



2113

A CANBERRA
ODYSSEY

13 JULY - 3 NOVEMBER 2013
CANBERRA MUSEUM & GALLERY

Cover image:

Gilbert RIEDELBAUCH

Geometry by Dr. Gerd Schröder-Turk

DP Bowl 2.6

2004

ABS with yellow gold leaf

177 × 160 × 72 mm

Photo: Rob and Sandie Little (RLDI)

Published in association with the exhibition

2113: A Canberra Odyssey at the Canberra Museum
and Gallery, 13 July to 3 November 2013.

Exhibition curator: Dale Middleby, Senior Curator,
Social History, Canberra Museum and Gallery.

ISBN 978-0-9807840-1-5

Published: Canberra, Australia 2013-05-30

Text: Director's Foreword, Curator's Essay, List of Works
and Acknowledgements © Canberra Museum and Gallery;
Collaborators' Essays © Authors.

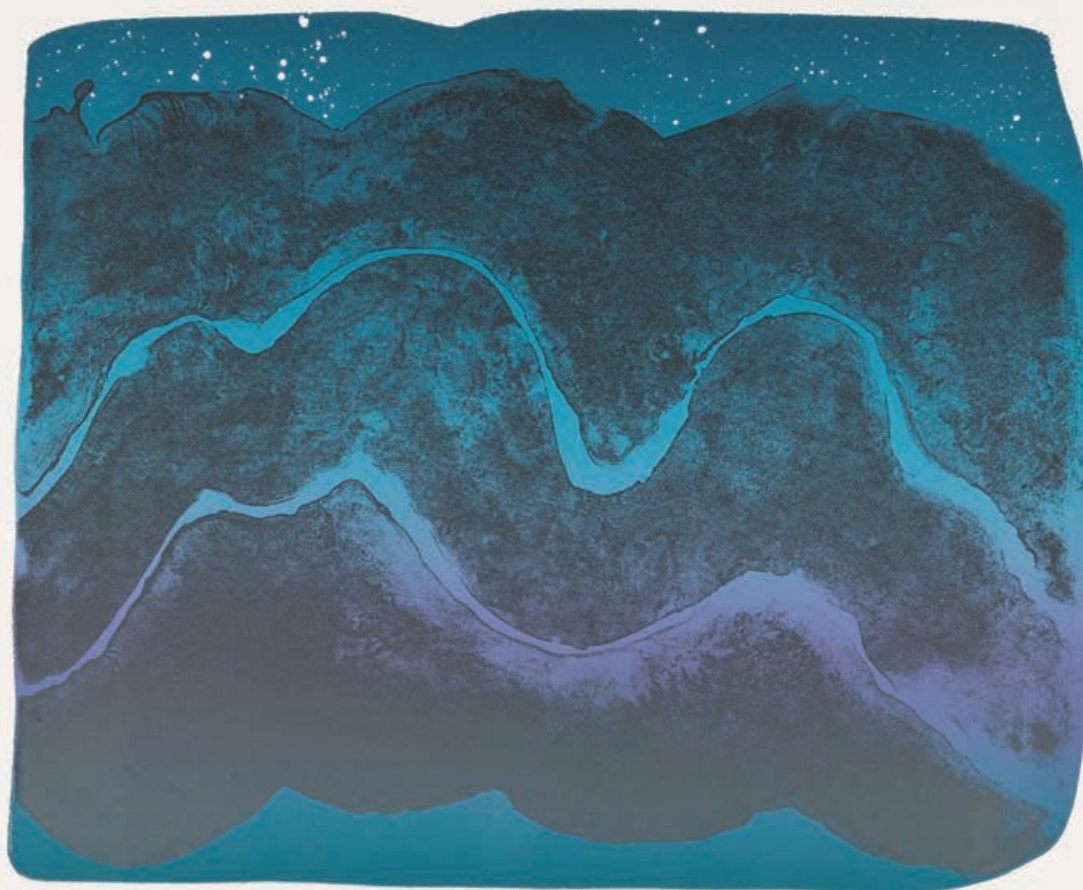
Design: Papercut

Printing: Prinstant, Canberra

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Matilda HOUSE
Murrumbidgee dooligah
1996
Lithograph, maniere JDS
Paper: 500 × 570
Image: 310 × 385
Canberra Museum and Gallery
Photo: RLDI

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Sean BOOTH
Neckpiece
2013
Plywood
36 x 38
Canberra Museum and Gallery
Photo: RLDI

DIRECTOR'S FOREWORD

2113: A CANBERRA ODYSSEY – TO DREAM OF LIFE OUTSIDE OUR TIME

2113: A Canberra Odyssey is an exhibition that celebrates the power of recording places imagined... here the place is Canberra and the time stretches over 300 years.

In Canberra's Centenary year, we have had many opportunities to think about the great 1913 design competition. It proved critical to the creative 'imagining' of our city. A highlight of 2013 has been our chance to engage directly with Walter and Marion Griffin's unique and exhilarating submission to that competition. It is now on display at the National Archives of Australia. Its beautiful renderings and plans, uplifted by their democratic and crystalline vision, convey, for many of us, a big slice of this city's soul.

This exhibition finds its starting point in 1913, with the Griffins' gift to us. Their gift proved to be an idea for a city of the future, which still has the power to inspire us 100 years later. Witness, the exhibition's centre-piece which is a beautiful model of the Griffin submission, carved in recycled timber by Fernando Pino. The model has been commissioned with the generous support of the ACT's Land Development Agency and under the care of the Canberra Museum and Gallery (CMAG) it will continue to connect us, for generations to come, with the story of Canberra's conception.

This exhibition will stimulate us to travel, not only with the Griffins' dream, but with the dreams of others as well. It invites us to explore the visions of local academics, artists and designers. These dedicated Canberrans have collaborated to reflect on what it might be like in our city 100 years on, in 2113.

We can also turn back in time to our city's 50th Jubilee. There we discover the work of planners and artists who created their own visions of Canberra's future development. We are grateful for the important conservation which has been undertaken to present and preserve these works with the support of the Village Building Co.

The riches of this exhibition include a presentation of our Indigenous peoples' perspectives of our region through time; experiences of landscape and community from the 1800s; and even views of an extraordinary Canberra, imbued with a vigorous spirit life!

This ambitious exhibition was conceived and has been expertly curated by CMAG's Senior Curator of Social History, Dale Middleby. She deserves congratulations for delivering such an intriguing opportunity for us to experience and dream about this place. Great thanks should also flow to the very many individuals and organisations who have so generously and enthusiastically contributed their time, ideas and creative labour to realise this exhibition. They include the Academy of Interactive Entertainment, ABC TV, ACT Government, Australian National University, AR Studio and Canberra Institute of Technology. A comprehensive list of collaborators can be found on the 'Acknowledgements' page of this catalogue.

I invite you to enjoy this fine catalogue to the exhibition and to refer to it frequently as you press forward to the Canberra of one hundred years hence.

Shane Breynard
Director, Canberra Museum and Gallery
and ACT Historic Places



.....
Canberra Jubilee ephemeris
1963
Gifts of Don and John Thomson,
Warwick Myers and the
Waterhouse collection
Canberra Museum and Gallery
Photo: RLDI



.....
[Fig 1]

Robert HODDLE

View from Limestone Hill called Campbell's Hill

March 1832

Watercolour

275 × 420

National Library of Australia pic-vn3289506

CURATOR'S ESSAY

2113: A Canberra Odyssey¹ has been a strange and dynamic exhibition, unlike any that I have worked on in my dozen or so years at CMAG. The initial idea was to mark the centenary of Canberra with a forward thinking exhibition that engaged the visitor with future scenarios for the city. My job as curator was to garner scientists and artists to produce work that would convey broad themes to do with Canberra's future environment and society.

I approached Stephen Dovers, Director of the Fenner School of Environment and Society (ANU), with a proposal to collaborate on the project. His enthusiastic involvement in this project cannot be understated. Steve co-opted academics to write essays describing future scenarios relevant to their fields; three are published in this catalogue. Selected artists and designers were asked to produce work that responded to the scientific essays.

Then in November 2011 Bill Gammage's book *The Biggest Estate on Earth: How Aborigines Made Australia* landed on my bedside table and the whole project changed gear. The book forces us to look squarely at the history of this country for the sake of the future.

'We have a continent to learn. If we are to survive, let alone feel at home, we must begin to understand our country. If we succeed, one day we might become Australian.'²

So with the maxim 'think local' in mind, consider the journey that seeded the city of Canberra. It began long before Lady Denman pronounced its name in 1913 and well before Federation prompted calls for a capital city. This exhibition begins in the early 1800s and imagines a land managed by Indigenous people. As evidenced in Gammage's book, Indigenous people developed land management techniques with respect to the unique flora, fauna and climatic conditions of the Canberra region. Cultural practices controlled population size and an



[Fig 2]

Reed necklace and wedding attire
1862

On loan from Catherine Palmer-Woods
Photo: Rob and Sandie Little (RLDI)

integrated system of spirituality enforced animal and land care responsibilities and obligations. This place provided them with an abundant, predictable, convenient and sustainable food supply³. The cultural practices of millennia were decimated less than two centuries ago by an invading agricultural force looking for grazing land.

'The two biggest runs, Duntroon and Yarralumla, stood on prime sites on each side of Limestone Plains, and when in 1913 Canberra was proclaimed the national capital, they squeezed the new city between them. In this way those unknown and unknowing families whose land they took were the city's founders.'⁴ [Fig 1]

To the north of 'Canberry' and 'Duntroon' lay another significant property known as Palmerville (later Ginninderra). It was established c. 1826 by George Thomas Palmer, the nephew of Robert Campbell of Duntroon. Palmer's granddaughter, Minna Close Palmer, grew up there and was taught to swim by Aboriginal people.⁵ Minna was just nineteen when she married thirty five year old Frederick James Davis at the Church of St John the Baptist, Canberra.⁶

'We have a continent to learn. If we are to survive, let alone feel at home, we must begin to understand our country. If we succeed, one day we might become Australian.'

'He (Griffin) imagined that he had found a democratic city but he could only build it if he had total control. So that fundamental denial of his own principles to make his own project happen, I think caused an inner crisis.'



[Fig 3]
Fernando Octavio PINO
 #29 model (detail)
 2013
 Acrylic, plywood, reclaimed hardwood (brush box and river red gum), black japan
 1380 × 1370 (approx.)
 Photo: RLDI

*'When she [Minna] married Frederick James Davis in 1862 Jimmy [sic] the Rover, then chief of the tribe, presented her with a beautifully made necklace. He took considerable risk in coming at night to bestow his gift on Minna, as at the time he was being sought by the police for killing another Aborigine with a boomerang near Braidwood.'*⁷

Minna's great great-granddaughter and present custodian of the Palmer family archive, Catherine Palmer-Woods, has loaned the reed necklace for display in this exhibition [Fig 2]. This valued family heirloom reminds us of the power of personal friendship amid a creeping war of disease and dispossession fought for land that had been passed through 840 generations of Jemmy the Rover's ancestors.⁸

The small farming community of 1863 could not have imagined that within 50 years *their* land would be resumed by the Federal Government and a competition to design the capital of Australia would transform their descendants' lives. Neither could the competition winners, Walter and Marion Griffin, have foreseen the obstacles that would confront and eventually confound building the city they had imagined. Their plan has been re-imagined for this exhibition by artist, architectural graduate and model maker Fernando Pino [Fig 3].

*'He (Griffin) imagined that he had found a democratic city but he could only build it if he had total control. So that fundamental denial of his own principles to make his own project happen, I think caused an inner crisis.'*⁹

The lower lake (now Lake Burley Griffin) is a landmark piece of Griffin's plan that exists today much as he designed it in 1911. A more substantial Griffin legacy is the subdivision of Castlecrag on the upper reaches of Sydney's Middle Harbour. There the Griffins 'set out to create an ideal community through enlightened architecture and town planning'.¹⁰

The Greater Sydney Development Association was the company that owned and subdivided all the land around Middle Cove including Castlecrag. Walter was its Managing Director and Edgar Deans its Secretary. Deans' papers are held at the National Library of Australia and include photographs of the Deans socialising with the Griffins at Castlecrag. These photographs have inspired replica headdresses that have been created especially for this exhibition by local model milliner, Christine Waring [Fig 4].

Walter and Marion Griffin were deeply interested in the Indigenous cultures of the Americas. Perhaps it is a measure of the degree to which Aboriginal people figured in the cultural and political landscape of 1920s Australia that I have found few references, observations or comments from the Griffins about Aboriginal culture. Writing *The Magic of America* (c. 1938–1948) Marion recalled:

'When after two days of picturesque lonely driving, we approached Canberra, which is the district's aboriginal [sic] name appropriately meaning "meeting place", we could scarcely see the city for the great amphitheatre of hills in which it sits...'¹¹

From the date of the first visit to Canberra of the British monarch, HRH Queen Elizabeth II Aboriginal people were effectively able to be removed from the ACT by *An Ordinance Relating to Aborigines, No.8 of 1954 dated 16th February 1954*.¹² The following year Prime Minister Robert Menzies appointed an English educated town planner, Sir William Holford, to review the Griffin plan and suggest future directions for Canberra. Menzies' interest in Canberra is well documented. The development he initiated, driven by the National Capital Development Commission (NCDC), was well underway when Canberra celebrated its golden jubilee in 1963. Lake Burley Griffin was engineered and the valves closed on Scrivener Dam; the city and suburbs took on a modern character. The artist Lawrence Daws produced panoramas for the NCDC that imagined city development and future suburbs. Three are on show in this exhibition for the first time since the 1960s [Fig 5].



.....
 Photograph
 Walter and Marion Griffin with the Deans at Castlecrag
 c.1928
 Courtesy of National Library of Australia MS 2019

[Fig 4]
Christine WARING
 Replica headdresses
 2013
 Military buckram, black straw braid, sinamay, 'grass' reeds
 On loan from Christine Waring Millinery
 Photo: RLDI



The chronology of this exhibition is spaced at 50 year intervals up until the present when aspects of the centennial year are surveyed. A feature is work by Dale Elliott that reflects on the Canberra landscape and the presence of 'Aboriginal peoples who have lived in the area for thousands of years.'¹³ [Fig 6] The lasting legacy of centenary events, competitions and commissions is something for future curators to consider.

The exhibition then makes a leap to imagine a future when Canberra marks its bicentenary in 2113. The material on display in Gallery 3 is largely inspired by essays from a handful of generous academics, who raised their learned heads above the parapet to speculate about the future. I am indebted to them, as I am to the artists and designers, who were inspired by these academic essays to create work that interprets the science. Their means of expression is varied and includes video, sculpture, painting, textiles, furniture and photography.

In this centenary year CMAG invites you to think about our shared history and imagine our city in the future. What are the distinctive cultural values that we cherish and wish to see flourish? Science, art and history all feature in *2113: A Canberra Odyssey*. I hope this exhibition acknowledges the relevance of ancient principles in their modern guise: the enduring ideals of living in a beautiful and sustainable environment, in an egalitarian society governed by the rule of law, with abundant available food, and time to enjoy physical, intellectual and artistic pursuits.

Dale Middleby
Senior Curator of Social History,
Canberra Museum and Gallery

In this centenary year CMAG invites you to think about our shared history and imagine our city in the future. What are the distinctive cultural values that we cherish and wish to see flourish?



Far left [Fig 5]

Lawrence DAWS

The Landscape of the Central Basin, Canberra A.C.T.

1960

Oil on canvas

1105 × 2165

Canberra Museum and Gallery

Photo: RLDI

Lawrence DAWS

Untitled aerial perspective [act3]

1960

Oil on canvas

1220 × 2285

Canberra Museum and Gallery

Photo: RLDI

Lawrence DAWS

Untitled aerial perspective of Parliamentary triangle

c.1961

Oil on canvas

1135 × 2300

Canberra Museum and Gallery

Photo: RLDI

Left [Fig 6]

Dale ELLIOTT

Nursery Creek

2009

Acrylic on canvas

1250 × 900

On loan from Burrunjui Aboriginal Gallery

Photo: RLDI

ENDNOTES

- 1 Acknowledgement to Arthur C Clarke's 1968 novel, *2001: A Space Odyssey*
- 2 Gammage, B. *The Biggest Estate on Earth - How Aborigines Made Australia* (Allen & Unwin, Sydney 2011) p. 323
- 3 *ibid.*, p. 3
- 4 *ibid.*, p.150
- 5 Gillespie, L. *Ginninderra - Forerunner to Canberra* (National Capital Printing, Canberra 1992), p. 3
- 6 Palmer, J. 'The Palmers of Ginninderra' *Canberra Historical Journal*, series 2 1978
- 7 Gillespie, L. *Ginninderra - Forerunner to Canberra* (National Capital Printing, Canberra 1992), p. 3
- 8 'Jemmy' is the spelling given in the Queanbeyan Age and General Advertiser 31 May 1862 <http://nla.gov.au/nla.news-article30632544> assessed 16 May 2013. Calculation based on 25 years per generation, i.e. 40 per 1000 years <http://www.jqiacobs.net/anthro/ancestors.html> accessed 8 May 2013
- 9 James Weirick <http://www.pbs.org/wbgriffin/weirick2.html> accessed 8 May 2013
- 10 Allan, L. (host) 8 July 2012, *The idealists creating Castlecrag* (ABC podcast) Hindsight, Radio National
- 11 Griffin, Marion Mahony. *The Magic of America: Electronic Edition*. August 2007. 1.48. The Art Institute of Chicago and The New-York Historical Society. 29 October 2008 http://www.artic.edu/magicofamerica/link/moa_1_009.html accessed 12 May 2013
- 12 The key provision [7] provided for the 'Minister to apply to a court for an order to remove an "aboriginal person" or a person "apparently having an admixture of 'aboriginal blood'" to a reserve or such other place as the court directs on the ground that the person "is living in insanitary or undesirable conditions" or "should be placed under control". The court may also direct that the person returns to the State or other place from which he/she came.' In 1965 the Ordinance was repealed by Aborigines Welfare Repeal Ordinance (Cth). <http://www.humanrights.gov.au/publications/rightsdel-bringing-them-home-8-laws-act> <http://www.legislation.act.gov.au/ord/19548/19540216-46059/pdf/1954-8.pdf> accessed 15 May 2013
- 13 Work shown courtesy of Burrunjui Aboriginal Corporation http://aboriginal-arts.com.au/artist_view.php?ArtistID=238 accessed 15 May 2013



George INGHAM 1940–2003

Bush cabinet 1994–8

Wood: Corduroy tamarind, saffron heart, tulip oak,
silky oak, medium density fibreboard, brass

1880 × 1440 × 590

Photo: Rob Little RLDI

FURTHER READING

Environmental, amenity and Habitat Values of an Urban Forest: How to determine and manage for them in Canberra. Dr C.L. Brack, <https://researchers.anu.edu.au/researchers/brack-cl#publications>

Canberra's Urban Forest: Evolution and planning for future landscapes. By John C. G. Banks and Cris L. Brack, <http://fennerg-school-associated.anu.edu.au/mensuration/BRACKPUB.HTM>

THE URBAN FOREST

DR CRIS BRACK

At the beginning of the 20th century, the place that was to become Canberra was a land of grazing animals, isolated trees and scattered woodland plains, while a few of the hills and mountains maintained areas of highly disturbed dry sclerophyll forest. Then, from the 1920s onwards, extensive tree planting occurred and Canberra as the capital in the bush – ‘the bush capital’ – with a planned population of about 20,000 started to emerge. Fifty years on, the city was more appropriately labelled as a ‘garden city’ – native and exotic trees had been planted to beautify the landscape; avenues of trees highlighted symbolic buildings and vistas; hilltops had been restored with indigenous species; and streetscapes were maturing as avenues of single exotic or indigenous species. By the beginning of the 21st century, the population of Canberra was more than 10 times the original plan (over 300,000 people), but treed landscapes still played a major role in the expanded city. However, the trees that dominated these new developed areas were ‘local’ eucalypt species and the exotics, whose use had previously been ‘likened to an artist painting landscapes with “living pencils” of green in summer and bright flashes of reds and yellows in autumn’¹, significantly curtailed.

Even as the research arm of the urban forest department was closed down, there was little appreciation of the long term maintenance and replacement needs of the over 400,000 planted trees that graced Canberra’s urban landscape – many of these trees had never been planted in this locality or even within an urban environment before, so the whole city may be considered as a vast experiment! Many of the exotic species planted at the beginning of Canberra’s development are over 80 years old now and have begun to decline with their canopies becoming unbalanced, less full or unattractive. The mass plantings of local eucalypt species from the 1950s are approaching 60 years of age and their canopies often contain significant amounts of deadwood which, although valuable as habitat for numerous birds, mammal and insect species, may be problematical in close proximity to humans and their valuable houses or vehicles!

So, what will the next 100 years bring? By 2113, many of our existing streetscapes will need to have been at least restored if not completely re-established, and as the population continues to grow new developments will have opened up with a ‘clean canvas’ upon which to plant. Will the ‘artists’ gain influence and once again paint the city streets and parks in the dynamic colours of exotic and deciduous trees or will it be a future of indigenous ecology where mature eucalypts, rich with hollows full of arboreal mammals and brightly plumaged birds, take precedence? But then again, will short term economics dominate these species selections and future plantings? Could Canberra follow the path set by some cities who are focusing on getting green without outlaying for the costs of tree planting and maintaining tall/expensive plants by creating streetscapes of relatively small and ‘no maintenance’ shrubs – a bush city indeed, but not as we have known it. But maybe the more holistic economists will step in and quantify those intangibles to prove the value of planting trees with great spreading crowns of deciduous leaves that: provide shape and sun as needed; mitigate climate extremes; produce colours and form to gladden the human soul; and create that most wonderful product simply called ‘wood’ that stores carbon and provides unique natural artefacts? Above all else, the forests within Canberra’s urban area need to be sustainable – the acknowledged values must exceed the costs, but also a diversity of species and age classes (developmental stages) must be present to ensure that accidents, diseases, pests or exceptional weather does not destroy all that has been developed since 1911.

I hope that by 2113, Canberra will once again resemble painting with the artist’s palette including exotic and indigenous tree species; blocks of even-aged monocultures and uneven-aged mixes of species; areas attempting to maximise habitat values for a specified time; and an understanding of dynamic form and function.

Dr Cris Brack is an Associate Professor at the Fenner School of Environment & Society College of Medicine, Biology & Environment, Australian National University

ENDNOTE

1 Canberra’s Urban Forest: Evolution and planning for future landscapes. By John C. G. Banks and Cris L. Brack <http://fennerschool-associated.anu.edu.au/mensuration/BRACKPUB.HTM>



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Bev HOGG
Big Foot's Feast
2013
Clay and glazes
Cake: 500 × 520
Currawong: 220 × 580
Collection of the artist
Photo: RLDI

BIG FOOT'S FEAST

BEV HOGG

Robert Dyball's paper discusses our food production future in the Australian Capital Region.¹ This area includes 17 shires extending to the far South coast near Eden, North to Batemans Bay then North West to Young and South West past Tumbarumba to Jindabyne.

Big Foot's Feast visualises these areas as a telescopic pie-chart-wedding-cake. The base layer represents the total land area of the region (5.86 million hectares). The second tier is the grazing land, its size proportional to 2.4 million hectares. Cropland only covers 187,000 hectares and is the stock of grain on top of the cake.

Growing food is a calculated precarious balance, a multi tiered relationship of interconnectedness where all the essential ingredients and elements combine to give rise to the food we consume.

It is dependent on ecological services. They are self replenishing but only if harvested at sustainable rates. Over-exploitation harms the future productive capacity of the land.

'The overarching environmental assumptions are that resources are finite, although environmental pathways to replenish them are not finite but rate limited. Hence there is a focus to limiting rates of abstraction of resources to rates of replenishment through a land capacity first focus...'

– Robert Dyball

Any predator that destroys too much of its estate it will suffer for its greed.

In *Big Foot's Feast* the currawong attacks these layers undermining them! For me the currawong can be interpreted on a number of levels. Perhaps it is a natural force, perhaps a human vice. It is definitely a predator, and good at scavenging alongside humans. It is a highly intelligent bird but perhaps too self serving.



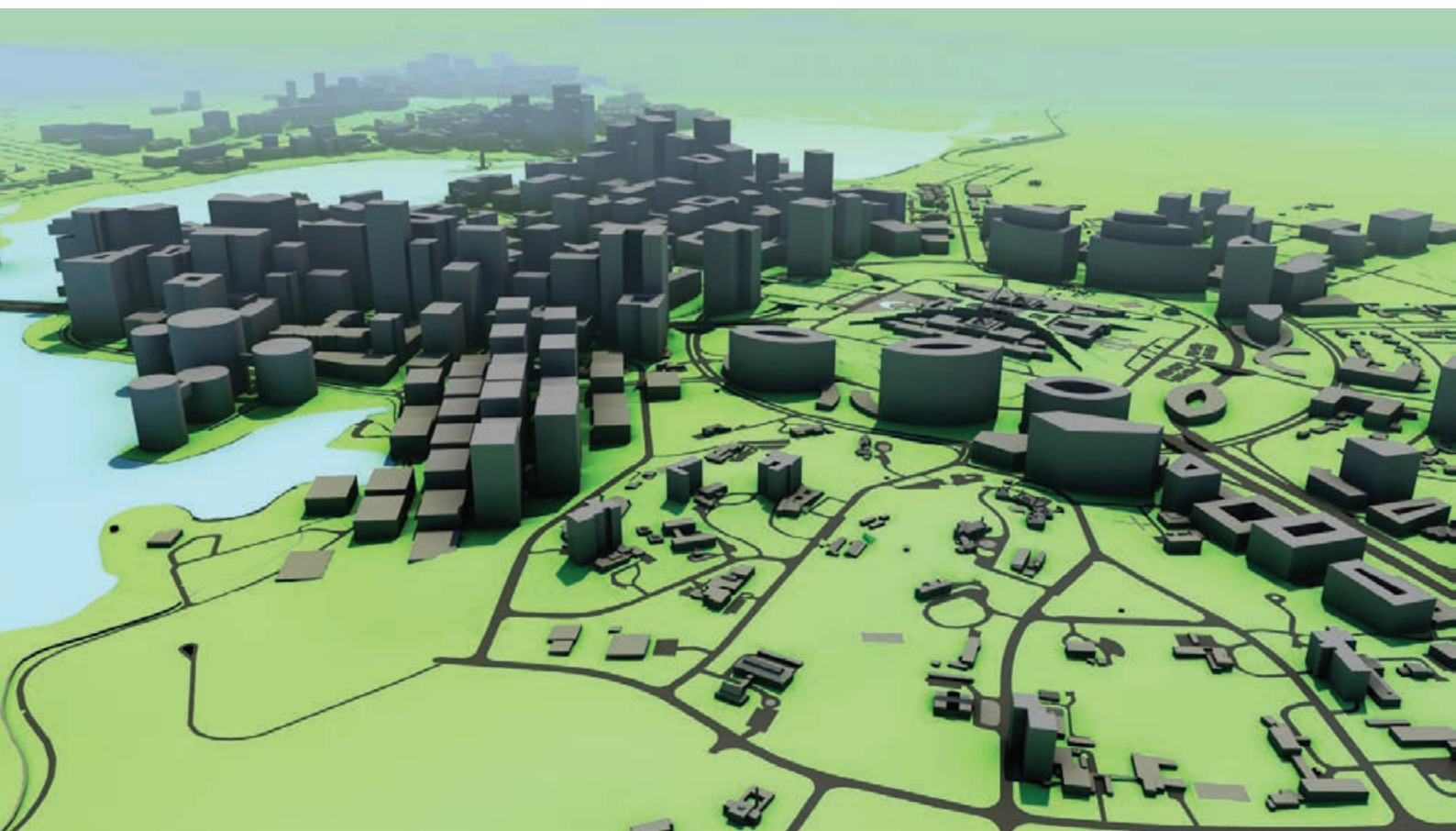
Bev HOGG
Big Foot's Feast (detail)
2013
Photo: RLDI

The cake suffering these depredations has its own internal stresses as different clay bodies move and contract exposing cracks and fissures. Do we, or the currawongs, have the wisdom to change our ways and allow sufficient healing to survive past the next 100 years?

Bev Hogg graduated from the Australian National University School of Art, 1989. Her figurative sculptures examine the intricate relationships and interconnection between people, animals and their environment – whether natural or built.

ENDNOTE

¹ http://www.actpla.act.gov.au/tools_resources/research_based_planning_for_a_better_city/food_in_the_act



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DECOMPACTING THE CITY

ANDREW MACKENZIE

In 1913 – one entry and two Americans could declare that they had designed this ideal city – a city like no other. Look forward 100 years and the question remains, is the Griffins' plan still looking for a city – and when Canberra entered its 100th year was it still looking for a history? All the stories, narratives and architectural gestures, from the grand visions in the parliamentary triangle to the humble 'govvies' swallowed by towering ironbarks and blue gums lining suburban streets, tell stories of a city looking for a generation who think of Canberra as their natural home. Perhaps in 2013, we might be surprised how many young Canberrans feel this way. That, however, is a story about the past. This essay looks to the future.

Here is the scenario:

2113 – The Canberra Centre's last retail outlet closes as the information economy finally restructures urban infrastructure so much so that shopping, once seen as a form of entertainment, is now an online experience and other forms of recreation drive the producer economy. The cost of driving to and parking in the city are so prohibitive that the only people who buy goods in Civic are the locals.

The Civic locals were once wealthy retirees from the baby boomer generation, now long gone. The high-rise apartments are occupied by third and fourth generation Canberran students and young professionals who have moved from their home 'towns' to live among their own kind. They are not wealthy, cashed-up individuals but rather renters choosing places to live based on very different criteria to their grandparents. The RACCS (Republic of Australia Capital City State), formerly known as the ACT, never discovered the city behind the plan in 2013 and in subsequent years, Canberra has become a coalition of six towns based on the once-parodied Y plan.

In 2013 the most provocative debate of the centenary year – sparked by a novel competition to rethink the city – was the perceived threat to the suburban way of life by the planning authority's urban consolidation policies. By 2023 this fear evaporated as the city-state and the federal government finally released the extensive foreshore land around the urban lakes to residential development and the noughties generation fled the depopulating suburbs in search of a meaningful experience of living in town. This concentration of citizens around the lakes and town centres developed a powerful sense of connection to place as they rediscovered their affirmation for community living. This produced a tipping point where the suburb soon became extinct as we once knew it. Chief Minister Gallagher's parting gift to the Canberra community in 2020 was to hold a referendum to decentralise the ACT government and establish local councils around the town centres soon to be known as just 'towns'. The referendum was overwhelmingly successful – unlike the 1988 version – and what started as a symbolic gesture to local empowerment became the defining point where the Griffin legacy was finally put to bed and replaced unintentionally by a peculiar twenty-first century hybrid version of the Holford legacy to de-compact Canberra.

The towns of Gungahlin, Belconnen, Civic, Woden, Molonglo and Tuggeranong became semi-autonomous and self governing. Each town council was established on the condition that they agreed to the 2050 RACCS metropolitan plan's only principle that the towns of Canberra should be world class examples of urbanism for the new Federal Republic of Australia. The plan, still managed by the Federal Republic's Department of National Significance and Civic Leadership, on behalf of the citizens of Australia, was asked to demonstrate how cities could meet the Federation's ambitious zero carbon emissions targets by 2110 – three years before the bicentenary.

Look forward 100 years and the question remains, is the Griffins' plan still looking for a city – and when Canberra entered its 100th year was it still looking for a history?



In the early twenty first century, visionary urbanists argued that cities could become net positive supporters of human life through the creation, rather than the consumption, of essential energy, food, fresh water and ecological services. By 2030 this urban model became the blueprint for a new governance structure supported and funded by the republic and city-state governments' commitment to zero carbon emissions for cities. By 2023, the housing affordability crisis had become intergenerational and, for the first time in eighty years, home ownership dropped below 50% in the city-state. This was not seen as a bad thing as the RACCS government saw this coming as far back as the 2013 centenary year. Within ten years of the centenary, the land sale driven economy collapsed and the government looked to buying up abandoned offices and shopping malls to convert them into home/office campuses to recapture the profits from development it that had long ago relinquished to greenfield developers. The architecture community, excited by the idea of actually making a genuine social difference to the quality of life for RACCS citizens, lobbied the government to refocus on the once-parodied notion of decentralisation. The Australian Alliance of Architects partnered with government and the community to reoccupy the towns of the city-state to de-compact the city.

The collapse of the greenfields land supply was closely followed by the fragmenting of the large housing developer companies, yet their corporate knowledge wasn't lost. Many of the brightest builders and developers reinvented themselves as small niche building companies. The first people they re-hired weren't carpenters and concreters but sociologists and anthropologists, who developed highly sophisticated models of community profiles which resulted in a dizzying array of urban forms, building complexes and modes of accommodation to meet the demand for new hybrid and

fluid communities. Existentialists lived differently to pragmatists, and nihilists were attracted to very different places to the communitarians. The architects worked closely with these companies and communities to design fluid buildings that could rapidly reform to meet the needs of the occupants. Once constructed, builders could reconfigure homes within days, even within unit complexes, through a highly developed understanding of design for disassembly and reassembly.

By 2063 walkable towns had become a reality, not because of the failed ambitions of the uncomfortable planner-developer partnerships that built the peri-urban new urbanist experiments in the early 2000s, but the cost of driving had become prohibitive. Fuel now hovered around five hundred dollars a litre and the price of new cars was prohibitive because of the embodied energy costs of manufacture, distribution and disposal. One hundred and fifty years after the great Fordist revolution, cars were – once again – a luxury item.

The walkable towns were also made possible because of a bold and ultimately successful work-life balance experiment. The Federal Greens – Labor coalition of 2026 trialled a 100% telecommuting government department to improve worker productivity. In doing so they successfully achieved the Republic Government's commitments to achieving the ambitious benchmarks of the new employment wellbeing index. The former departments of treasury and climate change merged to form the Department of Economic Adaptation. The work-life model for this new agency was simple; employees would work in an office space close to their home regardless of the department they worked for, and telecommute. The program was so successful that defunct shopping malls were converted to public sector campuses where employees worked in a virtual office – connected

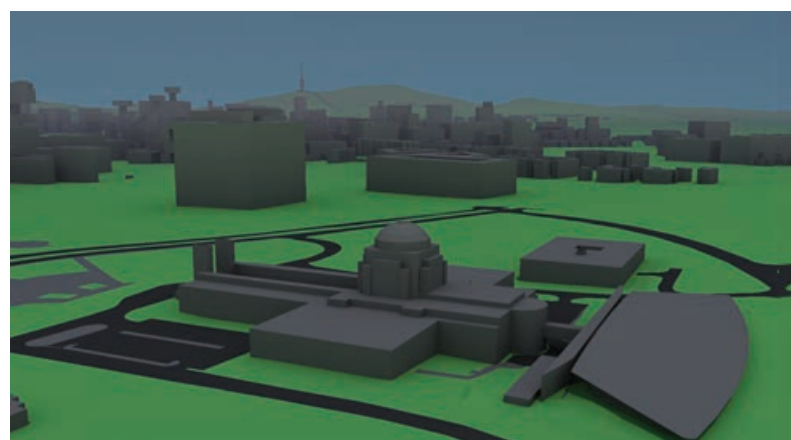
In the early twenty first century, visionary urbanists argued that cities could become net positive supporters of human life through the creation, rather than the consumption, of essential energy, food, fresh water and ecological services.

to their colleagues by cloud technology made available by the now legendary National Broadband Network. Today over eighty percent of citizens live less than twenty minutes' walk from their workplace and less than five percent of the workforce actually drive private vehicles to work.

Only the wealthiest citizens live in car dependent, suburban estates. What were once the backbones of western cities now look more like a strange hybrid between wind farms, market gardens and eighteenth century picturesque English estates. The depopulation of the post-war garden suburbs went into overdrive in 2030 after the cost of commuting became prohibitive. The government abandoned public transport in favour of their strategy to repopulate the towns and the federal government's virtual campus project took off due to the overwhelming success of the Department of Economic Adaptation's experiment in telecommuting.

In 2010 the notorious urban forest renewal project was the first of many reviews by the city-state that painted a bleak picture for the future of the garden suburb. The dilemma facing the city at the time meant that the government could no longer afford to maintain the landscape as it was. But by 2020, the new carbon economy turned the low density suburb from a liability to an asset for the city-state. The Republic signed an international biodiversity agreement to protect the last remaining biodiversity global hotspots by embedding these areas into the carbon economy. As it turned out, the twentieth century legacy of the garden suburb combined with the still intact National Capital Open Space System to make these suburbs more valuable to the city-state as biodiversity banks than residential homes.

In the past, real estate was the cornerstone of the city-state economy; now biodiversity banking underwrites the RACCS budget. The city-state government undertook to buy back the suburban homes and a few entrepreneurial citizens reoccupied the land to capture the biodiversity benefits and use the land to supply the city's energy and fresh food. Today suburbs





that were once the bedrock of Australian society are now park like estates – places like Evatt, Curtin and Giralang are urban energy and food farms and biodiversity banks. Paddy Pentony – grandson of a former landscape architect and founder of the EPIC farmers market – now owns what was the suburb of Kaleen. He became the first of a new breed of biodiversity and food entrepreneurs. Today his estate not only produces food and biodiversity credits for the city-state, it also provides nearly ten percent of the town of Belconnen's energy supply through solar, wind, thermal and sewage waste power. Today over fifty biodiversity billionaires such as Paddy are feeding and fuelling the six towns of the city-state by providing three-quarters of their food and energy needs.

Today, not all is well in the 'burbs. Not all Canberrans wanted to, or could afford to leave their homes. Some of the biodiversity estates were more successful than others and residents who opted to stay in the suburbs became increasingly isolated by the complete absence of services as city infrastructure retracted around the towns. Some communes formed and through either choice or necessity, these people lived a largely subsistence life. Despite these communities scoring highest on the sustainability index they were not so happy. They had given up their right to self determination and their wellbeing index was, on the whole, very poor. The reinvigorated leasehold system meant that the biodiversity lairds could not evict these people. However, a few suburban residents chose to work on the estates in return for food, energy and water, education, and free access to the NBN. Ironically these people scored higher on the wellbeing index because for the first time in many generations their families had managed to break the welfare dependency cycle. So the suburbs were once again subordinate – the home

for the marginalised in society. In a strange fate of history they housed the wealthiest and the poorest citizens, who also happened to be the happiest and most miserable.

While the economy has radically changed, some things remain the same; people still need face to face contact to do business, but not all the time. The cultural institutions, in the face of ongoing budget cuts, have partnered with the biodiversity billionaires to build the Melbourne – Canberra – Sydney – Brisbane ultra-high speed solar rail network to reposition the parliamentary zone as a major national convention and education hub. Plane flights have all but disappeared and telecommuting has extended into the education sector. Students, businesses and public servants embedded in the knowledge economy converge regularly on the *Democracy Triangle* via rail to meet face to face and attend intensive learning studios and laboratories as higher education is replaced by lifelong education. In 2115 a world economic congress will meet in Canberra's internationally famous conference park – the Democracy Triangle – to discuss the state of the new global producer economy where carbon has long replaced cash as the monetary standard.

As education and work converge in the Democracy Triangle, so the virtual city of 'Republica' has emerged as a semi-autonomous province for a million strong temporary community that stays in the RACCS for week long face to face intensive meetings and workshops a few times a year. Unlike the other towns, the virtual city of 'Republica' is an accident of history, or at least sea level rise. The financial and government institutions of the major coastal cities have abandoned their CBDs due to sea level rise. The cost of

By 2063 walkable towns had become a reality, not because of the failed ambitions of the uncomfortable planner-developer partnerships that built the peri-urban new urbanist experiments in the early 2000s, but the cost of driving had become prohibitive.

rebuilding infrastructure, along with the impossible problems of congestion, has led the major coastal cities to abandon physical centres in favour of virtual central business districts.

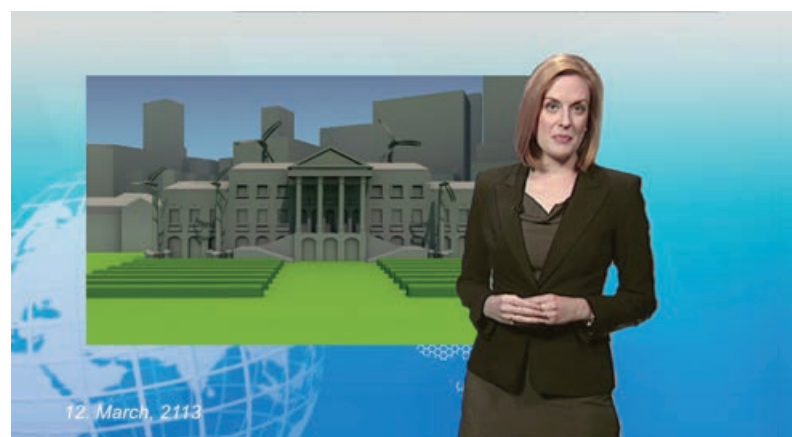
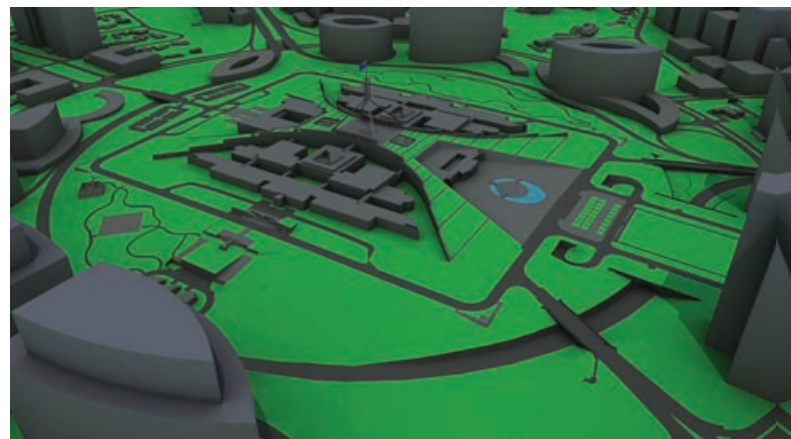
This has allowed the RACCS to get a jump on other cities in creating a place for traditional face to face meetings for the majority of companies that have shifted to the telecommuter business model. Even the manufacturing sector has taken over the once innovative Brindabella Park to create a twenty-four hour mixed residential manufacturing precinct along the eastern boundary of the city and in recent months has made moves to create the first new town government in fifty years.

Today the built environment and planning professions have learnt from their mistakes of the past. Instead of relying on grand visions, the planning authorities have collaborated to produce 'live metropolitan plans' where the city's future is rewritten daily by the events and dramas of the changing global economy. The planners are now experts at using real time community engagement tools via the NBN to navigate the future of the city in partnership with the residents. Due to the success of Republica, more Australian citizens are also contributing to the ongoing planning and production of the metropolitan plans of the Capital through the blogosphere. New utopian fantasies that look beyond the realm of the online world are used to inspire and provoke the community to be better at producing a new urbanism.

Andrew MacKenzie is a PhD candidate at the Fenner School (ANU) and Assistant Professor of Design, Faculty of Arts and Design, University of Canberra.

ENDNOTE

All images in this essay are from the DVD *News from the future*, for full accreditation see List of Works.



BIODIVERSITY

DR DAVID SHORTHOUSE

WHAT CANBERRA LOOKS LIKE NOW AND HOW IT GOT THERE

Canberra – ‘a city like no other’

Canberra is considered by planning experts to be a city that reflects the principles of Garden City design theory demonstrating principles such as residential groups, protection of natural features, integration of agricultural land, universal access to nature reserves and public ownership of land.¹

From the beginnings of Canberra the hills and ridges were set aside from development, protecting the water catchment and immediate landscape setting for the city. From about 1990 onwards there has been a greater recognition of the need to protect threatened species and ecological communities and lands other than the hills and ridges were included in the developing nature reserve system. By 2007 the nature conservation estate protected over 54% of the land area of the Australian Capital Territory.²

National Capital Open Space System

The nature conservation estate, plus other land protected from development and the river corridors comprise the National Capital Open Space System, now one of the key features of the National Capital Plan. It contains and protects the most significant spaces of Canberra: symbolic (National Capital), conservation (natural habitats, wilderness, cultural heritage), living (urban parks, recreational uses, social meeting places, utilities) and linking (views, framing urban areas, fingers of open space and urban land). Urban parks, street landscaping and suburban gardens also contribute to the high visibility of ‘nature’ in the city.

Ecological Footprint

Urban development is strictly contained to prevent undue encroachment on surrounding rural lands and ensuring access to nature.³ However Canberra has a high overall ecological footprint (higher than the Australian average) due in part to the high standard of living enjoyed by most of its residents, high energy requirements for personal transport for commuting and travel away from the city.⁴



Nancy TINGEY

Regeneration
2013

Seed heads of *Acaena Novae Zelandiae* (bidgee-widgees)

Collection of the artist

Photo: RLDI

WHAT ARE THE BIG DRIVERS OF CHANGE/ VARIABLES INTO THE FUTURE?

Climate Change

Changes in climate projected for the ACT include warmer and drier conditions that are expected⁵ to lead to loss of alpine, fire-sensitive and wetland species, conversion of woodlands into shrublands and significant changes in composition of other ecological communities. CSIRO modelling suggests that some iconic ecosystems like woodlands typical of Goorooyarroo Nature Reserve could become similar to woodlands currently found 300km north of the ACT.⁶

Ecological Connectivity

Ensuring connectivity between natural ‘islands’ will become more and more important – at several scales: regionally to facilitate change that occurs across the landscape, sub-regionally across the nature conservation estate (to ensure protected areas set-aside before climate induced changes do not become isolated amongst subsequent urban or other development), and locally in suburbs, gardens and local parks to maintain a rich diversity of native wildlife.

Urban consolidation and city landscapes

Planning for increased urban densities, conservation of water and energy, and lowered ecological footprints must also take into account the ecological requirements of plants and animals (native and exotic) and ecosystems as they adapt to climate change. Streetscapes, suburban parks, community gardens, private garden spaces (for leisure and food production) and other urban landscaped spaces could also provide habitats suitable for some native plant and animal wildlife (e.g. reptiles, birds, arboreal mammals), and critical support for native species as they move within and through the city. Retrofitting wetlands⁷ into the concrete storm water drains that were a dominant feature of planning from 1950–1980 could add natural, recreational and landscape ‘value’ to Canberra’s suburbs.

WHAT MIGHT CANBERRA LOOK LIKE IN 2113, PHYSICALLY AND AS A PLACE TO LIVE?

Blurring the urban edge – a more biodiverse urban structure

With predictions of likely changes in the distribution of native plants and animals as a result of drier and warmer climatic conditions, Canberra’s nature reserves and open spaces may contain many new species amongst many familiar ones, with some now lost from the region. Adaptive responses to this change taken by Government and individuals are quite likely to result in an unforeseen mix between urban development, nature reserves and connecting spaces, new rural land uses, and life-style or hobby-farming around the city’s edge.

These responses might reflect:

- a directed, orderly and informed process resulting in a productive, sustainable mix of land uses where native plant and animal species are conserved in their ‘natural’ ecological associations with a blurring of the hard edge between natural and urban spaces, a ‘greener and more biodiverse’ urban living environment, and urban parks and open spaces having landscaped areas which reflect a rich heritage of native and exotic species; OR
- a more random, even chaotic development process where the strict planning framework has been relaxed, nature reserves are heavily managed to reduce their fire prone biomass, invasive weeds cannot be successfully controlled and the principles of the city’s first 100 years and resulted in the ‘city in the landscape’ have long been abandoned.

Climate change and bush-fires

The city, open spaces and protected areas will be vulnerable to a more difficult fire regime as a result of climate change, but our understanding of how native species respond to fire is likely to have been greatly developed so that our landscapes and natural settings complement our increased understanding of building fire resilient suburbs.

Dr David Shorthouse is a visiting fellow at the Fenner School of Environment and Society. His interests include biodiversity conservation, environmental planning (ACT and region), threatened species recovery and woodland management.

ENDNOTES

- 1 Mackenzie, S. Wood-Bradley, I. Headon, D. and Vernon, C. (2004) *The Griffin Legacy: Canberra the Nation’s Capital in the 21st Century*. National Capital Authority, Canberra (page 39)
- 2 Commissioner for the Environment 2007. *State of the Environment Report 2007–08* ACT Government, Canberra.
<http://www.environmentcommissioner.act.gov.au/publications/soe/2007actreport>
- 3 Mackenzie, S. Wood-Bradley, I. Headon, D. and Vernon, C. (2004) *The Griffin Legacy: Canberra the Nation’s Capital in the 21st Century*
- 4 Commissioner for the Environment 2007. *State of the Environment Report 2007–08* ACT Government, Canberra.
- 5 *ibid*
- 6 Doerr, V.A.J., T. Wong, T. Harwood, M. Doherty, M. Dunlop, S. Ferrier and D. Kriticos. (2011) *From Climate Change Challenges to Adaptation Solutions*. A discussion paper prepared by the CSIRO Climate Adaptation Flagship with contributions from the Australian Capital Territory Environment and Sustainable Development Directorate, Canberra.
- 7 *Constructed Wetlands*. Australian Capital Territory Environment and Sustainable Development Directorate at: http://www.environment.act.gov.au/water/constructed_wetlands

REGENERATION

NANCY TINGEY

Regeneration is an art installation comprising of a line of a hundred native plant seed heads symbolising the next century of Canberra's development from 2013 to 2113. The exhibit also includes a separate circle of seed heads representing the sense of community stimulating the city's development.

The seed heads, known as Bidjeee-widgees, have been culled from the *Acaena novae-zelandiae* ground cover originally named in New Zealand but in fact native also to Australia. They have been sourced from land within the ACT boundary to reflect growth within the territory. Each seed head is a complex structure of hooked burrs which readily adhere to animal fur, human clothing and other rough surfaces for dispersal, and to one another. They are difficult to pull apart without the head disintegrating. This makes the collection of the seed heads tricky but once assembled the chain structure is deceptively efficient.

As each seed head represents one year, the assembled work represents each year's development being dependent on the year before for its form, symbolising Canberra's growth pattern over the next hundred years. Each year builds on the one before and in turn connects to the one ahead.

Because of the safeguards now in place protecting native species it is hoped that in spite of increased rural and urban property development and services within the ACT region local examples of flora and fauna will continue to maintain a presence into the future. In his catalogue essay *Biodiversity* Dr David Shorthouse records that 'Canberra is considered by planning experts to be a city that reflects the principles of Garden City design theory demonstrating principles such as ...protection of natural features, ...universal access to nature reserves and public ownership of land.' The *Regeneration* installation draws attention to these aspects relating to future planning in the hope that it will help raise awareness of the issues as we move into the next century.

The fact that I was able to source the Bidjeee-widgee within the ACT indicates there has at least been some success in 'protecting the water catchment and immediate landscape setting for the city'.¹ *Regeneration* also affirms the "high visibility of 'nature' in the city".²

I have been working with Bidjeee-widgees for four years. I first came across them near Tumberumba in January 2009 while working on an environmental structure. This was going nowhere and I was about to give up when I noticed my socks were covered in burrs. Excited by this unlikely material I began a series of studies using the bits remaining when the seed heads disintegrated on the way back to my workroom.

Then by assembling whole heads directly on site I made a small *Bowl of Prickles*.³ I also made a couple of large works assembling the seed heads directly onto flat surfaces which I could then transport back to my Canberra studio for safe storage. And on a second visit later that year I made up a number of square panels which formed *Prickly Path* at the Belconnen Arts Centre's Earth Connections exhibition.

Learning how to harvest the plant material became part of the creative process. I developed a system of making modules which became *Acaena Screen* for the ANU Nets exhibition in 2010.

When held up to the light a panel of Bidjeee-widgees looks like a net curtain. I am intrigued by the transformation which occurs when the panels are displayed in different environments. Seen from above areas of burrs resemble doormats but seen against light the material takes on an ethereal quality.

Playing with these characteristics I made another *Acaena Screen* for my *NeTlines* exhibition at the Belconnen Arts Centre in January 2012 and *Bowl of Prickles 2* which was included in Down Studio Road at Strathnairn at the end of the year.

'...the assembled work represents each year's development being dependent on the year before for its form, symbolising Canberra's growth pattern over the next hundred years.'

All these pieces were made from Bidgee-widgees collected a long way from Canberra. Although I had read that they grew in the ACT and been told by fellow artist John Pratt that he had spotted them on Mount Majura, I had not seen any Bidgee-widgees on my bushwalks. So my first task was to source the material locally for an authentic Canberra Centenary project.

I wish to thank my neighbour Nicky Taws from Friends of Mount Painter and her friend Bindi Vanzella of Greening Australia for putting me on the right track, also Waltraud Pix (Friends of Mount Majura) and Park Ranger Luke McElhinney who directed me to available Bidgee-widgee plants in the ACT. Thanks are also due to Tim the Yowie Man who advertised my project through his column in the Canberra Times and to Ross Solly on ABC local radio 666. My colleague Gabriella Hedges assisted with the prickly picking.

Community, networking and being connected to the landscape are important aspects of my work ethic. *Regeneration* is also about respecting the natural environment, exploring its aesthetic possibilities and allowing the materials to dictate form. The meditative process of gathering then observing the seed heads as they connect generated the feeling of being at one with my surroundings.

Regeneration is ephemeral. After the *2113: A Canberra Odyssey* exhibition it will be returned to the land to regenerate.

www.nancytingey.net



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Nancy TINGEY
Regeneration
 2013
 Seed heads of *Acaena Novae Zelandiae* (bidgee-widgees)
 Collection of the artist
 Photo: RLDI

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ENDNOTES

- 1 *Biodiversity*, Dr David Shorthouse, essay for *Canberra Odyssey*, CMAG 2013
- 2 *ibid*
- 3 Exhibited in Pods, Pialligo Plant Farm Gallery 12, 2010 and illustrated in *Panorama*, The Canberra Times, page 38, February 16, 2013.



.....

Elisabeth KRUGER
Slice of Garden
2007
Oil on linen
1220 × 3060 (diptych)
Collection of the artist
Photo: Jenni Carter



CANBERRA'S CULTURAL LANDSCAPE IN 2113: A CITY NOT LIKE ANY OTHER OR A CITY JUST LIKE ANY OTHER?

DR KEN TAYLOR

*'Our human landscape is our unwitting biography, reflecting our tastes, our values, our aspirations'*¹

Cultural landscapes are those where human activity in an interaction with natural systems has formed distinctive landscapes. In essence cultural landscapes are at the interface between nature and culture, tangible and intangible heritage, cultural diversity and biodiversity. Inextricably linked to the cultural concept of landscape is that one of our deepest needs is for a sense of identity and belonging and a common denominator in this is human attachment to landscape and how we find identity in landscape and place. Fundamental to human well-being is our need for a sense of belonging, a sense of place. It is such a sense of place that many people feel about Canberra. It is *par excellence* the city in the landscape where landscape has from the successive visionary plans articulated the form and character of the city from the major open spaces – Lake Burley Griffin and the central national area with the hills/ridges/valleys of the National Capital Open Space System (NCOSS) with its symbolic national capital associations – through the street trees, parks, and gardens or landscape spaces of the suburbs. Green spaces and trees have been the dominant image of the city: nature in the garden city. This framework has been repeated in the new towns of Weston/Woden Valley, Belconnen, Tuggeranong and Gungahlin as part of the Y Plan promulgated by the National Capital Development Commission (NCDC) 1958–1988.

In the words of the renowned author Lewis Mumford in *Cities in Evolution* Ebenezer Howard's idea of the Garden City at the beginning of the twentieth century 'brought to the city the essential biological criteria of dynamic equilibrium and organic balance: a balance between city and country in a larger ecological pattern'. Howard considered the advantages and disadvantages of town and country. He combined the advantages of both – 'all the advantages... secured in perfect combination' – in his vision of a town and country garden city setting.

Here is the epitome of Canberra with its landscape identity and character. Griffin's plan often mistakenly quoted as a garden city ideal was in fact a city modelled on city beautiful lines with some garden city overtones. It was John Sulman (who succeeded Griffin in 1921) and the Federal Capital Advisory Committee (FCAC) that decreed Canberra would be developed as a garden city; it was a policy that was successfully followed by the NCDC, not least through the establishment of the NCOSS. Notably Canberra was confirmed by the NCDC in 1970 as 'a city in the landscape' and 'a beautiful one' where beauty would 'be more enduring [than in other cities] because it was formed primarily in the splendour of the landscape.'

The focus on landscape by Griffin, Sulman, and the NCDC was not some idea plucked from thin air. It has a basis in an enduring understanding of the link between people and well-being in cities. It is known that contact with, or the sight of nature, whether in the form, for example, of an expansive landscape view, a garden, a park, a secret green place or in the grounds of hospital has beneficial effects on people. Rather than being alienated by and from nature, people need links to it.

Within this historical context and Canberra's international reputation as a leading example of twentieth century planning – a reputation which is more often held in higher esteem by an international audience than an Australian one – two fundamental questions arise. How far will people in one hundred years time – 2113 – be prepared to accept change that alters their idea of how they want to live and how will the city in the landscape be planned. Related to these questions are such matters as will families continue as an important aspect of social life?; will people's expectations of living in a pleasant setting be mitigated in any way(s)?; will ideals of ecological sustainability and a culture-nature balance prevail?; how will people want to make Canberra of the future in the face of increasing urbanisation and decreasing access to resources?

Certainly Canberra's morphology will change, but will this mean the very soul of the city, its landscape setting, be less valued or more valued by Canberrans? Take the inner hills and ridges of the NCOSS as an example. Can you imagine the city without the bush clad hills framing the city and views out of the city? We are already losing the latter in views from Civic as high rise development is permitted without any overall plan of the effect on view lines. In contrast to this, major cities around the world with inspiring views to surrounding hills, e.g. Vancouver, ensure major view lines are protected from high rise. There have been occasional references by local politicians flirting with the idea of urban development on the inner hills. For whom are they speaking? It is interesting to note that during the Ming and Qing Dynasty (13th and 14th century) it was the custom of every city or town in China to select generally eight [sometimes a few more] best landscape scenes in the vicinity that best represented the local character. The selected scenes were normally those preferred by the local people.

We know, because we are told, that urban densification and infill will occur at selected points in the city. But the question we may legitimately ask will this continue to take the form of minimal or no landscape space in the medium density developments? Wall to wall exterior concrete or hard paving in medium density developments with no space for tree planting is currently all too often the case. Yet medium density and garden city character are not mutually exclusive as places like Tapiola in Finland show. If lack of landscape space so critical to Canberra's sense of place continues what will extensive stretches of Canberra's residential areas look like by 2013? In effect we could revert to the treeless plain image in these areas, except the grass of the treeless plain will be replaced by concrete, hard paving, roofscapes. Apart from the visual and physical uglification will be the impact of increasing the urban heat island effect, less recharge of the ground water system because of lack of permeable

ground treatment. Increasing density should be accompanied by responsible consideration of ecological and social sustainability, not just short term economic aspects of selling the land and filling it with the maximum number of dwellings.

What will happen by 2113 to the existing low density housing set in gardens? Will the tired, fashionable idea of criticising the suburbs be rethought? The gardens of such residential development have a multi-functional purpose: the sheer delight of a garden and its meaning as a place of refuge and contemplation; a garden's importance in being a suburban refuge for nature and biodiversity; climatic amelioration advantages; growing your own flowers, veggies.

By 2113 will people have realised that it is good sustainable practice to value landscape aspects of the city in the landscape and a major fundamentally important component: the city's trees and its treescape. We could fervently hope that by 2113 we will have realised that the mediocre site planning that has gone into, and continues to go into many medium density developments devoid of landscape space and trees will be remedied.

As the quotation at the beginning of this essay proposes, our human landscape is our unwitting biography, reflecting ... our values, our aspirations. This prompts me to ask what kind of city do we want to pass on to our successors, so that in 2113 people can say the vision of the city in the landscape, whilst changed, is their valued inheritance from us. Unless current planning guidelines are reviewed I fear this will not be the case.

Ken Taylor AM is an Emeritus Professor and Adjunct Professor, Research School of Humanities and Arts, The Australian National University

ENDNOTE

- 1 Lewis, P. F., (1979) 'Axioms for Reading the Landscape: Some Guides to the American Scene' p.12 in Meinig, D.W. ed. (1979), *The Interpretation of Ordinary Landscapes*, 11 -32; New York and Oxford, Oxford University Press.

LIST OF WORKS

Dimensions are in millimetres and unless noted otherwise all photographs are by Rob and Sandie Little (RLDI).

GALLERY 2

01. Micky ALLAN

Night 1 and 4
2005
Engraved glass panel over pastel on paper
560 × 1500 each
Photograph by Steenus von Steensen
Collection of the artist

02. Brit ANDRESEN and Mara FRANCIS

Sedimentary City Canberra
2013
Print on cotton rag paper
4815 × 420 (scroll)
On loan from Centenary of Canberra Unit,
Chief Minister and Cabinet Directorate

03. Architectural model

Federal Cottage 454 (1920)
1996
Model by Kean Schulteis, Nadia Cavanho,
and Andrew Goodwin under the tutelage
of Peter Corkery (University of Canberra)
in collaboration with Peter Freeman and RAIA
(ACT Chapter)
Card on board
400 × 400 × 100
Gift of Peter Freeman
Canberra Museum and Gallery

04. Architectural model

Federal Cottage 448 Captain's Quarters,
Royal Military College, Duntroon (1916)
1996
Model by Sarah Crennen, Jovan van Kampen
under the tutelage of Peter Corkery
(University of Canberra) in collaboration with
Peter Freeman and RAIA (ACT Chapter)
Card on board
400 × 400 × 100
Gift of Peter Freeman
Canberra Museum and Gallery

05. Architectural model

Federal Cottage 454 [section] (1920)
1996
Model by Claudia Barreda, Benjamin Churchill
and Michael Tolhurst under the tutelage of
Peter Corkery (University of Canberra)
in collaboration with Peter Freeman and RAIA
(ACT Chapter)
Card on board
400 × 400 × 100
Gift of Peter Freeman
Canberra Museum and Gallery

06. Architectural model

Federal Cottage A.3.71 (1916)
1996
Model by Janina Down, Dean McPherson,
Nicholas Porzig under the tutelage of
Peter Corkery (University of Canberra)
in collaboration with Peter Freeman and RAIA
(ACT Chapter)
Card on board
400 × 400 × 100
Gift of Peter Freeman
Canberra Museum and Gallery

07. Sean BOOTH

Brooches and neckpieces
2013
Plywood/sterling silver
36 × 38
Canberra Museum and Gallery

08. Theodore BROOKE-HANSON 1870–1945

Canberra
1913
Oil on canvas
1370 × 2590 (framed)
Canberra Museum and Gallery

09. Mitchell BROOKS and Dan LORRIMER

Griffin Blueprint Dish
2013
Stainless steel
255 × 455 × 40
Canberra Museum and Gallery

10. Canberra Jubilee ephemera

1963
Gifts of Don and John Thomson, Warwick Myers
and the Waterhouse collection
Canberra Museum and Gallery

11. Lawrence DAWS

The Landscape of the Central Basin,
Canberra A.C.T.
1960
Oil on canvas
1105 × 2165
Canberra Museum and Gallery

12. Lawrence DAWS

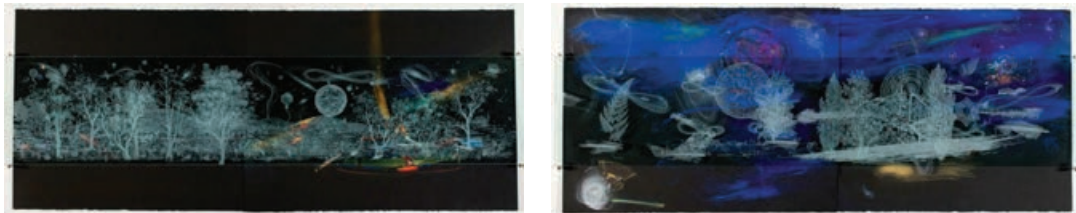
Untitled aerial perspective [act3]
1960
Oil on canvas
1220 × 2285
Canberra Museum and Gallery

13. Lawrence DAWS

Untitled aerial perspective
of Parliamentary triangle
c.1961
Oil on canvas
1135 × 2300
Canberra Museum and Gallery



01



02



03



04



05



06



07



08



09



10



11



12



13



LIST OF WORKS

GALLERY 2 (CONT.)

14. DVD projection

Competitor #29 Walter Burley Griffin
Courtesy of National Archives of Australia
NAA 710 38-43, 51

15. Dale ELLIOTT

Yankee Hat
2012
Acrylic on canvas
1000 × 1200
On loan from Burrunjui Aboriginal Gallery

16. Dale ELLIOTT

Nursery Creek
2009
Acrylic on canvas
1250 × 900
On loan from Burrunjui Aboriginal Gallery

17. Dale ELLIOTT

Big Water, Lake Burley Griffin
2012
Acrylic on canvas
750 × 1000
On loan from Burrunjui Aboriginal Gallery

18. Robert HODDLE

View from Limestone Hill called Campbell's Hill
March 1832
Watercolour
275 × 420
On loan from National Library of Australia
pic-vn3289506

19. Fiona HOOTON

Shape a Nation
2013
Card
210 × 310
Canberra Museum and Gallery

20. Matilda HOUSE

Murrumbidgee dooligah
1996
Lithograph, maniere JDS
Paper: 500 × 570
Image: 310 × 385
Canberra Museum and Gallery

21. Matilda HOUSE

Murrumbidgee after dooligah
1996
Lithograph, maniere JDS
Light blue, green, no stars
Paper: 500 × 570
Image: 310 × 385
Canberra Museum and Gallery

22. Matilda HOUSE

Murrumbidgee towards dooligah
1996
Lithograph
Pink, violet, no stars
Paper: 500 × 570
Image: 310 × 385
Canberra Museum and Gallery

23. Megan JACKSON

Marion Scarf
2013
Silk and cotton
540 × 1700
Canberra Museum and Gallery

24. Map

Yass-Canberra, Seat of Government
Advisory Board's Report Plan
1909
1145 × 796
Canberra Museum and Gallery

25. Map

The state of vegetation, waterways and the general
landscape in Canberra region c1813 based on
observations by early explorers and surveyors
2013
Jennifer Smits and George Wilson
(Australian Wildlife Services), and Gavin Evans
(Environment and Sustainable Development
Directorate)
841 × 1189
Canberra Museum and Gallery

26. AE McDONALD

Early Canberra
1913
Oil on canvas
1390 × 2600 (framed)
Canberra Museum and Gallery

27. Fernando Octavio PINO

#29 model
2013
Acrylic, plywood, reclaimed hardwood
(brush box and river red gum), black japan
1380 × 1370 (approx.)
Canberra Museum and Gallery

28. Photograph

Walter and Marion Griffin with the Deans
at Castlecrag
c.1928
Courtesy of National Library of Australia
MS 2019

29. Reed necklace and wedding attire

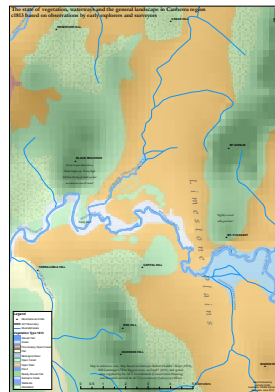
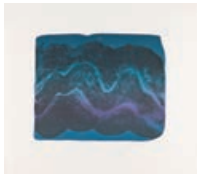
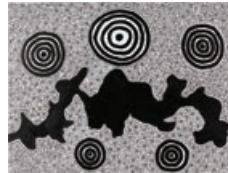
1862
On loan from Catherine Palmer-Woods

30. Kate WARD

Tea towel
2013
Linen
500 × 700
Canberra Museum and Gallery

31. Christine WARING

Replica headdresses
2013
Military buckram, black straw braid, sinamay,
'grass' reeds
On loan from Christine Waring Millinery



LIST OF WORKS

GALLERY 3

32. Arboreum Interactive

Wollemi Pine Forest

2113

Devised and visualised by Dean Walshe
and programmed by Duncan Henderson,
Academy of Interactive Entertainment (AIE)

33. G.W. BOT

Broken Garden

2003

Bronze

690 × 530 × 30

Canberra Museum and Gallery

34. DVD

News from the future

2013

Duration: 8 minutes

Author: Andrew MacKenzie

Script Editor: Peter Robinson

Journalist: Siobhan Heanue (ABC TV Canberra)

ABC TV Canberra studio staff: Nick Hildyard,

Eleni Curry, and Natalie Hunter

Academy of Interactive Entertainment (AIE)

Compositors and Animators and 3D Modelling:

Tom Magill (teacher) and Jake Higgs,

Christiaan Fokkens, James Coldwell, Josh Mann
and Kyle Chin (students).

Urban form modelling provided by

Adam Azzopardi and Natasha Babich

(Strategic City Planning and Design, Environment
and Sustainable Development Directorate).

35. Bev HOGG

Big Foot's Feast

2013

Clay and glazes

Cake: 500 × 520

Currawong: 220 × 580

Collection of the artist

36. George INGHAM 1940–2003

Bush cabinet

1994–8

Wood: Corduroy tamarind, saffron heart, tulip oak,
silky oak, medium density fibre board (mdf), brass
1880 × 1440 × 590

Canberra Museum and Gallery

37. Elisabeth KRUGER

Slice of Garden

2007

Oil on linen

1220 × 3060 (diptych)

Photograph by Jenni Carter

Collection of the artist

38. Gilbert RIEDELBAUCH

Geometry by Dr. Gerd Schröder-Turk

DP Bowl 2.6

2004

ABS with yellow gold leaf

177 × 160 × 72

Collection of the Artist

39. Gilbert RIEDELBAUCH

Geometry by Dr. Gerd Schröder-Turk

DP Bowl constellation

2004

ABS

Collection of the Artist

40. Gilbert RIEDELBAUCH

Jug shape

1995

Nylon

Collection of the Artist

41. Nancy TINGEY

Regeneration

2013

Seed heads of *Acaena Novae Zelandiae*

(bidgee-widgees)

Collection of the artist

42. Tub chair (1988), fabric samples (2013)

Prime Minister's Suite (sitting room)

Handwoven and dyed by Fay Skyring

and Di Lansdown

On loan from Department of

Parliamentary Services



32



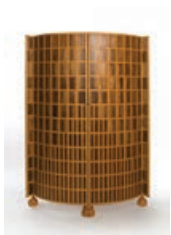
33



34



35



36



37



38



39



40



41



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ACKNOWLEDGEMENTS

Canberra Museum and Gallery (CMAG) is indebted to the following individuals and organisations that have generously donated their time and expertise to this project: ABC TV staff Siobhan Heanue, Nick Hildyard, Eleni Curry and Natalie Hunter; Academy of Interactive Entertainment Head of School Grahame Dickson, programmer Duncan Henderson, teachers Dean Walshe and Tom Magill, and students Jake Higgs, Christiaan Fokkens, James Coldwell, Josh Mann and Kyle Chin; ACT Government Directorate of Environment and Sustainable Development Surveyor Gavin Evans, and Senior Designers Adam Azzopardi and Natasha Babich; Conservation Architect, Rosemarie Willett; researcher Paul Hendy; Australian National University Research School of Humanities and the Arts, Professors Ken Taylor and Bill Gammage; Canberra Institute of Technology teacher and model milliner Christine Waring; Fenner School of Environment and Society (ANU) Director Professor Stephen Dovers, and Associate Professor Cris Brack, Associate Professor Geoff Cary, Dr Rob Dyball, Dr David Shorthouse, Adjunct Professor George Wilson; scriptwriter Peter Robinson; editor Karin Hosking; University of Canberra Assistant Professors Andrew MacKenzie and Danny Munnerley; and ARstudio.

Special thanks to the Land Development Agency and Village Building Co. Their generous financial support for this exhibition has made possible the conservation and purchase of material for CMAG's permanent collection.

I also wish to thank those who have loaned objects for this exhibition: Micky Allan, Jacqueline Bogusz (Furniture Manager, Department of Parliamentary Services), Beverly Growden (Centenary of Canberra Unit), Greg Joseph (Manager of the Burrunju Aboriginal Gallery), Elisabeth Kruger, Catherine Palmer-Woods, Gilbert Reidelbauch, the National Archives of Australia and the National Library of Australia.

I acknowledge the fine photographic work of Rob and Sandie Little, catalogue design by Meagan Spedding of Papercut, and augmented reality by Amber Standley of A Positive. As always I have received invaluable support from my indefatigable CMAG colleagues; particular thanks to Curators of Social History Rowan Henderson and Sharon Bulkeley, and Assistant Director (curatorial and exhibitions) Mark Bayly. A very special nod to Shane Breynard, the Director of Canberra Museum and Gallery and ACT Historic Places, whose gentle encouragement and solid fundraising brought this project to fruition.

I dedicate this exhibition to my dear mate Peter Robinson, who came up with the title, and to my grandchildren who will come up with the future.

Dale Middleby
Senior Curator, Social History
Canberra Museum and Gallery





2113

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