish at the very heart of our national cultural landscape, by embedding culture and language in the Sculpture Garden of the future.<sup>4</sup>

**BRUCE JOHNSON MCLEAN**  
**Wierdi, Birri Gubba people**

Assistant Director, First Nations Engagement,  
 National Gallery of Australia



## 1.4 The Jury



**DR NICK MITZEVICH**  
Director, National Gallery of Australia

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.



**PROFESSOR PHILIP GOAD**  
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 (ACAHUCH) 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 co-editor 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 40<sup>th</sup> anniversary volume, *Vision: art, architecture and the National Gallery of Australia*.



**TERESA MOLLER**  
Landscape architect

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* which echo her dedication to sustainable development. In 2020, she was recipient of the UNESCO World Award for Sustainable Architecture.



**NICI CUMPSTON OAM**  
Artist, curator and writer

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.

**The National Gallery's vision reflects a deep commitment and resolve to build an art bridge to First Nations culture; to share the national collection as a cultural resource; to use education and learning as key to appreciation and understanding of Australian cultural heritage; and to give all Australians the opportunity to access art. The National Gallery also appreciates that the world is interested in and curious about Australian art and culture and actively supports a growing appetite to experience more <sup>5</sup>**



# PART 02

## 2.1 About the National Gallery of Australia

The opening of the National Gallery of Australia on 12 October 1982 marked a significant milestone in the recognition of the national capital Kamberrri/Canberra as the cultural heart of contemporary Australia. This realisation reflected a mature national confidence and a modern 20<sup>th</sup> century Australian idealism and commitment to the arts which is evident in the National Gallery's collection, architecture and the Sculpture Garden.

The National Gallery is Australia's national visual arts institution, dedicated to collecting, sharing and celebrating art from Australia and from around the world. Home to the most valuable collection of art in Australia, the National Gallery holds over 155,000 works of art, including the world's largest collection of Aboriginal and Torres Strait Islander art. The collection represents the whole of Australian art, worldwide modern art particularly from Europe and America, and art from across Asia and the Pacific.

The collection displays are accompanied by a dynamic program of exhibitions, national tours and cultural events that celebrate creative practice and deepen lifelong learning, in person and online.

The National Gallery's vision is:

**To be the international reference point for art in Australia, inspiring all people to explore, experience and learn.<sup>6</sup>**

The vision aligns comprehensively with the five pillars of the Australian Government's National Cultural Policy *Revive*: *a place for every story, a story for every place.*

*Revive* is structured around five interconnected pillars which set out the Government's strategic objectives as follows:

<b>PILLAR 1</b>	<b>First Nations First</b> Recognising and respecting the crucial place of First Nations stories at the centre of Australia's arts and culture.
<b>PILLAR 2</b>	<b>A Place for Every Story</b> Reflecting the breadth of our stories and the contribution of all Australians as the creators of culture.
<b>PILLAR 3</b>	<b>Centrality of the Artist</b> Supporting the artist as worker and celebrating artists as creators.
<b>PILLAR 4</b>	<b>Strong Cultural Infrastructure</b> Providing support across the spectrum of institutions which sustain our arts, culture and heritage.
<b>PILLAR 5</b>	<b>Engaging the Audience</b> Making sure our stories connect with people at home and abroad.

Previous page: Fiona Hall, *Fern Garden* 1998,  
Purchased with the assistance of Friends of Tamsin  
and Deuchar Davy, in their memory, 1998  
© Fiona Hall

## 2.2 Genesis: National Gallery Building and Sculpture Garden

“It is very important that the design should reflect the most modern thinking of the present day, that it should be particular to Australia, and be an expression of the national character.”<sup>7</sup>

Prime Minister John Gorton, 1968

The story of the National Gallery began with the bi-partisan political commitment in 1968, a limited competition which resulted in a remarkable design by Col Madigan and his firm<sup>8</sup> and a strong leadership legacy of National Gallery directors.

The building is distinguished as an exceptional design achievement which has made a significant contribution to Australia's national capital and to architecture. The 40<sup>th</sup> anniversary publication *Vision: Art, architecture and the National Gallery of Australia* celebrates the ‘design of an unconventional, even radical, building in which to house the national collection’.<sup>9</sup>

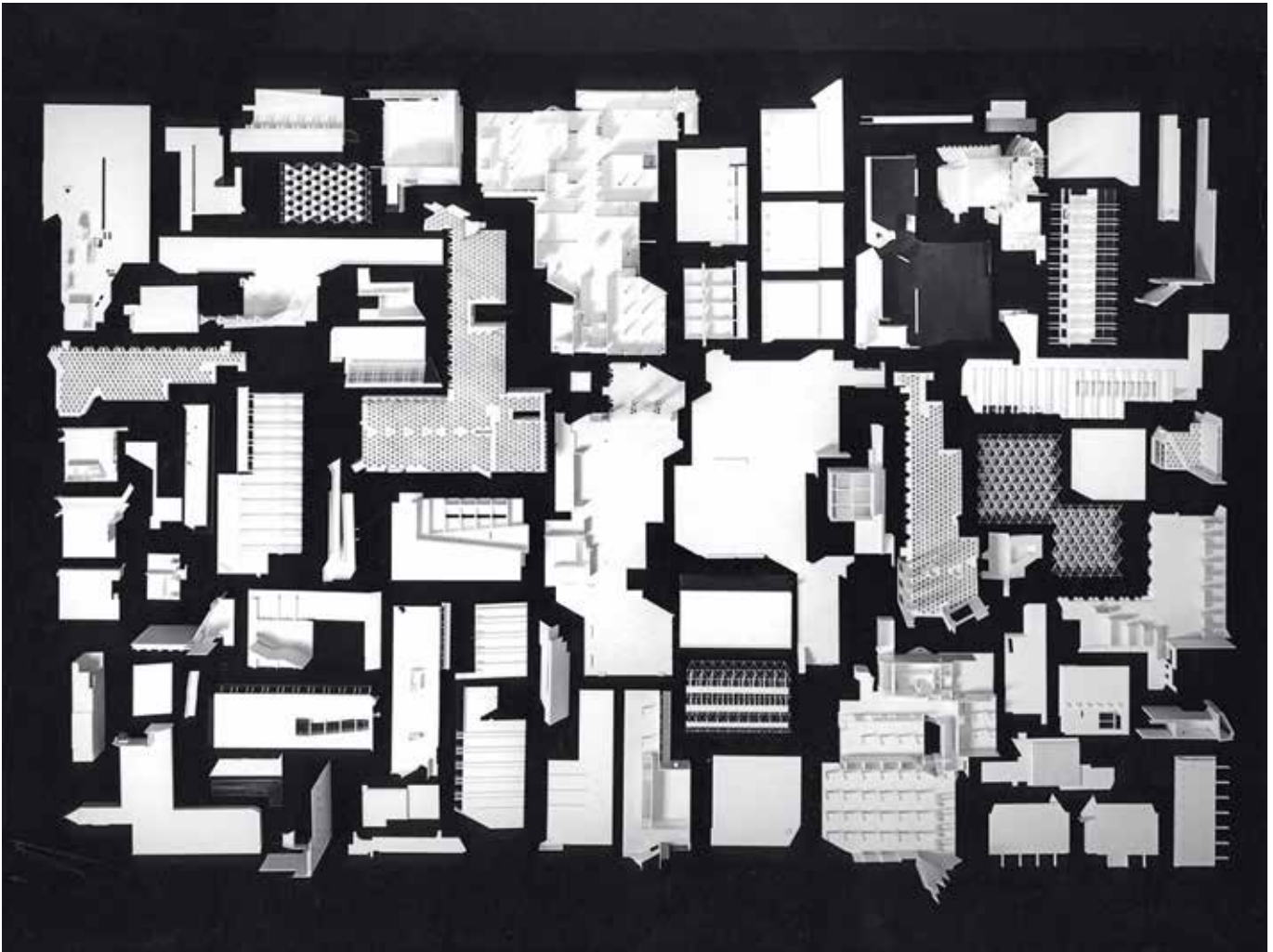
The collection, building and gardens were conceived for a progressive modern nation. They have been considered as indivisible—art within art—sometimes controversial, often provocative and never ignored.

“What they delivered to the nation was a vast 23-metre-high structure of bush-hammered off-white concrete that subtly reflected the light and colour of its atmospheric environment, and an integrated sculpture garden planted with indigenous Australian flora, many from the Kamberri/Canberra region.”<sup>10</sup>

Dr Nick Mitzevich

Next page: the Sculpture Garden, c 1981, showing early planting and installation of works including Mark di Suvero, *Ik ook* 1971-72



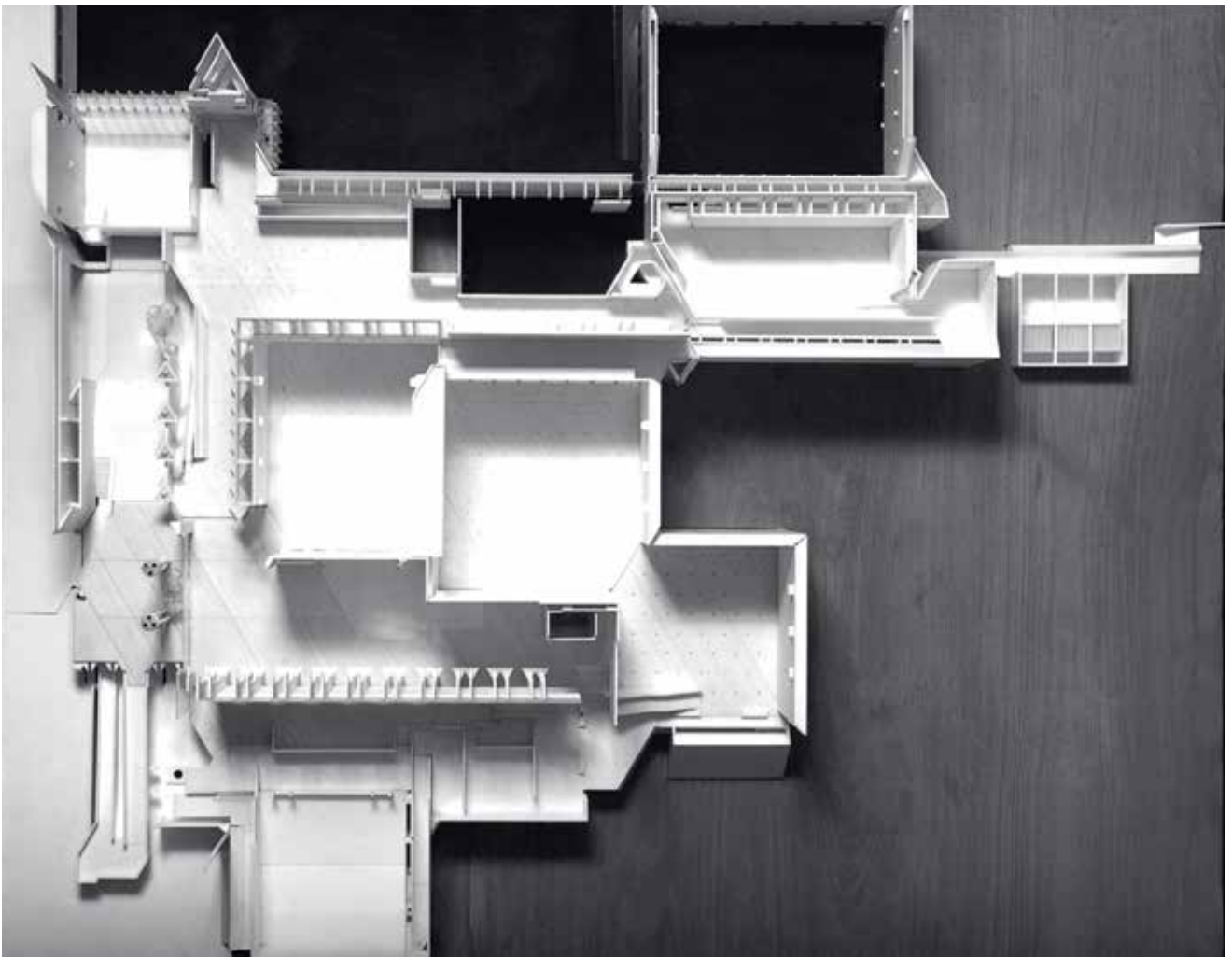


Above: a grammar of parts: all the key components of the National Gallery photographed separate and from above. Photographer: David Moore

Next page: model, made using the key components and photographed from above showing the original main entry level. Photographer: David Moore

“The point about the strong architectural forms becomes this—that one always remembers the presence of an architectural work, along with the work of painting, sculpture and the rest. The building is no mere container.”<sup>11</sup>

David Saunders



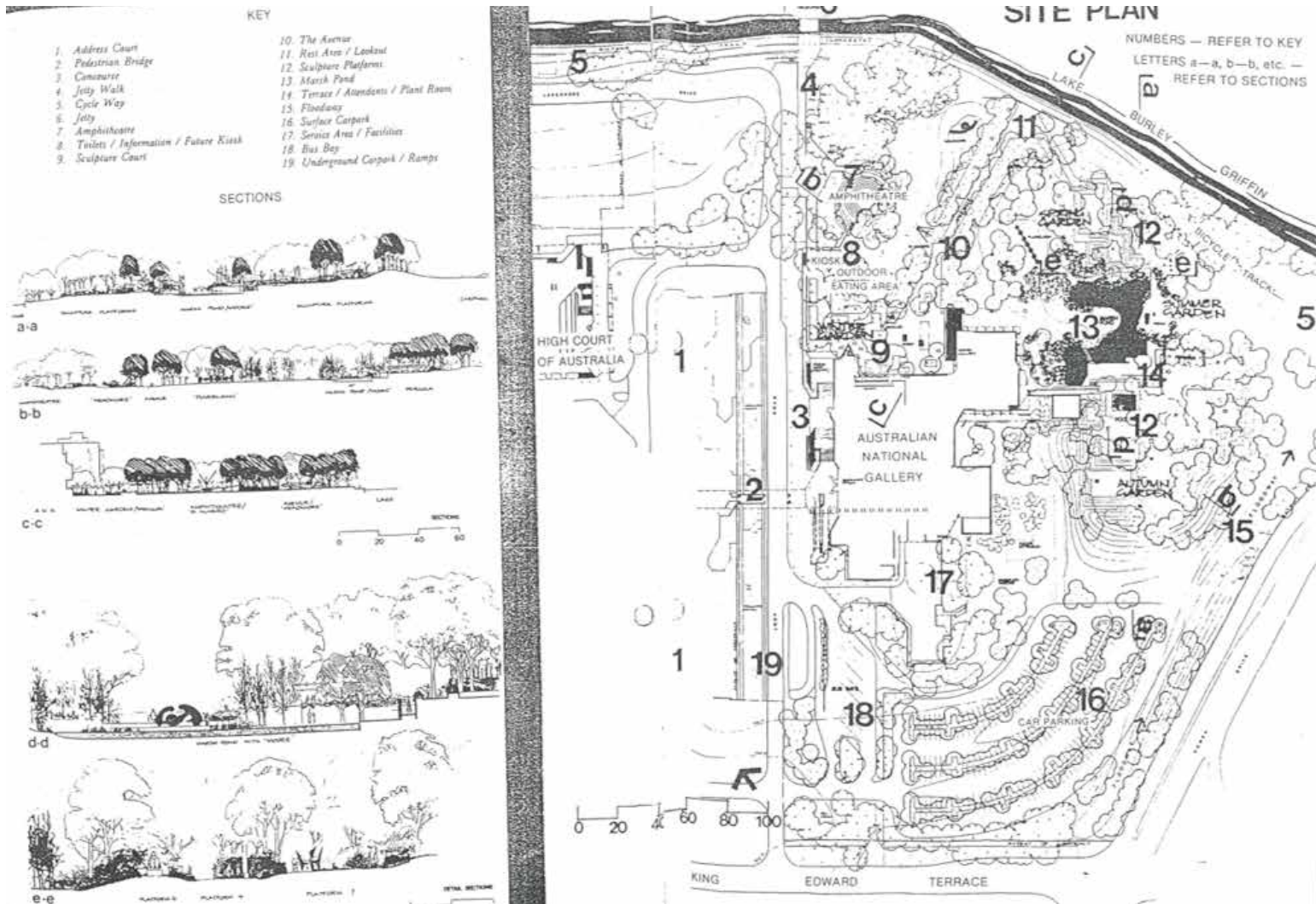


From its inception, the site and setting for the National Gallery has presented substantial design challenges. There was a significant change in the proposed location for the building, road alignments shifted and connections to the nearby Parliamentary Zone relied upon creation of an elevated 'National Place' (with car parking below) that was never realised. Resultant complex orientation and level changes between the building and its context impacted on visitor wayfinding, entry and gallery spatial legibility and the experience of the building and landscape.

The idea for a Sculpture Garden that would extend the design and spatial language of the building into the greater landscape was always part of the design intent.<sup>12</sup> The 1978 garden design by landscape architect Harry Howard<sup>13</sup> (and collaborators Barbara Buchanan and Roger Vidler), created not only a measure of contextual connection but purposefully also departed with great flair and insight from the formal plantings of the Parliamentary Zone. Unique for its time, the Sculpture Garden introduced an informal native Australian garden of beauty and tranquillity as a setting for sculpture acquisitions.

Above: final sketch site plan for the Sculpture Garden and general landscaping, showing intended sightlines from the Gallery to Lake Burley Griffin and from various points within the building and the Garden. Drawing: Harry Howard & Associates





“ The planting design successfully established a sturdy framework of indigenous tree species from the Molonglo Valley and hillslopes. This was to be followed up by more delicate plantings of both local and native species once the growing conditions became suitable (this has only been partially completed). The Marsh Pond was designed as an ecosystem using local species of reeds, rushes and other aquatic plants. Biodiversity increased across the site from ... (west to east) ... as Howard took a firmer stand on using only local and Australian species in the Sculpture Garden. Plant species were also selected to provide a food source for birds and to be self-seeding or self-generating wherever possible.”<sup>14</sup>

Barbara Buchanan

Above: site map by Harry Howard for Landscaping of the High Court of Australia and the Australian National Gallery – the Sculpture Gardens





The Autumn Garden, kiosk and café were not built (the latter eventually replaced with a 'temporary' marquee restaurant) and the amphitheatre never formalised. Changing management practices over the decades also altered the plantings and intended compositions.

New sculptures were added to the Sculpture Garden without a comprehensive curatorial strategy and the proposed triangular spatial layout and installation platforms became barely visible. Connection of the Garden and sculptures to the building and to the gallery spatial and exhibition experience became frayed and fragmented.

Aerial view showing the extensions to the building

Previous page: Aerial view of the National Gallery Sculpture Garden 2024

In 1997, a new exhibition gallery 'wing' was added east of the buildings<sup>15</sup> with a courtyard created for the Fiona Hall *Fern garden* artwork.<sup>16</sup> Major changes to the building internal spatial program were completed in 2010 including a new southern Main Entry (replacing the original western entry at bridge link), development of a dedicated First Nations gallery and a prime commercial venue, Gandel Hall.<sup>17</sup>

Related significant landscape works relocated staff car parking to the east and the large southern surface carpark was redeveloped for the Australian Garden<sup>18</sup> and the James Turrell Skyspace *Within without* 2010.<sup>19</sup>

These additions to the building and associated external realm have not resolved the underlying disconnect of the building to its landscape setting. Nor have they renewed or realised the potential of the Sculpture Garden to take its rightful place as a significant part of the contemporary National Gallery.

# PART 03

## 3.1 Key Planning Parameters

Sited on the lands of the Ngunnawal and Ngambri peoples, the National Gallery building and landscape setting is located within the Parliamentary Zone on the southern shore of Lake Burley Griffin in Kamberri/Canberra, Australia's national capital.

Strategic planning for Kamberri/Canberra is embedded in the National Capital Plan (the Plan) designed to ensure that 'Canberra and the [Australian Capital] Territory are planned and developed in accordance with their national significance'. The Plan 'recognises the value of the unique purpose, setting, character and symbolism of Australia's National Capital'.

### Key matters of national significance outlined in the National Capital Plan include:

- **the pre-eminence of the role of Kamberri/Canberra and the Territory as the centre of national capital functions, and as the symbol of Australian national life and values**
- **conservation and enhancement of the landscape features which give the national capital its character and setting, and which contribute to the integration of natural and urban environments**
- **respect for the key elements of the Griffins' formally adopted plan for Kamberri/Canberra**
- **creation, conservation and enhancement of fitting sites, approaches and backdrops for national institutions and ceremonies as well as national capital uses**
- **the development of a city which both respects environmental values and reflects national concerns with the sustainability of Australia's urban areas.**

The Plan includes detailed requirements for 'designated areas'. These are places considered to be of particular importance to the special character of the national capital and for which the National Capital Authority is responsible for Works Approval.<sup>20</sup>

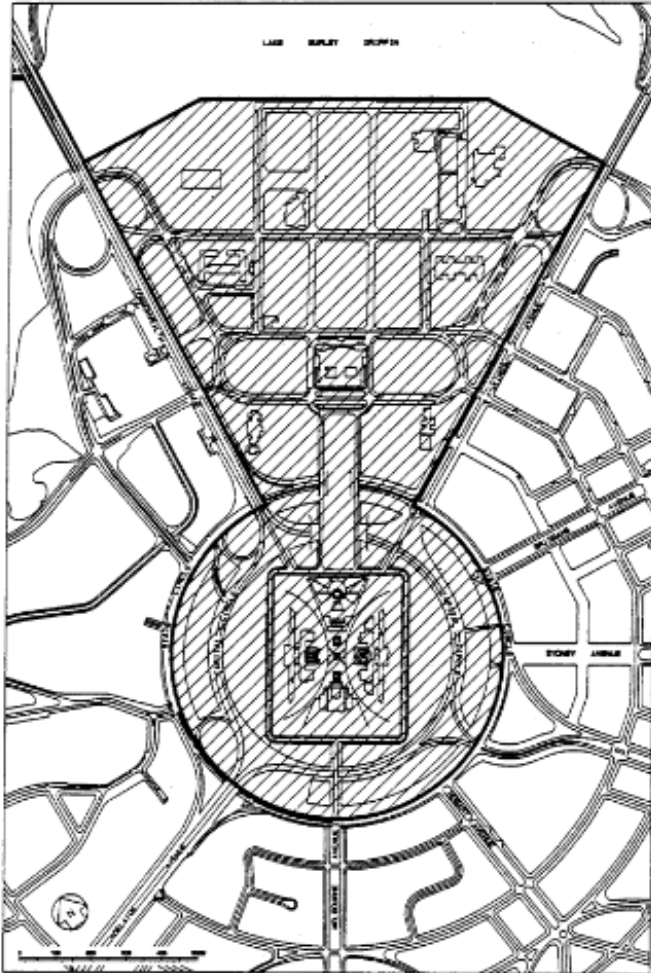
The Parliamentary Zone forms part of the National Triangle, a grand canvas with sweeping vistas. The scale, geometry and form of the Triangle is central to the 1912 Walter Burley and Marion Mahony Griffin competition winning design for Canberra.<sup>21</sup>

The Parliamentary Zone is of such high value to the nation, that any works proposed within it require the approval of both Houses of the Australian Parliament, as well as that of the National Capital Authority.<sup>22</sup>

The National Gallery and its landscape setting are on National Land<sup>23</sup> within a Designated Area.

The National Capital Plan includes a Statement of Principles for the Parliamentary Zone.

**'The Parliamentary Zone will be given meaning as "the place of the people", accessible to all Australians so that they can more fully understand and appreciate the collective experience and rich diversity of this country'.**<sup>24</sup>



Left: Diagram of the Parliamentary Zone from  
Parliamentary Precincts Act 1988  
Right: Federal Capital Design No. 29 Burley Griffin  
city and environs, National Archives of Australia,  
A710, 38

## 3.2 Context

Campuses are identified in the National Capital Plan 'to provide a sensible and flexible rationale for the location of new buildings, public spaces, commemorative works and even some events.' The National Gallery is central to the Arts and Civic campus which includes the High Court of Australia (High Court) and the National Portrait Gallery (Portrait Gallery).

In its current form, the Arts and Civic campus contributes little to the broader idea of the 'place for the people' envisaged in the Plan.

### 3.2.1 THE SCULPTURE GARDEN

The Sculpture Garden designed by Harry Howard (and collaborators Barbara Buchanan and Roger Vidler) in 1981, though only partially executed, was considered a masterpiece of Australian landscape design at the time.

The Sculpture Garden marked a significant break away in the landscape character constructs for the Parliamentary Zone in the National Capital. It shifted the focus from the formal to the informal, from European plantings to native, from the grand to the human scale, and from a national to a personal interest.

Fundamental design intentions, some of which were unrealised or intangible and some evident to a greater or lesser extent than others, included reflection of the building's triangular geometric spatial configuration; 'rooms' and 'platforms' as sculpture display showcases; native plant species emphasising the four 'traditional' seasons in flowering, colour and provision of sun and shade; shifting perceptions of garden spaces in shape and texture; a human and intimate scale in the Parliamentary monumental landscape; and aesthetic reflective water features.

“Dappled light, heavy shade, bright patches—moving, enclosing, changing with the time and seasons; a sense of place is created.”<sup>20</sup>

Harry Howard

Next page: Aerial view of the National Gallery  
Sculpture Garden



Image





Long sight lines and vistas—many now obscured—were also part of the design ethos. Of these the Avenue, a primary pedestrian pathway and strategic vista between the building, what's known as the Winter Garden, and Lake Burley Griffin, remains a strong spatial construct and wayfinding element of the composition.

↳ **The strongest single landscape statement is the connection of the main Sculpture Court and the Gallery building itself to Lake Burley Griffin, by means of the Avenue—for the first time in the development of Canberra building and water have been brought together in some measure.**<sup>21</sup>

**Harry Howard**

For many decades, the Sculpture Garden was an admired and desirable focus for visitors to the National Gallery and was cherished by the Kamberri/Canberra community. Although still a mustering spot for school groups, garden visitation is low compared to general visitation to the National Gallery.

While it has maintained its reputation as a landscape case study, more recently the garden has lost much of its spatial structure, purpose and potency within the overarching Parliamentary landscape.

The design of the Sculpture Garden did not consider the site as First Nations Country or the ongoing connection of the Traditional Custodians, 'Aboriginal history was not researched as part of the landscape design process for (the) project, partly because of the highly disturbed nature of the site, but also because of our ignorance of the importance of Aboriginal history at that time'.<sup>22</sup>

Acknowledging the importance of Country and elevating and celebrating First Nations culture is now central to the National Gallery and to the cultural policy of the Australian Government of First Nations First.<sup>23</sup>

Opposite: Aerial view of the National Gallery Sculpture Garden 2024 showing installation of works Émile-Antoine Bourdelle *Penelope* 1912 and Mark di Suvero, *Ik ook* 1971-72

Access for people with disabilities and for the elderly is a significant issue in the Sculpture Garden with inadequate pathways, a lack of navigation cues and poor seating and signage. Regulatory and atmospheric lighting requires sensitive consideration to create a safe and quality visitor experience and to showcase the sculptures and plantings at night.

Some sculptures within the garden have lost their deserved public appeal which has diminished their value and appreciation. This has been a result of less than sensitive siting in relation to competing views and vistas, limited acquisition or curatorial programming, poorly positioned infrastructure, and inaccessible and illegible wayfinding.

'a single sculpture viewed discreetly in an individual setting—there is no feeling of gallery or self conscious display. The sculpture is a focal point in the landscape, completing the scene.'<sup>24</sup>

As a destination for visitors and locals, the Sculpture Garden now competes in with the Old Parliament House Rose Gardens, Reconciliation Place, Commonwealth Place, the Australian National Botanic Gardens, the National Arboretum, Garden of Australian Dreams in the National Museum of Australia and the central Kamberri/Canberra parklands (incorporating Commonwealth Park and Kings Park). All these sites have been or are being made accessible and relevant to contemporary Australia.

Similarly, other Australian sites have been developed within landscape and garden settings of varied character. These include the Queensland Cultural Centre (South Bank Brisbane), Perth Cultural Centre (Perth), Art Gallery of NSW (Sydney), MONA (Hobart), the National Gallery of Victoria (Melbourne). These developments are evidence of a growing interest in arts precincts as vital and competitive visitor destinations that integrate architecture and landscape.

The National Gallery's Sculpture Garden was never intended to be merely a pleasant natural sanctuary from the formal Parliamentary environs. Curated art within the Gallery's artistic program, to be discovered and viewed in the round in a landscape setting of meaning and quality, is the Garden's reason for existence. It is this that will make the Garden a place of national distinction and a world class art experience.

↳ **Art is for all of us. It allows us to see the world in ways that expand our minds, provoke our ideas, ignite our imaginations. At the National Gallery we strive for cultural experiences that surprise, that disrupt convention, that deepen our understanding of the human condition and the world we live in.'**<sup>25</sup>

### 3.2.2 CAMPUS 'SQUARE'

The public space within the Parkes Place East loop road (below the bridge) is the 'square' identified in the Plan for the campus. This space has never been resolved as a place that binds the campus together. Grassed and scattered with native trees it is inaccessible, has unsafe edge conditions, hides a sculptural spiral staircase up to the bridge, and generally works as an inhospitable great divide between the National Gallery and the High Court and Portrait Gallery. Originally conceived as an 'address court', the contemporary potential of this space is yet to be realised.



### 3.2.3 BRIDGE

The pedestrian bridge that spans between the National Gallery and High Court (with links through to the Portrait Gallery and Reconciliation Place) presents as a remnant rather than the powerful connection intended. Currently underutilised, the bridge has great potential to encourage spontaneous socialisation, support events or naturally attract use to appreciate the grand vistas.

The bridge is to be retained (Refer Part 6.2).



### 3.2.4 CONCOURSE

The Parkes Place East concourse has presence from King Edward Terrace to the National Gallery Main Entry with Lindy Lee's *Ouroboros*<sup>26</sup> as a significant new attraction. The influence of the concourse as a desirable and accessible pedestrian connector dissipates beyond the Main Entry towards the Sculpture Garden and lake foreshore. The bus stop adjacent to the National Gallery's covered grand staircase leading to the Sculpture Garden and up to the pedestrian bridge serves as a disjointed 'stop and go' rather than a destination of choice.



### 3.2.5 THE AUSTRALIAN GARDEN AND JAMES TURRELL'S *WITHIN WITHOUT* 2010<sup>27</sup>

The Australian Garden adjoins and is sheltered by berms and walls from King Edward Terrace and the concourse which creates a secluded space for the public. Accessed by ramp from the concourse, the Australian Garden opens to Gandel Hall and provides an excellent setting in which to experience James Turrell's *Within Without* 2010 (Skyspace).

The Australian Garden and Skyspace have become popular destinations and 'photo-stop' spots for visitors. Together with Gandel Hall the garden is highly sought after as a venue for corporate and celebratory events.

The National Gallery has recently tendered for a new café within the building, adjacent to Gandel Hall, that will also access the Australian Garden.

The character of the Australian Garden departs from the intimacy and Australian native plantings of the Sculpture Garden. Grand and more formal and floral in nature, the garden continues to express a geometric structure in homage to that of the building and provides an outdoor setting for Gandel Hall.

The Australian Garden is not included in the competition scope other than in relation to its connection with the landscape setting. (Refer Part 6.2)



### 3.2.6 STAFF PARKING

The eastern staff carpark, originally intended for the Autumn Garden, occupies 'left-over' land never developed. It currently accommodates 174 hard-stand parking spaces (including six accessible spaces and four spaces for National Gallery vehicles) as well as back-of-house facilities for garden maintenance. The carparking is adjacent to critical National Gallery operational and emergency vehicle access and the Staff Entry. The carpark ground levels are elevated to the extent that views and vistas of value could be realised as could pedestrian and cycle access to the Lake Burley Griffin foreshore and Bowen Place.

A 5-storey structured carpark for approximately 1,100 cars is under construction in the John Gorton Campus opposite the National Gallery (across King Edward Terrace and adjacent to Kings Avenue). The carpark includes a childcare centre with 170 places and will be available to visitors and people working in the Parliamentary area and surrounds.

Operational and emergency access and the Staff Entry, are to be retained. (Refer Part 6.2)



### 3.2.7 VISITOR PARKING

Discrete National Gallery parking for 161 visitors (including three accessible spaces) is provided underneath (and is accessed from) the Parkes Place East loop road. Pedestrian access from the carpark to the Main Entry concourse is available via stairs, ramp or elevator. The carpark underground western elevation has openings for natural ventilation that 'edge' the campus 'square'.

Visitor parking and access are to be retained. (Refer Part 6.2)



### 3.2.8 FIONA HALL *FERN GARDEN* 1998

The *Fern garden*<sup>28</sup> installation occupies the courtyard between the eastern gallery extension and the original building. Visitor access and viewing at ground level is extremely difficult and is subject to significant noise impacts from the adjacent building mechanical services plant.

Despite the current visitor access issues, there are unique views to sculptural aspects of the original building from the approach to the *Fern garden*. There is also potential in the lofty undercroft of the eastern gallery extension.

The *Fern garden* is not included in the competition scope other than in relation to its connection with the landscape setting. (Refer Part 6.2)





### 3.3 Heritage Significance

The site and setting for this competition are of statutory heritage significance in Australia and are variously listed on the National Heritage List (NHL)<sup>29</sup> or the Commonwealth Heritage List (CHL).<sup>30</sup>

The sweeping Parliament House Vista which is on the CHL includes the Parliamentary Zone. That listing also references the High Court and National Gallery Precinct (Arts and Civic campus), the National Gallery and the Sculpture Garden.

The High Court and National Gallery Precinct is on the NHL and the CHL.

The National Gallery of Australia and the Sculpture Garden are individually included on the CHL.

**The Parliament House Vista is the central designed landscape of Canberra, that expresses the core of the Walter Burley Griffin design vision for Canberra. It is highly significant for its symbolic representation of the democratic interchange between the people and their elected representatives and its use of the natural landforms to generate a strong planning geometry. It expresses a masterly synthesis and ordering of topographical features and administrative functions to meet the needs of a national capital.<sup>31</sup>**

**The High Court of Australia and National Gallery of Australia Precinct is significant for its design achievement as a group of late twentieth century public buildings and landscape which were conceived by the same design team as a single entity, to create a venue for these important national civic institutions. The complex is stylistically integrated in terms of architectural forms and finishes, and as an ensemble of freestanding buildings in a cohesive landscape setting. The precinct occupies a 17 hectare site in the north-east corner of the Parliamentary Zone and as a manufactured landscape is a synthesis of design, aesthetic, social and environmental values with a clear Australian identity.<sup>32</sup>**

Right: Aerial view of the Parliament House vista  
Previous page: Sculpture Garden 2024 showing installation of Émile-Antoine Bourdelle *Penelope* 1912



The National Gallery is a finely executed building with a craft-based attitude to concrete construction demonstrated in the quality of the off-form concrete. Other design and detail finishes exhibit a high degree of craftsmanship. At its time of construction, the building was unique in Kamberri/Canberra in moving from restrictive orthogonal planning to more flexible triangular spatial arrangements. This is expressed in the triagrid ceiling-floor system, the shapes and angles of walls, the interior circulation system of the building, extending to the exterior circulation and features of the Sculpture Garden. The triagrid system provides a complex structural system for effectively spanning large spaces and exploiting angular directions.<sup>33</sup>

The Sculpture Garden is significant for its innovative design, a feature of which is the triangular spatial layout reflected in the circulation through the Garden and the layout of paths and platforms. It is an extension of the triangular layout of the National Gallery that was influenced by the location of the Gallery in the triangular corner of the Parliamentary Zone. Other features are the underlying structure of terraces, concrete platforms and berms that enable the integration of the sculptures with the planted garden, and water features. The design concept involves numerous spaces, some with vistas to Lake Burley Griffin, set within three distinct season areas; winter, spring and summer with qualities to reflect the seasons. They incorporate flowering plants relating to spring and winter, and a cooling water environment for the summer garden.<sup>34</sup>

The Commonwealth of Australia *Environment Protection and Biodiversity Act 1999* (EPBC Act) is the overarching environmental legal framework which ‘protects and manages unique plants, animals, habitats and places’<sup>35</sup>, including NHL and CHL places.

The EPBC Act provides for the referral and assessment of potential ‘actions’ (proposals) that may have a significant impact on certain aspects of the environment, including listed heritage places. If a proposal is likely to have a significant impact, then it will be determined to be a ‘controlled action’ requiring a more detailed assessment and decision by the Australian Government Minister for the Environment and Water (Minister). The Minister may attach conditions to their approval decision, or not approve a proposal.

The National Gallery anticipates that design proposals are likely to reveal evolving heritage values and will require referral by the National Gallery to the Minister as potential controlled actions.<sup>36</sup>

The *Burra Charter: the Australia ICOMOS charter for places of cultural significance, 2013* (Burra Charter) provides non-statutory guidance for the consideration of places of cultural (heritage) significance including definitions pertinent to design consideration. Such places may have tangible and intangible dimensions. This competition is closely aligned to the definition of ‘adaptation’ meaning ‘changing a place to suit the existing use or a proposed use’.<sup>37</sup> Entrants are encouraged to interpret this definition in its widest design meaning to ensure the continuing relevance of the Sculpture Garden and the National Gallery landscape setting. (Refer to Part 9, Resources)

The *High Court of Australia and National Gallery of Australia Precinct Heritage Management Plan* prepared by GML Heritage Pty Ltd for the National Capital Authority and published in May 2021 provides comprehensive background to the status of the Precinct. (Refer to Part 9, Resources).

The National Gallery expects the winning proposal of the National Gallery of Australia Sculpture Garden Design Competition to inform a review of *High Court of Australia and National Gallery of Australia Precinct Heritage Management Plan* as well as the statutory heritage obligations it has for its own assets—the National Gallery and the Sculpture Garden. The National Capital Authority appreciates and supports in principle this as a valid approach to appraising revitalisation of the heritage significance of the Precinct.



# PART 04

## 4.1 Competition Configuration

**This is a staged project competition.<sup>38</sup>**

The National Gallery intends to engage a winning Entrant (and its Team Members), selected through the two-stage process<sup>39</sup> described below. The National Gallery will collaborate with the winning Entrant to develop their design. Continuing engagement during construction to underpin design integrity is also contemplated by the National Gallery.

The National Gallery has published Stage One Competition Conditions together with this Stage One Brief. The Stage One Competition Conditions set out the terms and conditions for the Competition.

**Entrants should read the Stage One Competition Conditions carefully before making a Submission.**

The Competition includes two design stages:

### **Stage One:** open (anonymous) design competition

Entrants have the opportunity to submit conceptual design proposition for consideration by the Jury who evaluates the Submissions anonymously.

Names and identities of Entrants and Team Members will not be provided to the Jury until after evaluation has concluded. The National Gallery Contact Officer, Professional Adviser and Probity Adviser will have access to names and identities of Entrants and Team Members to perform preliminary compliance checks.

### **Stage Two:** limited design competition

Up to six Entrants from Stage One will be invited to develop their design concepts for presentation to the Jury for evaluation. Entrants demonstrate their capacity and capability to provide design and associated services and submit a proposed estimate of fees.

Developed design concepts will be evaluated by the Jury. Entrant capacity and capability statements and fee estimates will not be provided to the Jury until after evaluation has concluded. The National Gallery Contact Officer, Professional Adviser and Probity Adviser will have access to such statements to perform preliminary compliance checks.

### **4.1.1 STAGE ONE: OPEN (ANONYMOUS) DESIGN COMPETITION**

Stage One of the competition incorporates an overarching design proposition for the Sculpture Garden and National Gallery landscape setting including conceptual boundaries for discrete and distinctive outdoor art, learning and hospitality environments and experiences.

This proposition will include:

- a schematic design for the Sculpture Garden that translates, interprets and revitalises the legacy of the original design ideals into a meaningful art garden for now and for future generations
- siting for a 'Pavilion' as a unique built form/s within the National Gallery landscape setting. (Refer Part 7: Stage One submission requirements).

### **4.1.2 STAGE TWO: LIMITED DESIGN COMPETITION**

Following evaluation by the Jury, up to six Entrants may be recommended to the National Gallery for its consideration to proceed to Stage Two. (Refer Part 7.2: Stage One Jury evaluation). The National Gallery will select which (or all) of these Entrants will be invited to proceed to Stage Two.

Selected Stage Two Entrants may include additional Team Members at their discretion. However, it is expected that Stage One Team Members will also continue to participate in Stage Two.

Selected Entrants (and their Team Members) will be given the opportunity to develop their design proposition having regard to:

- the Stage Two Brief
- a Stage One Jury Statement confidential to each of the selected Entrants outlining comments particular to their proposal including matters to address, incorporate or clarify.
- a First Nations Advisory Statement confidential to each of the selected Entrants particular to their proposal.

Stage Two Entrants are expected to engage in an on site industry briefing with key National Gallery staff and any of their Technical Advisers.<sup>40</sup>

Each Stage Two Entrant will be allocated time for a presentation to the Jury and associated question and answer discussion. (Refer Part 7.3: Indicative Stage Two submission requirements).

The Jury will recommend a **winning Design and Entrant** to the National Gallery. The National Gallery will select a winning Entrant taking into account the Jury recommendation.

## 4.2 Who is Eligible for Stage One and How Often Can You Enter

### Open anonymous competition

Australian and international multidisciplinary design teams are invited to enter the Competition, which is an open anonymous competition.

The National Gallery is looking for unique and imaginative teams to match the national, multivalent and complex scope of this design proposition—its potential—and its Australian character.

### 4.2.1 ELIGIBLE TEAMS

Entrant teams must include:

- an Australian First Nations participant
- a registered landscape architect in Australia or eligible for registration in Australia<sup>41</sup>
- an artist
- a botanist or horticulturist
- an architect registered in Australia or eligible for registration in Australia<sup>42</sup>.

An individual Team Member may perform more than one of these roles.

Entrants are required to nominate the Quantity Surveyor they propose to use if they are selected to proceed to Stage Two.

Entrants are encouraged to assemble their teams to reflect the innate design opportunity in the brief, including the value of including expertise in exhibition design or curation, urban design, heritage, access and mobility, education and engineering. There is no limitation on the size of the Entrant teams.

### 4.2.2 TEAM LEADER

Each Entrant **must** nominate one Team Member as the Team Leader and Primary Contact for the Competition.

### 4.2.3 MULTIPLE SUBMISSIONS

Multiple Submissions in Stage One are welcome. If an Entrant wishes to submit more than one proposal they may also vary Entrant Team Members, provided that the team eligibility requirements are satisfied separately for each Submission.

This will require separate Submission registrations with associated separate Submission ID numbers and the completion of separate Submission Forms (for each Submission).

### 4.2.4 TEAM MEMBERS PARTICIPATING IN SUBMISSIONS FOR MULTIPLE ENTRANTS

A Team Member may participate in Submissions for multiple Entrants if all of the Entrants have consented in writing to do so (Refer Clause 8.5 Stage One Competition Conditions: Entrant Team Members participating in multiple Submissions).

The following people are **not** eligible to enter the Competition:

- Members of the Jury
- The National Gallery as the Client (and its Council and Foundation)
- Members of the Brief Development Panel
- Professional Adviser
- Probity Adviser
- family members or employees of any of the above except where the Contact Officer in consultation with the Professional Adviser and Probity Adviser considers and documents that the Entrant has declared the relationship and substantiated, in writing, that the circumstances of the relationship do not give that Entrant any actual or potential advantage over other Entrants.

## 4.3 The Competition Site

The National Gallery of Australia and High Court of Australia Precinct occupies a 17 hectare site.

The existing Sculpture Garden covers 3 hectares. The Competition site has been expanded beyond the National Gallery curtilage and incorporates some shared zones. The competition site includes the:

- Sculpture Garden
- western pedestrian concourse
- eastern surface carpark
- connections to and through the Australian Garden
- open space bounded by the Parkes Place East loop road (the Arts and Civic campus 'square')
- overhead pedestrian bridge connecting the National Gallery to the High Court and National Portrait Gallery.

Development of the competition site will anchor the Arts and Civic campus within the national heart of Canberra, known as 'the place of the people'.<sup>43</sup>



# PART 05

## 5.1 Design Aspirations

The Sculpture Garden and National Gallery landscape setting will be transformed and enhanced 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.

# PART 06

## 6.1 Spatial Considerations

The National Gallery invites Entrants to exercise the full creative energy of their teams to revitalise the landscape setting and the Sculpture Garden into a place for the 'now and future' to match the design aspirations.

The spatial considerations nominated are not mandatory requirements but are provided to stimulate Entrants to think about potential within the competition's scope. Spatial considerations should be thought about in concert with the design aspirations.

### 6.1.1 THE SCULPTURE GARDEN

In their design Entrants may:

- compose a tangible spatial framework for sculpture display and observer interaction
- empower seasonal encounters beyond the western paradigm (eg First Nations seasonal cycles and predictions)
- explore and cultivate a palette of endemic Australian plant species favouring a visitor experience of curiosity, wonder and enquiry
- strengthen the role of the garden as the counterpoint between the formality of the Parliamentary setting and an evocative Australian 'bush' character
- enhance the mature trees and other plantings to advantage
- convincingly engage the 'Avenue' with Lake Burley Griffin and the foreshore
- capture prime vistas to the National Gallery building and borrow the national landscape
- landsculpt spaces captivating and drawing people together
- imagine the garden as sculpture
- entice school and other groups to visit and learn with

engaging places to gather, socialise and explore

- interpret the water elements demonstrating innovative ecosystems and sustainable and water sensitive design
- reactivate and celebrate the Robert Woodward Water link
- influence the soundscape experience by mitigating noise
- retain and rethink the existing toilet block use within the garden noting the importance of public amenities
- shape an alluring and safe 'nightscape' unique to the Parliamentary Zone of Kamberri/Canberra.





### 6.1.2 ART AND SPATIAL FRAMEWORK

There are approximately 65 sculptures currently on display throughout the National Gallery landscape setting (including in the existing Sculpture Garden). Sculptures on display vary significantly in character, materiality, scale and aspect. Many are perceived to be 'permanent' installations which is an outcome never contemplated in the initial curatorial or design intent.

In future, sculptures may be moved, relocated or placed on loan subject to National Gallery curation.

When preparing their Submission, Entrants should:

- assume there are no sculptures in the Sculpture Garden or landscape setting other than those nominated in Part 6.8: Design constraints of this Design Brief
- explore a contemporary meaning of 'sculpture' that moves beyond the narrow consideration of three dimensional 'object', to embrace a broad and varied expression and manipulation of form and medium—static, kinetic, ephemeral, changing or unstable in form or nature
- support varied curatorial and installation opportunities within the site
- influence the way in which visitors can view, experience and interact with sculpture
- make sculpture the 'first among equals' in the landscape setting.

### 6.1.3 THE PLANTINGS

Plantings nominated in the Submission should:

- celebrate Australia's abundant and unique flora and the biodiversity potential of the plantings
- extend the National Gallery landscape ethos of endemic indigenous species
- value and make 'best use' of existing mature trees and other plantings
- create a natural 'green' haven and sanctuary for people and wildlife within the Arts and Civic campus
- create varied environments of sun and shade, direct and dappled light, cover and canopy, layered foliage and sensory experiences
- sustain a positive ecology and environment
- use adventurous ways to support nature to restore and regenerate.

An indicative (not exhaustive) list of indigenous species suitable for Kamberrri/Canberra has been provided as a guide to the selection of species. (Refer Part 9.1: Resources).

### 6.1.4 THE PAVILION

The Pavilion is a site within the curtilage of the National Gallery landscape setting as a flexible multi-use place that enhances and extends the landscape art experience. The site must not be within the National Capital Authority land within Parkes Place East. (see <https://www.nca.gov.au/environment/administration-national-land>)

The Pavilion should enable a loose-fit spatial program to support a range of activities which need not be mutually exclusive:

- exhibition space for ephemeral works (eg temporary installations not requiring museum conditions)—area square metres is at Entrant discretion
- opportunities for programmed learning groups
- commercial options differentiated from the southern National Gallery venues (assume occupancy of 50 people banquet and 100 cocktail)
- food and beverage that complements the landscape experience.

The Pavilion must include:

- food preparation areas
- a warming kitchen
- a bar and layout space for everyday food and serving
- catering facilities to support special functions and banquets that make ‘best-use’ of the National Gallery commercial kitchen
- public toilets and similar amenities.

Pavilion facilities will be made available to the public ‘most of the time’ and for commercial revenue positive venue hire ‘some of the time’.

### 6.1.5 ARRIVAL, ENTRY AND CONNECTIONS

Arrival, entry and connections should:

- recognise First Nations people and Country in the visitor arrival and spatial sequence journey
- stitch the setting to the wider context and cultural destinations (eg Reconciliation Place, Lake Burley Griffin and the foreshore and Bowen Place)
- establish and enliven the eastern concourse as a desirable pedestrian connector to the main entry, lake foreshore and the Sculpture Garden
- create the Arts and Civic campus ‘square’ as a meaningful space that binds and blends the Precinct together
- encourage spontaneous or commercial use of the bridge link (eg for visitor exploration of the campus, appreciation of the views and vistas, socialisation or event opportunities)
- activate casual pedestrian and water access opportunities from Lake Burley Griffin
- make appealing and accessible the full discovery and sensory experience of the Sculpture Garden and of the landscape setting for people of all abilities and optimise navigation modes
- define engaging wayfinding and make legible primary pathways and discovery opportunities throughout the setting.
- reactivate the National Gallery western ‘entry’ at ground level and retain and re-engage the Gallery Exit at bridge level
- facilitate the arrival and orientation of school children and programmed visitor groups
- engage and mobilise school groups, making the visit fun, exciting and educational for all children and for their teachers.<sup>44</sup>

### 6.1.6 CLIMATE CHANGE CONSIDERATIONS

The design should demonstrate a responsive landscape of resilience designed to mitigate climate change taking the following into consideration:

- the Australian Capital Territory (ACT) is between 35° and 36° latitude south at the northern extent of the Australian Alps bioregion
- Kamberri/Canberra is an inland city within the ACT approximately 150 km from the east coast of Australia, with an elevation of approximately 580 metres
- summers are warm to hot (average 13°C to 28°C maximum 35°) with heatwaves becoming more frequent and warming projected to increase on average about 0.7° in the 'near future' (2020 to 2039)
- winters are cold (average 1°C to 11°C) and long frosts and fog are common with cold nights projected to decrease by 2030
- diurnal and annual temperature ranges can be extreme (-10° and 44°)
- seasons are distinctive
- prevailing winds are from the west and northwest with occasional cooler easterly breezes in the summer evenings
- average annual rainfall is more than 600 mm with most falling in spring with projections showing a shift with less rain in spring and more in summer and autumn
- long periods of drought are common
- hailstorms can be severe
- bushfires threaten non-urban and urban areas with severe and average fire weather projected to increase in summer and spring.<sup>45</sup>

## 6.2 Design Constraints

Entrants must retain the:

- the Arts and Civic campus one-way vehicle, bus set down and visitor parking access arrangements on Parkes Place East
- main entry to the National Gallery from the concourse
- overhead bridge link
- National Gallery exit at bridge level
- location of the 'Avenue' within the Sculpture Garden
- the Sculpture Garden toilet block
- the Robert Woodward Waterlink fountain in the existing Sculpture Garden; the Fiona Hall *Fern garden*; the Lindy Lee *Ouroboros* on the concourse; and the James Turrell: *Within without* in the Australian Garden
- the Australian Garden (designed by McGregor Coxall)
- pedestrian access to the Staff Entry east of the building
- access road and secure loading zone east of the building
- building mechanical services plant north-east of the Gallery building
- emergency service road access and fire hydrant and sprinkler booster east of the building.

Entrants must identify a site for:

- the Pavilion within the curtilage of the National Gallery landscape setting. The site is not permitted within National Capital Authority land within Parkes Place East.
- Back-of-house landscape maintenance and supplies in a nominal area within the curtilage of the National Gallery landscape setting. This area will not be accessible to the public. The site is not permitted to be within the National Capital Authority land within Parkes Place East. (area square metres is at Entrant discretion)
- Staff only, pay carparking for no less than 100 cars (including accessible spaces) with a minimal impact on the landscape setting with possible practical undercroft (or similar).<sup>46</sup>

# PART 7

## 7.1 Stage One Submission Requirements

Stage One submission **must** include:

- minimum three x A1 or maximum four x A1 presentation boards with the Entrant's Submission ID on each presentation board
- completed submission forms (refer Schedule 1 Stage One Competition Conditions)
- a drawing diagram of the viewing arrangement of the submitted boards

Submissions must be in English and use metric units of measurement.

A1 presentation boards must include the:

- **concept statement** for the design proposition
- **narrative articulating commitment to 'First Nations First'** with supporting illustrations
- **indicative site development plan** at 1:500 which must be:
  - supported by a diagram of the key organising principles
  - nominating the site and indicative 'footprint' for the Pavilion (with one architectural concept sketch)
- **schematic design for the Sculpture Garden** including:
  - key spatial and functional 'moves'
  - the proposed art installation framework (may extend beyond the Sculpture Garden to other areas within the landscape setting)
  - supporting diagrams and illustrations sufficient to depict the proposed landscape and planting character, environmental considerations, and visitor and access experience (scale at Entrant discretion)
- any other graphic representation (at Entrant discretion).

### **Stage One Submission format and deadline:**

Entrants **must** lodge a soft copy (digital) **and** hard copy of their Stage One Submission.

### **7.1.1 SOFT COPY SUBMISSION**

Soft Copy Submissions must be uploaded on the Competition Portal by **4pm Australian Eastern Standard Time (AEST) on Wednesday 29 May 2024.**

The Soft Copy Submission must include:

- PDF format images of each A1 presentation board
- images should be at 300 DPI
- maximum file size is 12MB per file/image
- the drawing diagram
- completed Submission Forms (Refer Schedule 1 Stage One Competition Conditions). These will not be considered by the Jury.

## 7.1.2 HARD COPY SUBMISSION

The Hard Copy Submission must be marked **Confidential** and delivered to the address below by **4pm AEST on Wednesday 29 May 2024**.

c/o National Gallery of Australia  
30 Parkes Place East  
Parkes ACT 2600  
Marked attention: Cherie McNair

The Hard Copy Submission must include a hard copy of:

- each A1 presentation board with the Submission ID on each board
- the drawing diagram.

Each board must be mounted on lightweight foam core (or similar lightweight material) to resist bending. Framed boards will not be accepted.

The Hard Copy Submission must only include the same material as the Soft Copy Submission.

The Entrant's name must appear **only** on the outer packaging of the Hard Copy Submission for transport purposes.

Hard copies of the completed Approach to Market Submission Form are not required.

## 7.1.3 ANONYMITY

All Hard Copy Submissions and Soft Copy Submissions for Stage One will remain anonymous to the Jury during their deliberations. Entrant names will only be revealed to the Jury by the Professional Adviser after the Jury has finalised its recommendations on Stage Two Entrants.

Entrants **must not** include their name/s, or use identifying images, symbols (eg business logos) or other marks within their Submissions (other than in their Submission Forms) that would allow the Jury to identify the Entrant.

Submissions that identify the Entrant (other than in their Submission Forms) may be disqualified.

## 7.2 Stage One Jury Evaluation

The Contact Officer and the Professional Adviser will conduct an initial compliance screening of Submissions. Those which pass this screening will be included for evaluation by the Jury.

In considering and evaluating the Stage One Submissions the Jury will have regard to the extent to which the Submissions:

- demonstrate an appreciation of the National Gallery Vision (Refer Part 2)
- deliver on the design aspirations (Refer Part 5)
- interpret the spatial considerations (Refer Part 6)

The evaluation criteria are not weighted and will not be considered in isolation of each other. The Jury will exercise balanced judgement in its evaluation of the Submissions and Stage One recommendations by the Jury will be independent and final.

The Jury will make its recommendations to the National Gallery on which Entrant Submissions it considers should progress to Stage Two.

The National Gallery will shortlist up to six Entrants to proceed to Stage Two having regard to the Jury recommendations and in accordance with applicable National Gallery legal and policy requirements.

## 7.3 Indicative Stage Two Submission Requirements

The Stage Two Submission requirements **may** include:

- minimum four x A1 and maximum five x A1 presentation boards
- a statement of response, being a design report (proforma to be provided) addressing relevant Stage One comments
- an opinion of probable cost prepared by the Entrant's Quantity Surveyor (proforma to be provided) which will not be considered by the Jury
- a statement of capability (proforma to be provided) which will not be considered by the Jury
- the estimated professional fee (pro forma to be provided) for design development sufficient for lodging the works approval, and subsequent construction documentation (proforma to be provided) which will not be considered by the Jury.

Entrants may be required to include in the A1 presentation boards: <sup>47</sup>

- an overarching competition site development plan
- a final sketch design proposal for the Sculpture Garden (within context) incorporating the art installation spatial framework
- the Pavilion schematic design
- supporting sketches, renderings or photographs of models sufficient to illustrate the design proposition, including for First Nations and Country, key functional uses, the visitor art interactive experience, landscape character and biodiversity, key sustainable environmental elements, architectural form, materiality and spatial quality (scale at Entrant discretion)
- preliminary planting schedule for the Sculpture Garden and landscape setting
- narratives or supporting images describing a first-time visitor experience and that for a school group

- nightscape for the setting (aspect at Entrant discretion)
- at least two 3D feature images to showcase the design proposition.

The National Gallery reserves the right to vary the Stage Two Submission requirements subject to the outcome of Stage One.

The **Stage Two Submission format** will be nominated in the Stage Two Brief. Anticipated Stage Two deadlines are set out in the Program Key Dates (refer Part 8).

**Stage Two Jury deliberation** and evaluation criteria will be nominated in the Stage Two Brief and Stage Two Competition Conditions.



## **7.4 STAGE TWO ENTRANT CONTRIBUTION**

In recognition of their design and time commitment, a contribution of AUD25,000 will be paid to each Entrant in the Stage Two competition who submits a compliant entry.

The Stage Two winning Entrant will receive a prize of AUD100,000. Entrants are responsible for deciding how they will share the contribution and winner prize with their Team Members.

The contribution and the winner prize are additional to any agreed professional fees for post-competition services commissioned by the National Gallery.

If it is not possible to enter into a contract with the winning Entrant, this will not affect the winning Entrant's entitlement to the prize money. (Refer Clause 1.2.2 Stage One Competition Conditions).

# PART 08

## 8.1 PROGRAM KEY DATES

<b>PROGRAM 2024</b>	
<b>MILESTONES</b>	<b>DEADLINE (date and time)</b>
<b>STAGE ONE: OPEN (ANONYMOUS) DESIGN</b>	
	<b>Australian Eastern Standard Time (AEST)</b>
Competition launched	Thursday 11 April
Registration open	
Question period open	
Question period ends	Friday 26 April, 4pm
Final answers posted	Tuesday 30 April, 12 noon
Stage One Competition closes	Wednesday 29 May
Soft Copy Submissions uploaded	Soft Copy by 4pm
Hard Copy Submissions received	Hard Copy by 4pm
Jury deliberation	Tuesday 4 to Wednesday 5 June
Selected Entrants advised	Wednesday 12 June, 12 noon
Selected Entrants confirm participation	Wednesday 12 June, 12 midnight
Stage One outcomes published on Austender website	
<b>STAGE TWO: LIMITED DESIGN COMPETITION</b>	
<b>INDICATIVE DATE AND TIME</b>	
Competition Brief Package provided to Selected Entrants	Monday 17 June, 12 noon
Mandatory on site industry briefing	Wednesday 19 June, 10am
Question period open	
Final answers posted	Friday 19 July, 12 noon
Stage Two Competition closes	Wednesday 28 August
Soft Copy Submissions uploaded	Soft Copy, 4pm
Hard Copy Submissions received	Hard Copy, 4pm
Jury interview program confirmed	Wednesday 28 August
Jury interviews Entrants	Tuesday 3 to Wednesday 4 September
Jury deliberates	
Winner announced	Thursday 17 October
Jury's report published	

## 8.2 PROJECT BUDGET AND DELIVERY

An indicative project budget of AUD50 million (excl. GST) has been nominated for the project with expenditure focused on delivery of the Sculpture Garden.

A further AUD10 million (excl. GST) has been nominated towards the Pavilion project.

Budget allocations include all professional fees, construction costs (eg infrastructure, hard landscape works, plantings, furnishing, lighting, signage) and statutory Works Approval fees. The budget excludes escalation.

It is anticipated that the Sculpture Garden, Pavilion and overarching landscape setting will be delivered over a four-year period in staged construction packages (as and when funds become available).

The budget excludes any new sculptures to be commissioned or added to the Sculpture Garden.

The National Gallery is committed to this project and is actively raising funds towards realisation of the whole of the works.

# PART 09

## 9.1 RESOURCES

- [National Gallery site boundary in relation to land managed by the National Capital Authority](#)
- Competition Site Survey
- For submissions National Gallery Sculpture Garden ([awardsplatform.com](http://awardsplatform.com))

[National Cultural Policy 2023—Revive: a place for every story, a story for every place](#), Office for the Arts

### National Gallery of Australia resources

- Corporate Plan 2023–2027
- Disability Inclusion Action Plan
- Gender Inclusion Action Plan
- Environmental Sustainability Action Plan

### Other resources

National Capital Plan Amendment 33 Parliamentary Zone 2001

[Federal Register of Legislation - National Capital Plan - Amendment No. 33 - Parliamentary Zone Review](#)

Barbara Buchanan *Modernism meets the Australian Bush: Harry Howard and the Sydney Bush School' of landscape architecture*, University of New South Wales, Sydney thesis submitted in fulfilment of the requirements of the degree of Doctor of Philosophy 2009

[Modernism meets the Australian bush: Harry Howard and the 'Sydney Bush School' of landscape architecture \(unsw.edu.au\)](#)

*High Court of Australia and National Gallery Precinct Heritage Management Plan' May 2021 Report prepared by GML Heritage Pty Limited for the National Capital Authority.*

[High Court – National Gallery Precinct Heritage Management Plan | National Capital Authority \(nca.gov.au\)](#)

Parliament House Vista CHL

[Australian Heritage Database \(environment.gov.au\)](#)

High Court and National Gallery Precinct (Arts and Civic campus) NHL and CHL

<https://www.dcceew.gov.au/parks-heritage/heritage/places/national/high-court-national-art-gallery>

National Gallery of Australia Commonwealth Heritage Listing

[Australian Heritage Database \(environment.gov.au\)](#)

Sculpture Garden Commonwealth Heritage Listing

[Australian Heritage Database \(environment.gov.au\)](#)

The Burra Charter 2013

[Burra Charter & Practice Notes | Australia ICOMOS](#)

Australian Capital Territory Climate Change Snapshot – ACT Government and NSW Office of Environment and Heritage

[Australian Capital Territory Climate Change snapshot \(act.gov.au\)](#)

Sculpture Garden Indicative Plant List

Species native to the ACT and surrounding regions.

### Species native to the ACT and surrounding regions

Species Name	Common Name	Habit	Flowering time
<i>Acacia buxifolia</i> subsp. <i>buxifolia</i>	Box-Leaf Wattle	Shrub 2m	Jul-Oct
<i>Acacia falciformis</i>	Hickory Wattle	Tree 10m	Nov-Jan
<i>Acacia genistifolia</i>	Early Wattle	Shrub 2.5m	May-Oct
<i>Acacia implexa</i>	Lightwood	Tree 12m	Jan-Mar
<i>Acacia melanoxydon</i>	Blackwood	Tree 25m	Sep-Oct
<i>Acacia pravissima</i>	Wedge-Leaved Wattle	Tree 5m	Sep-Nov
<i>Ajuga australis</i>	Austral Bugle	Perennial herb 30cm	Oct-Jan
<i>Allocasuarina verticillata</i>	Drooping She-Oak	Tree 8m	Sep-Oct
<i>Arthropodium milleflorum</i>	Vanilla Lily	Herb 50cm	Spring-Summer
<i>Austrostipa glabra</i>	Rough Spear Grass	Grass 1m	Spring-Summer
<i>Austrostipa ramosissima</i>	Bamboo Grass	Grass 1.5m	Year round
<i>Baeckea utilis</i>	Mountain Baeckea	Shrub 3m	Dec-Mar
<i>Banksia marginata</i>	Inland Banksia	Tree 10m	Jan-May
<i>Billardiera scandens</i>	Apple Berry	Climber	Oct-Dec
<i>Brachychiton populneus</i> subsp. <i>populneus</i>	Kurrajong	Tree 10m	Dec-Feb
<i>Bulbine bulbosa</i>	Bulbine Lily	Herb 75cm	Sep-Oct
<i>Busaria spinosa</i> subsp. <i>lasiophylla</i>	Sweet Bursaria	Shrub 3m	Dec-Jan
<i>Callitris endlicheri</i>	Black Cypress Pine	Tree 15m	Oct-Dec
<i>Calocephalus citreus</i>	Lemon Beauty Heads	Herb 50cm	Dec-Mar
<i>Calytrix tetragona</i>	Common Fringe-Myrtle	Shrub 1m	Oct-Nov
<i>Carex appressa</i>	Tall Sedge	Wetland, 75cm	Spring-Summer
<i>Casuarina cunninghamiana</i>	River She-Oak	Tree 30m	Jan-Mar
<i>Chrysocephalum apiculatum</i>	Common Everlasting	Herb 40cm	Oct-May
<i>Chrysocephalum semipapposum</i>	Clustered Everlasting	Herb 75cm	Nov-Mar
<i>Clematis aristata</i>	Old Man's Beard	Climber	Nov-Dec
<i>Comesperma retusum</i>	Milkwort	Herb 1m	Dec-Feb
<i>Coronidium scorpioides</i>	Button Everlasting	Herb 50cm	Oct-Mar
<i>Correa reflexa</i> , var. <i>reflexa</i>	Common Correa	Shrub 1m	Jul-Aug
<i>Craspedia glauca</i>	Billy Buttons	Herb 75cm	Oct-Feb
<i>Cryptandra amara</i>	Bitter Cryptandra	Shrub 50cm	Jul-Sep
<i>Derwentia derwentiana</i>	Derwent Speedwell	Herb 1m	Nov-Feb
<i>Dianella tasmanica</i>	Tasmanian Flax Lily 50cm	Herb/strappy leaves	Nov-Dec
<i>Dianella revoluta</i> var. <i>revoluta</i>	Spreading Flax Lily	Herb/strappy leaves 40cm	Oct-Dec
<i>Dianella longifolia</i> var. <i>longifolia</i>	Blue Flax Lily	Herb/strappy leaves 70cm	Nov-Dec
<i>Dicksonia antarctica</i>	Tree Fern	Fern 5m	N/A
<i>Dodonaea viscosa</i> subsp. <i>angustissima</i>	Narrow-Leaved Hop Bush	Shrub 3m	Aug-Oct

Species Name	Common Name	Habit	Flowering time
<i>Epacris brevifolia</i>	Drumstick Heath	Shrub 1m	Nov-Jan
<i>Eryngium rostratum</i>	Blue Devil	Herb 40cm	Nov-Jan
<i>Eucalyptus blakelyi</i>	Blakely's Red Gum	Tree 20m	Oct-Dec
<i>Eucalyptus bridgesiana</i>	Apple Box	Tree 20m	Jan-Mar
<i>Eucalyptus dalrympleana</i>	Mountain White Gum	Tree 40m	Mar-May
<i>Eucalyptus delegatensis</i>	Alpine Ash	Tree 40m	Jan-Mar
<i>Eucalyptus dives</i>	Broad-Leaved Peppermint	Tree 20m	Oct-Dec
<i>Eucalyptus fastigata</i>	Brown Barrel	Tree 40m	Jan-Feb
<i>Eucalyptus macrorhyncha</i> subsp. <i>macrorhyncha</i>	Red Stringybark	Tree 20m	Jan-Apr
<i>Eucalyptus mannifera</i> subsp. <i>mannifera</i>	Brittle Gum	Tree 15m	Nov-Feb
<i>Eucalyptus melliodora</i>	Yellow Box	Tree 25m	Oct-Jan
<i>Eucalyptus pauciflora</i> subsp. <i>pauciflora</i>	Snow Gum	Tree 20m	Oct-Mar
<i>Eucalyptus polyanthemos</i> subsp. <i>polyanthemos</i>	Red Box	Tree 20m	Aug-Dec
<i>Eucalyptus rubida</i> subsp. <i>rubida</i>	Candlebark	Tree 20m	Nov-May
<i>Eucalyptus rossii</i>	Inland Scribbly Gum	Tree 20m	Oct-Feb
<i>Eucalyptus stellulata</i>	Black Sallee	Tree 15m	Mar-Jun
<i>Eucalyptus viminalis</i> subsp. <i>viminalis</i>	Manna Gum	Tree 40m	Dec-May
<i>Ficinia nodosa</i>	Knobbly Club Rush	Wetland, 1m	Spring
<i>Grevillea alpina</i>	Mountain Grevillea	Shrub 1m	Aug-Oct
<i>Grevillea diminuta</i>	Brindabella Grevillea	Shrub 1m	Oct-Dec
<i>Grevillea lanigera</i>	Woolly Grevillea	Shrub 1.5m	Aug-Dec
<i>Hakea lissosperma</i>	Mountain Needlewood	Shrub 4m	Nov-Dec
<i>Hakea microcarpa</i>	Small-Fruit Hakea	Shrub 2m	Oct-Dec
<i>Hardenbergia violacea</i>	Native Sarsparilla	Climber	Jul-Oct
<i>Hovea asperifolia</i> subsp. <i>asperifolia</i>	Mountain Hovea	Shrub 2m	Aug-Nov
<i>Indigofera australis</i>	Austral Indigo	Shrub 2m	Sep-Nov
<i>Kunzea ambigua</i>	White Kunzea	Shrub 3m	Spring-Summer
<i>Leptospermum lanigerum</i>	Woolly Teatree	Shrub 3m	Nov-Jan
<i>Leucochrysum albicums</i>	Hoary Sunray	Herb 30cm	Oct-Dec
<i>Lomandra filiformis</i>	Wattle Mat-Rush	Herb/strappy leaves 40cm	Oct-Nov
<i>Lomandra longifolia</i>	Spiny-Headed Mat-Rush	Herb/Strappy leaves 1m	Oct-Jan
<i>Lomatia myricoides</i>	River Lomatia	Shrub 4m	Dec-Feb
<i>Melaleuca paludicola</i>	River Bottlebrush	Shrub 3m	Nov-Jan
<i>Microseris lanceolata</i>	Yam Daisy	Herb 40cm	Aug-Feb
<i>Persoonia chamaepeuce</i>	Dwarf Geebung	Shrub 30cm	Nov-Mar

Species Name	Common Name	Habit	Flowering time
<i>Phylotheca myoporoides</i> subsp. <i>myoporoides</i>	Long-Leaved Waxflower	Shrub 2m	Oct-Nov
<i>Poa labillardierei</i>	Tussock Grass	Grass 1m	Spring-Summer
<i>Podocarpus lawrencei</i>	Mountain Plum Pine	Shrub 60cm	Sep-Nov
<i>Prostanthera lasianthos</i>	Victorian Christmas Bush	Shrub 5m	Dec-Feb
<i>Pultenaea microphylla</i>	Small-Leaved Bush Pea	Shrub 1m	Oct-Nov
<i>Pultenaea procumbens</i>	Healthy Bush-Pea	Shrub 50cm	Oct-Jan
<i>Rutidosis leptorhynchoides</i>	Button Wrinklewort	Herb 45cm	Nov-Apr
<i>Rytidosperma</i> sp.	Wallaby Grasses	Grass 50 – 90cm	Spring-Summer
<i>Scleranthus biflorus</i>	Cushion Bush	Ground cover	Oct-Dec
<i>Stypantra glauca</i>	Nodding Blue Lily	Herb/strappy leaves 1m	Sep-Nov
<i>Tasmania xerophila</i>	Alpine Pepperbush	Shrub 2.5m	Dec-Feb
<i>Themeda triandra</i>	Kangaroo Grass	Grass 1.5m	Dec-May
<i>Thysanotus patersonii</i>	Twining Fringe Lily	Herb/strappy leaves 30cm	Oct-Nov
<i>Viola hederacea</i>	Native Violet	Ground cover 15cm	Oct-Dec
<i>Wahlenbergia</i> sp.	Bluebell	Herb 40cm	Jan-Mar
<i>Westringia eremicola</i>	Slender Westringia	Shrub 1.5m	Oct-Jan
<i>Xanthorrhoea glauca</i> subsp. <i>angustifolia</i>	Grass Tree	Grass tree 3m	Jul-Dec
<i>Xerochrysum subundulatum</i>	Alpine Everlasting	Herb 50cm	Jan-Mar

# PART 10

## 10.1 Appendices

### Brief Development Panel

#### **Benjamin Stockwin**

Bringing ideas to reality is what drives Ben Stockwin. Over the past 15 years as a strategic leader in the for-purpose, not-for-profit and educational sectors, he has had extensive experience acting as both a facilitator and a coach, bringing diverse groups of people together to build something great.

From his start as Tasmania's youngest school principal, Ben developed a clear grasp of what it takes to deliver turnarounds that create thriving, forward-looking organisations. Ben was honoured to lead the growth of Primary Industries Education Foundation Australia (PIEFA) from an ambitious idea into a sustainable, high-performing entity and, more recently, leading the next phase of the Australian Institute of Landscape Architect's strategic transformation.

Bringing together skills in advocacy, strategic facilitation, funding management and operational governance, Ben has united stakeholders across industry, government, and education to realise their visions and organisational growth. As a seasoned Non-Executive Director, Ben's results are underpinned by a strong understanding of board reporting, statutory compliance, financial management and best-practice governance.

As a leader, Ben believes passionately in the capacity to learn, change, and grow. For him, success, rests on putting others first. Ben empowers teams to find their own unique solutions, encourages challenging legacy thinking and works hand-in-hand with stakeholders to navigate complex environments, pushing the agenda forward to achieve a collective vision.

He is currently Chief Executive Officer, Australian Institute of Landscape Architects (since April 2020)

#### **Catherine Townsend**

Catherine Townsend is a highly respected architect with 40 years' experience extending across practice and government in ACT. Catherine became the first woman ACT Government Architect in 2016. Her commitment to better places, livable buildings and sustainable cities is informed by decades of advocacy work with communities and professional organisations.

Founded on a commitment to better built outcomes, Catherine's roles include: Chair of the National Capital Design Review Panel; Provision of strategic advice to government; Expert panel member for significant projects; Speaker at industry, government, public and university events. Catherine's experience in practice and in construction industry regulatory review and development underpin her commitment to excellence in the built environment and progress through intelligent and collaborative design.



### **Janet Laurence**

Janet Laurence is a leading Sydney-based artist who exhibits nationally and internationally. Her practice examines our physical, cultural and conflicting relationship to the natural world. She creates immersive environments that navigate the interconnections between organic elements and systems of nature. Within the recognised threat of climate change she explores what it might mean to heal the natural environment, fusing this with a sense of communal loss and search for connection with powerful life-forces.

Her work is included in museum, university, corporate and private collections as well as within architectural and landscaped public places. More recently her work has included performance with her group of Dirt Witches.

Janet is Adjunct Professor at UNSW Faculty of Art and Design. She has been a recipient of Rockefeller, Churchill and Australia Council fellowships; and the Alumni Award for Arts, UNSW. She was visiting fellow of Hanse-Wissenschaftskolleg (HWK) Germany 2017 and Artist in residence at the Australian Museum. In 2015, she was the Australian representative for the COP21/FIAC, *Artists 4 Paris Climate* Exhibition 21 and the Biocenos 21 International Union for Conservation of Nature (IUCN) Marseilles. She was the 2021 recipient of the Antarctic Fellowship and completed her residency there in 2022.

She has had many museum and gallery exhibitions including a major solo survey exhibition at the MCA 2019 and at the Yu Hsui Museum of Art in Taiwan in 2020. She was featured in *Know My Name* at the Australian National Gallery in 2022.

### **Kingsley Dixon AO**

A keen botanist, avid garden planner ([www.cypressfarmandgarden.com](http://www.cypressfarmandgarden.com)) Kingsley Dixon is one of Australia's leading restoration ecologist who has devoted his research career to unlocking the secrets of the ecology and restoration of Australian biodiversity. He is a champion of science-into-action and works with many Indigenous groups in conservation and science capacity building.

His most noted work is the discovery for Australian plants of smoke germination that has transformed restoration capacity. Foundation Director of Science at Kings Park for 32 years and the 2016 Western Australian Scientist of the Year 2015, he was awarded a personal professorship in botany at Curtin University (Western Australia). He was made a member of the Australian Academy of Technology and Science in 2019 and awarded an Order of Australia (OA) in 2023 for services to conservation.

Kingsley is a Highly Cited Researcher (2022) placing him in the top one per cent of scientists in his field. He was founder of the Society for Ecological Restoration Australasia and Cambridge Coastcare and is the current global Chair of the international Society for Ecological Restoration. He created Western Australia's first Noongar Six Season's Garden at Waroona.

### Naomi Stead

Professor Naomi Stead is Director of the Design and Creative Practice Enabling Capability Platform at the Royal Melbourne Institute of Technology (RMIT), where she works with researchers across the creative fields to engage in interdisciplinary research leading to social and environmental benefit. Throughout her academic career she has been committed to research-based advocacy. These include gender equity and work-related wellbeing in creative workplaces and ways in which creative practice and education can respond to the climate and biodiversity crisis.

Known as an innovative and transdisciplinary researcher, Naomi has a particular focus on understanding the experiences of marginalised groups, including the LGBTIQ+ community. She has edited or co-edited six books, including the award-winning *After the Australian ugliness* (National Gallery of Victoria and Thames and Hudson, 2020), and most recently *Queering architecture: methods, spaces, practices, pedagogies* (Bloomsbury, 2023).

She is former president of the Society of Architectural Historians of Australia and New Zealand, former Board Member of Open House Melbourne, and a former architecture columnist for *The Conversation*. She is widely published as a critic and commentator, most recently as architecture critic for *The Saturday paper*. In 2023 she was the recipient of the Bates Smart Award for Architecture in the Media.

### Nectar Efkarpidis

Nectar Efkarpidis is a director of Molonglo, a property developer established in 1964 with projects in Athens, Melbourne and Canberra. Nectar is responsible for the creative and design direction for Molonglo's various endeavours. Molonglo is committed to considered and sustainable built projects that support the arts and promote connections between people.

Built projects include: the mixed-use neighbourhood of Kamberri/Canberra's New Acton and Hotel Hotel (now Ovolo Nishi); a small footprint residential apartment building in Melbourne that melds social and wellbeing activities; restoring a series of buildings in Athens giving them a new life through sensitive renovation and repair; and slowly creating a 14 hectare neighbourhood named Dairy Road in Kamberri/Canberra where light industry, working, living, recreation and entertainment will take place in a natural landscape setting.

Published works include *The other moderns*, a book about Sydney's forgotten émigré architects, interior designers and furniture makers; *Marble in metamorphosis*, a narrative non-fiction and photography book that contemplates the physical and cultural life of marble; and *Landscape as protagonist*, which imagines landscape as the place to begin a built project, not a way to finish it.

Many of Molonglo's projects have a generous commissioning agenda of site-specific artworks, furniture and objects, and cultural programs. Nectar has worked alongside more than 100 local, national, and international contemporary curators, artists, craftspeople, and designer-makers. His emphasis is on interlacing art and specialist craft with the best of architectural and building design.

Nectar graduated with a Bachelor of Economics and Arts (majoring in Philosophy and Psychology) from the Australian National University. He also holds a Masters in Interactive Multimedia from the University of the Arts London. After completing his Masters, he received the University's Innovation Award, a 12-month research grant to explore evolutionary narratives, systems and structures.

### **Philip Goad**

Philip Goad is Chair of Architecture, Redmond Barry Distinguished Professor, and Co-Director of the Australian Centre for Architectural History, Urban and Cultural Heritage (ACAHUCH) 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, 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 co-editor of *The Encyclopedia of Australian architecture* (2012) 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 contributor to *Vision: art, architecture and the National Gallery of Australia*.

### **Sheryl Bates**

With a background in education, arts, and disability, Sheryl Bates' experience in education includes curriculum writing, teacher education and teaching in schools. Sheryl has held senior positions at the Victorian Curriculum and Assessment Authority. Her roles included writer and first Chief Assessor and Study Specialist Vetter for the Victorian Certificate of Education Dance Study Designs at Years 11 and 12. She has written assessment and teacher support materials at primary, secondary and tertiary levels for the Department of Education Victoria, the Department of Education Western Australia, and Deakin University. Her research work includes benchmarking the Victorian dance curriculum against dance curricula from Canada and the USA.

Sheryl has a particular interest in the relationship between education and the arts. She introduced Victorian Certificate of Education subjects in dance at The Australian Ballet School (ABS) and subsequently became the Executive Head of Teacher Training and Digital Resources at the ABS. Her role included supporting the transition of professional ballet dancers into dance teaching roles, through the development of a postgraduate teacher training course. She was responsible for the strategic direction, authoring, delivery and resourcing of the course and initiated online course work based on mentorship models that provided customised learner support.

Sheryl is also committed to promoting the role of education and the arts in supporting people with disability to enjoy a full life. She is both a Board member and the parent of an artist at Arts Project Australia. Arts Project Australia is a creative social enterprise that supports artists with intellectual disabilities, by promoting their work and advocating for their inclusion in contemporary art practice.

She has worked in Special Education in schools, including programmes designed to cater for the individual learning needs of students and the integration of inclusive learning strategies across their teaching programs. This includes the use of flexible learning spaces that promote wellbeing and community participation. Sheryl is currently an educational consultant in teacher training, curriculum development, pedagogy and special education.

**Anthony Burke**

Anthony Burke is a Professor of Architecture and Course Director for the Master of Architecture in the Faculty of Design Architecture and Building at the University of Technology Sydney. A graduate of Columbia University Graduate School of Architecture, Planning and Preservation (GSAPP), Anthony is recognised internationally for his work in architectural design, curation and commentary, specialising in contemporary design theory at the intersection of technology, urbanism and practice.

Anthony is currently working on a series of productions on architectural restoration for public media and is researching Australia's architectural history with a specific focus on Sydney's emerging wave of new adaptive reuse, and new 'city changing projects' reshaping the Sydney CBD.

He is a regular contributor to architectural media and public forums as an animated advocate for design and architecture. In 2012 Anthony was co-creative director of the Australian Pavilion at the Venice Architecture Biennale, presenting Formations: New practices in Australian Architecture. In the same year, he presented at TEDx Sydney, and in 2013 Anthony curated the Architecture and Design symposium Architecture Makes the City for the 40<sup>th</sup> Anniversary celebrations of the opening of the Sydney Opera House. He has exhibited at venues such as San Francisco Museum of Modern Art (SFMOMA), the Venice Architecture Biennale, Beyond Media in Florence and the Beijing Architecture Biennale.

Previously he was Assistant Professor in Architecture at the University of California, Berkeley between 2002 and 2007 before returning to Australia. He has served as Head of the School of Architecture at University of Technology Sydney (UTS) for two terms from 2010 to 2017, and Associate Dean of International and Engagement from 2017 to 2019. He served as architectural judge for London Design Week 2014 and serves on numerous design excellence review panels and committees in design and architecture.

**Sophie Gray**

A qualified landscape architect, Sophie Gray has over 20 years professional experience in the planning, design and construction of landscape, urban design and infrastructure projects across Australia. With significant experience in both the private and public sectors, Sophie has managed project delivery across the Northern Territory, Queensland and the ACT.

Sophie is a Certified Practising Project Director with the Australian Institute of Project Management and in 2015 was awarded the National Association of Women in Construction (NAWIC) ACT Chapter Crystal Vision Award for advancing the interests of women in the construction industry.

**National Gallery Principal Project Manager: Cherie McNair**

Cherie McNair is an experienced arts and culture industries professional with experience spanning 20 years in the museums and galleries sector in Australia and the United Kingdom. Educated in Melbourne, she holds an MA in Gallery and Museum Studies. Her experience in the culture sector has included roles at the Queensland Museum Network, National Museums Scotland, Tate, Victoria and Albert Museum and the National Gallery of Victoria. She is currently Principal Project Manager, Capital Works Projects for the National Gallery of Australia.

**Professional Adviser: Annabelle Pegrum AM LFRAIA**

Annabelle Pegrum is a Kamberri/Canberra architect, a Life Fellow of the Australian Institute of Architects, was President of the ACT Chapter, a former member of the ACT Architects Board and is on the Architects Accreditation Council of Australia (AACA) standing panel. She was the Chief Executive of the National Capital Authority, a Commissioner with the NSW Independent Planning Commission and is a senior member of the ACT Civil and Administrative Tribunal. She is an Adjunct Professor at the University of Kamberri/Canberra and has extensive experience as a Professional Adviser to many design competitions.

The Professional Adviser is engaged by the National Gallery with roles and responsibilities similar to those nominated for competitions by the Australian Institute of Landscape Architects and by the Australian Institute of Architects.

**Probity Adviser: Carmen Mak, Senior Executive Lawyer, Australian Government Solicitor**

Carmen Mak is an experienced senior commercial lawyer with expertise in advising Australian Government clients on complex commercial arrangements, procurements and probity. Carmen has acted as probity adviser on many high profile and sensitive procurement and grant processes. She is passionate about assisting clients navigate and manage probity issues and risks, and giving clients and participants confidence that the process being undertaken is fair and equitable.

Before joining the Australian Government Solicitor, Carmen had a 13-year career as an in-house lawyer with the Australian Department of Defence (including periods acting as the Defence General Counsel) where she specialised in advising on the acquisition and support of high profile and leading edge defence capabilities.

**First Nations Adviser: Bruce Johnson McLean, Wierdi Birri Gubba people.** National Gallery of Australia Assistant Director, Indigenous Engagement 2022, 40<sup>th</sup> Anniversary of the National Gallery.

## Endnotes

- 1 Walter Burley Griffin commenting on his and Marion Mahony Griffin's winning design for Canberra in New York Times, 1912 ].
- 2 National Gallery of Australia *Annual Report 2022–23*, p 2.
- 3 *Annual Report 2022–23*, p 15.
- 4 Edited excerpt from the essay first published in *Vision: art, architecture and the National Gallery of Australia*, Nick Mitzevich, Bruce Johnson McLean, Philip Goad, Lucina Ward and Simeran Maxwell, Black Inc, an imprint of Schwartz Books Pty Ltd., 2022, p 16–17.
- 5 National Gallery of Australia Corporate Plan 2023–24, p 9.
- 6 Corporate Plan 2023–24 'Overview', p 7.
- 7 Press statement announcing the competition to 'select an architect to design Australia's National Gallery in Canberra'.
- 8 Australian design competition winner for the National Gallery of Australia: architect Colin Frederick Madigan AO (1921–2011) of Edwards Madigan Torzillo and Partners.
- 9 *Vision: art, architecture and the National Gallery of Australia 2022*, p 9.
- 10 *Vision*, p 9.
- 11 *Vison*, p 98.
- 12 Conceived by Australian landscape architect Bruce Mackenzie as part of the original landscape proposals for the site.
- 13 Harry Howard and Associates, Australian landscape architect and architect Harry Howard (1930–2000). Sculpture Garden design work commenced in 1978.
- 14 Barbara Buchanan *Modernism meets the Australian Bush: Harry Howard and the Sydney Bush School of landscape architecture*, University of New South Wales, Sydney thesis submitted in fulfilment of the requirements of the degree of Doctor of Philosophy 2009 (public version), p 442.
- 15 Andrew Andersons AM, Peddle Thorp and Walker, Australian architect.
- 16 Fiona Hall, Australian artist.
- 17 Andrew Andersons AM, Peddle Thorp and Walker, Australian architect.
- 18 McGregor Coxall *Australian garden*, Australian landscape architects.
- 19 James Turrell, American artist.
- 20 Harry Howard 'Landscaping of the High Court of Australia and the Australian National Gallery – the Sculpture Gardens' 1982 Landscape Australia, 213.
- 21 Harry Howard, p 214.
- 22 Barbara Buchanan *Modernism meets the Australian Bush: Harry Howard and the Sydney Bush School of landscape architecture*, p 404.
- 23 Australia's Cultural Policy 2023 (for the next five years) Revive, Pillar 1 First Nations First.
- 24 Harry Howard quoted in Julian Simeoni *Sculpture Garden National Gallery of Australia c 1997*, p 16.
- 25 National Gallery of Australia website 'About Us'
- 26 Lindy Lee AO, Australian artist. The Ouroboros installation is currently underway. Opening is scheduled for October 2024
- 27 Within without 2010 Skyspace is a major site-specific work commissioned by the National Gallery for the Australian Garden. This Skyspace is one of James Turrell's largest and most complex works to date.
- 28 Fiona Hall's Fern garden is an individual site-specific installation commissioned by the National Gallery. The work is named in heritage citations and associated management plans. The artist is currently reviewing the work including to ensure its continuing quality of experience.
- 29 The NHL includes natural, historic and indigenous places of outstanding significance to the nation.
- 30 indigenous, historic or natural heritage places owned or controlled by the Australian Government.
- 31 CHL Place ID:105466.
- 32 NHL Place ID: 105745 and CHL Place ID:105544.
- 33 CHL Place ID:105558.
- 34 CHL Place ID:105630.
- 35 Australian Government Department of Climate Change, Energy, the Environment and Water website 'What's protected under the EPBC Act'.
- 36 As required under the EPBC Act.
- 37 Burra Charter Article 1, Definitions 1.9.
- 38 Subject to the entries the Gallery may include further competitive stages.
- 39 Subject to the entries the National Gallery may include further competitive stages.
- 40 Technical advice may include consideration of heritage, access and mobility, sustainability and water, horticultural and botanical, and construction cost. Any Technical Adviser names and biographies will be included in the Stage Two Brief.
- 41 The Australian Institute of Landscape Architects provides professional recognition for landscape architects who are called Registered Landscape Architects. It is available to tertiary qualified landscape professionals including from overseas (refer) <https://www.aiala.org.au>
- 42 The Architects Accreditation Council of Australia (AACA) provides a list of accredited Australian and International qualifications that equate to eligibility to seek registration as an architect in Australia (refer) <https://aaca.org.au/wp-content/uploads/Accredited-Architecture-Qualifications.pdf>. Registration of architects in Australia is established by statute. Australia also has mutual recognition agreements and reciprocal recognition for architects licensed/registered in Canada; Japan; Singapore; United States; and the United Kingdom (refer) <https://aaca.org.au/mutual-recognition/>
- 43 The National Capital Authority on behalf of the Australian Government is the current custodian and manager of the Parkes Place campus 'square' and overhead bridge link. Construction of proposals for this area will be subject to separate contractual and funding arrangements to that provided for the National Gallery of Australia site setting. The National Capital Authority has agreed to the inclusion of these site elements given their critical role in the establishment of a legible and active precinct within the Arts and Civic campus.
- 44 School groups vary in size and visitation frequency. As a base line, assume an average school group size of about 30 children plus three teachers and up to two of these groups visiting at any one time.
- 45 Overview Australian Capital Territory Climate Change [https://www.environment.act.gov.au/\\_data/assets/pdf\\_file/0009/671274/ACTsnapshot\\_WEB.pdf](https://www.environment.act.gov.au/_data/assets/pdf_file/0009/671274/ACTsnapshot_WEB.pdf)
- 46 Staff carparking generates revenue for the National Gallery.
- 47 Drawing scales for the site plan, Sculpture Garden schematic and the Pavilion schematic may be prescribed in the Stage Two Competition Brief.



National Gallery of Australia  
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