

Study Item/ Area	School of Music
Acton Campus Precinct	BALDESSIN Precinct
Building Nos. & Names	100 (Canberra School of Music), 121 (Peter Karmel Building), 105B (National Institute of the Arts (NITA) (Administration), 123 (Section 16/28, Canberra City)

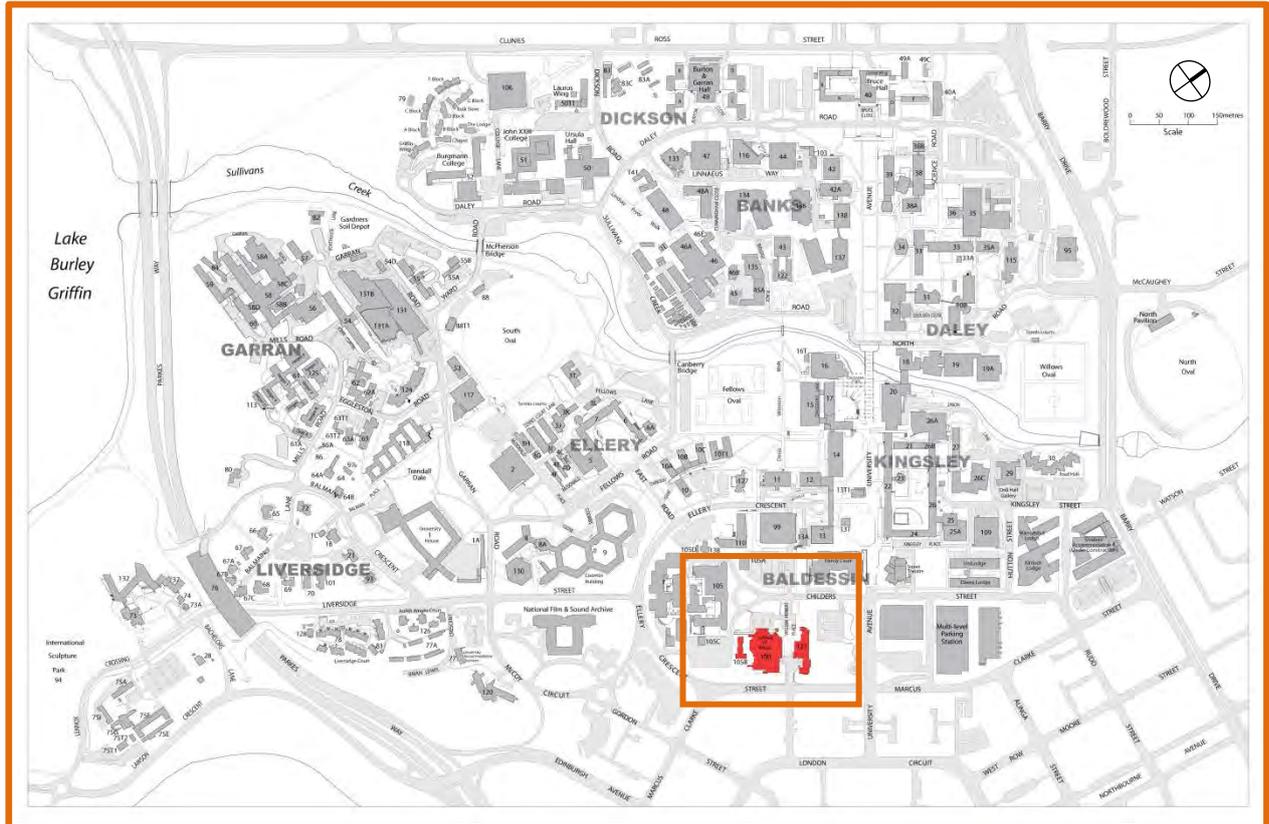


Figure 1: Location of study area within the ANU Acton Campus site.

Heritage Ranking	School of Music— <b>High</b> —Meets the criteria for Commonwealth Heritage List Peter Karmel Building— <b>Neutral</b> —Does not meet criteria for Commonwealth Heritage List
Heritage Listing	The School of Music is listed on the Commonwealth Heritage List (CHL).
Condition—Date	The condition noted here is at December 2011. The extant buildings and trees of the Canberra School of Music continue to be well maintained for academic study and research and are in good condition.
Relevant Documentation	A (draft) Heritage Management Plan was prepared for the School of Music in 2010 by the ANU Heritage Office.

### Context of the Buildings

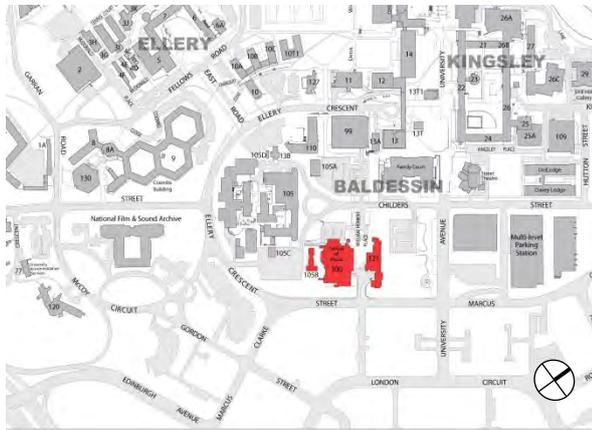


Figure 2: Canberra School of Music in its setting of the Baldessin Precinct.

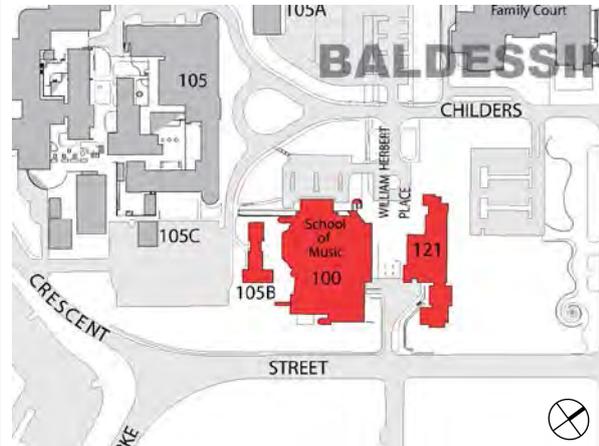


Figure 3: Canberra School of Music in its setting off Childers Street near the School of Art (Building 105).

### Brief Historical Overview

The idea for a school or Conservatorium of Music for Canberra can be traced back to the foundation years of the city. In March 1926 the Secretary of the Federal Capital Commission (FCC) CS Daley wrote to Dr WA Orchard, then Director of the NSW State Conservatorium of Music. He requested that Dr Orchard visit the Capital “to report on advisability of establishing a conservatorium of music in Canberra”. Orchard, noting the low population of the fledgling city, respectfully declined until the city grew to a stage at which it could support such an institution.

Under Prime Minister Chifley a Committee for Cultural Facilities was set up with Sir Robert Garran as chairman. Immediate priorities for the Committee included a large theatre, concert hall, art gallery, music school and an art school. This program remained the blueprint for the development of the arts in the Capital and all these facilities were proceeded with over the following 25 years.

By early 1963 the search had begun for a home of the School of Music. The completion of a new building for the Manuka Mothercraft Centre meant that its previous building on Manuka Circle would shortly be available for alternative use, and the Department of the Interior soon made a successful bid for it to be converted into the new music school.

Ernest Llewellyn was brought to Canberra and soon announced as the Director of the School of Music in May 1965. The Canberra School of Music was officially opened on 20 September 1965 by the Minister for the Interior, the Hon. JD Anthony. The three initial members of staff were present for the opening, as were representative members of the Canberra music community. Teaching began the following day.

The School of Music began to offer full-time diplomas in 1970, as well as practical study of the piano, violin, viola, flute, guitar, clarinet, brass, percussion, voice and theoretical areas of study. Student numbers continued to swell, with more than 650 enrolled by the end of the year. Llewellyn envisaged the School “housed in a building complex unique in Australia, specially designed for complete training in the performing arts from which will emerge exponents to complete professional standard”. Degrees and diplomas for both performance and academic study were to be introduced, with departments for opera, drama, ballet and modern dance, as well as preparatory division for younger students to provide for their successful transition into intermediate and advanced departments within the School. Of primary importance to the future of the School, however, was Llewellyn’s desire to remain “an autonomous institution having great flexibility of function together with strict adherence to standards”.

Ernest Llewellyn insisted that the site for a permanent School of Music be in the centre of Canberra, in a location suited to a building of national stature. After some deliberation a site was chosen on what had been the old Canberra High School oval, placed between the Australian National University and the city centre. The final brief was prepared in late 1970, signed by the



Minister and formally approved by Cabinet. Soon after, the architect Daryl Jackson of Melbourne was chosen to design the new facilities. Jackson worked through the initial designs very closely with Llewellyn; they were both determined that the new facilities would serve the intended purpose and be unique amongst other institutions in Australia. Construction began late in 1972. During construction of the permanent facilities, the original contracting firm went into receivership and the NCDC was forced to take over management of the construction.

The School of Music was officially opened on the 24 September 1976, by the Governor-General of Australia, Sir John Kerr, in the presence of the Minister for Education (and representing the Prime Minister) the Honourable John Carrick. This was followed by an opening concert and a week-long festival of performances, lectures and master classes. The opening concert was performed by members of the School faculty, and introduced the Canberra String Quartet, which had only recently been formed. These events set a precedent for future concerts, often performed by staff members.

Dr John Winther, the Principal of the NSW Conservatorium of Music, succeeded Ernest Llewellyn as Director in August 1980. On August 28 the Honourable Wal Fife, Minister for Education, paid tribute to Llewellyn's fifteen years of service to music education in Canberra and announced that the school auditorium was to be named Llewellyn Hall in honour of the first Director.

The Canberra School of Music was the first building for a music school in Australia that was designed specifically for its purpose and one which is still seen as the equal of any music education establishment in the world. The Canberra School of Music as it now stands was actually only Stage One of the complete concepts. It was designed so that, while it was a complete structure in its own right, Stage Two could be added to the side that faced Childers Street, to the west.

Discussions throughout the late 1980s and early 1990s concentrated on the possible amalgamation between the School of Music and either the ANU or the Canberra College of Advanced Education (CCAEC, later the University of Canberra), and the possible extension to the building in Civic. The CSM Council were also aware of the high national and international prestige that the ANU had achieved and wished to be associated with this status. The Canberra Institute of the Arts was formally established as an autonomous statutory authority in 1988, with Emeritus Professor Peter Karmel as its part-time Executive Chairman.

The Board of the Institute of the Arts continued discussions with the ANU on a possible amalgamation of the two institutions under Commonwealth Government legislation. In July 1989 agreement was reached on the proposed incorporation of the ANU with the CITA. This agreement included commitments to investigate the feasibility of a formal amalgamation by January 1 1991, and to promote cooperative efforts in teaching and research and to offer each institution access to each other's facilities.

A significant initiative was the establishment in October 1989 of the Australian Centre for the Arts and Technology (ACAT). This Centre, the first of its type in Australia, was set up by the institute with the aim of exploring the link between the visual arts and music and to exploit the educational and creative potential of the matching of sound and images through computer technology. The Canberra Institute of the Arts amalgamated with the Australian National University in January 1992, becoming Institute of the Arts under the Australian National University Act 1991. The Institute comprises the Schools of Music and Art and the Australian Centre for Arts and Technology.

The Canberra School of Music houses the largest working collection of historical keyboard instruments for performance and research in any Australian public Institution with many rare pieces from around the country.

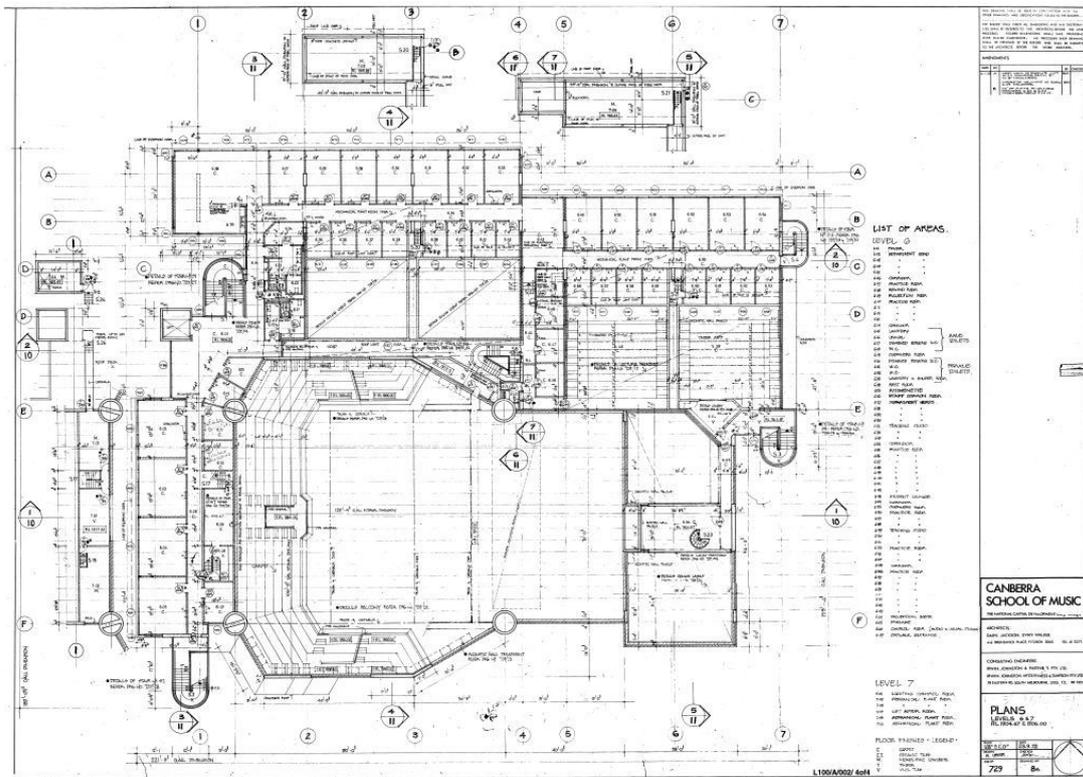


Figure 4: A section of the original plans for the Canberra School of Music by Daryl Jackson and Evan Walker, Architects, 1972.

### Description of the School of Music

#### Buildings

The School of Music is located in a purpose built complex within the ANU campus, and is home to the Llewellyn Hall, one of Australia's finest concert halls. The Jazz and Composition Departments were situated for many years at Manuka, but were integrated into the school with the 2001 completion of Stage II of the School of Music Building, the Karmel Building, designed by MTG Architects.

The School of Music was designed for the National Capital Development Commission in 1970 by architects Daryl Jackson and Evan Walker. Daryl Jackson's work at this time can be paralleled with the work of the US architect Paul Rudolph and his 1960s interpretations of the later work of Le Corbusier.

The building is six levels, oriented inwardly to the core of the site, with the public and administration areas wrapped around the more acoustically sensitive performing and teaching areas as a barrier against the noise. In vertical relationship of areas also, the spaces which tend to generate greater noise problems are located on Levels 5 and 6 and it was originally anticipated that there would be significant external traffic noise from an arterial road never built. Daryl Jackson described the design: 'The School's boldness of form is due to these factors as well as a desire to produce an assertive cubist arrangement, whose parts explore landscape and figurative metaphors, to create architectural presence'. The building has white off form concrete walls, concrete framing and floors with white concrete block work infill and no large areas of glazing, apart from glazing to the external circulation routes around the 1,500 seat auditorium and a metal deck roof. There is a 1792-75 bronze and spun cement sculpture entitled *Extended column* by Norma Redpath adjacent to the entry.

The heavily sculptured forms of this building come from the phase in Daryl Jackson's work when he pursued ideas of rendering large mass in a way he called 'cubist', using common materials, particularly off-form concrete and masonry. In addition there are a number of other items which are manipulated sculpturally – such as the external expression of stairs as cylindrical tubes, and the

## Description of the School of Music

visually weighty cantilevered room at the upper levels of the building as if it were a garret.

The School of Music is also known for the 1500 seat Llewellyn Hall, long the most frequented venue for classical music in Canberra. For acoustic reasons the concert hall is buried at the core of the building's mass to shield it, particularly from Marcus Clarke Street to the east. The result of this design move is most obvious to the west on the Childers Street side where the foyer spaces are expressed as large glass panels in the facade. An addition to the School of Music is the Peter Karmel Building (#121), opened in 2001. The work of MGT Architects, this building is discreetly separate - both site planning and architectural manner - to the original building.

The Peter Karmel Building was designed as a new freestanding addition to the Canberra School of Music to accommodate numerous practice and performance functions for the School, with specific accommodation of the Jazz and Percussion Departments and the Australian Centre for Arts and Technology (ACAT). The two-storey building forms a new entry court to the School of Music complex and provides integrated connections between practice and performance spaces in both the original school and new addition. The facade design commission by artist Marie Hagerty was intended to be an opportunity for the artist to work with the large-scale architectural forms in their three-dimensional landscape setting to create a patterning, 'marking', and enlivening of the glazed and solid surfaces of the building's exterior.

### Landscape

The buildings are primarily surrounded by open paved areas, with some small and established exotic plantings and garden beds.

## Significance Assessment against the Commonwealth Heritage criteria

### CHL Statement of Significance

*The Canberra School of Music, constructed in 1976 is a building of architectural significance designed in the Late Twentieth-Century Brutalist style with a strong sculptural forms. A strong assertive cubist architectural arrangement and massing effect is achieved by expressing the stairs, changes of level and the internal functions. The internal planning arrangements are also significant influencing the architectural presence of the building. The building solves its functional and siting problems with skill taking into account the internal acoustic requirements and the external noise levels, and using limited glazing. A sculpture by Norma Redpath, adjacent to the entry, compliments the sculptural forms of the building.*

*The Canberra School of Music is associated with the prominent Australian architects Daryl Jackson and Evan Walker who designed it for the National Capital Development Commission (NCDC). Daryl Jackson was awarded the Royal Australian Institute of Architects Gold Medal in 1987.*

*The Canberra School of Music is associated with the vision and work of Ernest Llewellyn, MBE, CBE, pre-eminent Australian violinist, conductor and music educator who was the founding Director from 1965 – 1980.*

*The building is of particular social importance in Canberra providing the Llewellyn Hall, a concert hall of 1,500 seats, which is the city's principal concert venue for visiting and local performers, organizations and entrepreneurs. The Canberra School of Music is used and valued by several associated local and national musical community groups and organizations.*

*The Canberra School of Music is associated with the development of the arts and, in particular, a School of Music, in the national capital. It is part of the Australian National University Institute of the Arts along with the Canberra School of Art and the Australian Centre for Arts and Technology.*

### Revised Statement of Significance

The Canberra School of Music is associated with the development of the arts and, in particular music, in the National Capital. After relocating from its temporary premises in Manuka, the current Canberra School of Music (1976) was the first building for a music school in Australia that was designed specifically for its purpose and one which is still seen as the equal of any music education establishment in the world.

The Canberra School of Music is representative of the late-twentieth century Brutalist style as interpreted by Daryl Jackson and Evan Walker. The building demonstrates the key elements of this style including strong shapes, bold composition, strong, muscular character, off form concrete construction and large areas of blank wall.

The building has strong associations with its architect Daryl Jackson and Evan Walker and with Ernest Llewellyn, MBE, CBE, pre-eminent Australian violinist, conductor and music educator who was the founding Director from 1965 – 1980.

Criteria	Assessment
<p><b>(a) Historic</b> The place has significant heritage value because of the place's importance in the course, or pattern, of Australia's natural or cultural history.</p>	<p><b>CHL Citation</b> <i>The Canberra School of Music is associated with the development of the arts and, in particular a school of music, in the national capital. It is part of the Australian National University Institute of the Arts along with the Canberra School of Art and the Australian Centre for Arts and Technology.</i></p> <p><b>Attributes</b> <i>The whole building and its use as a school of music.</i></p> <p><b>Revised Assessment</b> The School of Music is associated with the development of the arts and, in particular music, in the National Capital. After relocating from its temporary premises in Manuka, the current Canberra School of Music (1976) was the first building for a music school in Australia that was designed specifically for its purpose and one which is still seen as the equal of any music education establishment in the world.</p> <p><b>The School of Music meets CHL criterion (a) for historic values</b></p>

## Significance Assessment against the Commonwealth Heritage criteria

	<p><b>Attributes</b></p> <p>The whole building and its use as a school of music.</p>
<p><b>(b) Rarity</b> The place has significant heritage values because of the place's possession of uncommon, rare or endangered aspects of Australia's natural or cultural history.</p>	<p>The School of Music does not meet CHL criterion b) for rarity values.</p>
<p><b>(c) Scientific</b> The place has significant heritage value because of the place's potential to yield information that will contribute to an understanding of Australia's natural or cultural history.</p>	<p>The School of Music does not meet CHL criterion c) for scientific values.</p>
<p><b>(d) Representative</b> The place has significant heritage value because of the place's importance in demonstrating the principal characteristics of: A class of Australia's natural or cultural places; or A class of Australia's natural or cultural environments.</p>	<p><b>CHL Citation</b></p> <p><i>The Canberra School of Music, constructed in 1976 is a building of architectural significance designed in the Late Twentieth-Century Brutalist style with strong sculptural forms. A strong assertive cubist architectural arrangement and massing effect is achieved by expressing the stairs, changes of level and the internal functions.</i></p> <p><b>Attributes</b></p> <p><i>The building's Late Twentieth-Century Brutalist style demonstrated by the strong sculptural forms, cubist massing, expressed stairs, level changes and internal functions.</i></p> <p><b>Revised Assessment</b></p> <p>The Canberra School of Music is representative of the late-twentieth century Brutalist style as interpreted by Daryl Jackson and Evan Walker. The building demonstrates the key elements of this style including strong shapes, bold composition, strong, muscular character, off form concrete construction and large areas of blank wall.</p> <p><b>The School of Music meets CHL criterion (d) for representative values</b></p> <p><b>Attributes</b></p> <p>The building's late-twentieth century Brutalist style.</p>
<p><b>(e) Aesthetic</b> The place has significant heritage value because of the place's importance in exhibiting particular aesthetic characteristics valued by a community or cultural group.</p>	<p>At this stage, the Canberra School of Music does not meet this part of the criterion because the aesthetic value has not been formally tested by the community or cultural group.</p>

Significance Assessment against the Commonwealth Heritage criteria

<p><b>(f) Creative/Technical</b> The place has significant heritage value because of the place's importance in demonstrating a high degree of creative or technical achievement at a particular period.</p>	<p><b>CHL Citation</b> <i>The Canberra School of Music's internal planning arrangements are also significant influencing the architectural presence of the building. The building solves its functional and siting problems with skill taking into account the internal acoustic requirements and the external noise levels, and using limited glazing. A sculpture by Norma Redpath, adjacent to the entry, compliments the sculptural forms of the building.</i></p> <p><b>Attributes</b> <i>The building's internal and functional planning and its site resolution and the sculpture by Norma Redpath.</i></p> <p><b>Revised Assessment</b> The Canberra School of Music demonstrates creative/technical achievement in its internal planning arrangements, especially in its consideration of the unique acoustic requirements and the external noise levels by using limited glazing.</p> <p><b>The School of Music meets CHL criterion (f) for creative/technical values</b></p> <p><b>Attributes</b> The buildings internal and functional planning.</p>
<p><b>(g) Social</b> The place has significant heritage value because of the place's strong or special association with a particular community or cultural group for social, cultural or spiritual reasons.</p>	<p><b>CHL Citation</b> <i>The building is of particular social importance in Canberra providing the Llewellyn Hall, a concert hall of 1,500 seats, which is the city's principal concert venue for visiting and local performers, organizations and entrepreneurs. The Canberra School of Music is used and valued by several associated local and national musical community groups and organizations.</i></p> <p><b>Attributes</b> <i>The whole building generally, plus the Llewellyn Hall in particular as a public venue.</i></p>
<p><b>(h) Associative</b> The place has significant heritage value because of the place's special association with the life or works of a person, or group of persons, of importance in Australia's natural and cultural history.</p>	<p><b>CHL Citation</b> <i>The Canberra School of Music is associated with the prominent Australian architects Daryl Jackson and Evan Walker who designed it for the National Capital Development Commission (NCDC). Daryl Jackson was awarded the Royal Australian Institute of Architects Gold Medal in 1987.</i></p> <p><i>The Canberra School of Music is associated with the vision and work of Ernest Llewellyn, MBE, CBE, pre-eminent Australian violinist, conductor and music educator who was the founding Director from 1965 - 1980.</i></p> <p><b>Attributes</b> <i>The whole building in so far as it demonstrates the architectural input of Daryl Jackson and Evan Walker. Also the whole building as the realization of Ernest Llewellyn's vision.</i></p> <p><b>Revised Assessment</b> The Canberra School of Music is strongly associated the prominent Australian architects Daryl Jackson and Evan Walker who designed the 'Brutalist' style building for the National Capital Development Commission (NCDC) in 1976.</p> <p>Daryl Jackson is a prominent modern architect, highly acclaimed for his bold style and use of unusual materials. Jackson was awarded the Royal Australian Institute of Architects Gold Medal in 1987. Evan Walker is also a distinguished architect, who went on to become a member of the Victorian Parliament.</p> <p>The Canberra School of Music is also associated with Earnest Llewellyn, MBE, CBE, pre-eminent Australian Violinist, conductor and music educator who was the founding Director of the school from</p>

## Significance Assessment against the Commonwealth Heritage criteria

	<p>1965–1980. The prominent Llewellyn Hall was named in his honour.</p> <p><b>The School of Music meets CHL criterion (h) for associative values</b></p> <p><i>Attributes</i></p> <p>The whole building and its associations with notable persons.</p>
<p><b>(i) Indigenous</b> The place has significant heritage value because of the place's importance as part of Indigenous tradition.</p>	<p><b>The School of Music does not meet CHL criterion i) for Indigenous values.</b></p>

## Photographs



**Figure 5:** Stage I of the Canberra School of Music. (Source: ANU Heritage Office 2011)



**Figure 6:** The foyer of the Peter Karmel Building, Canberra School of Music. (Source: ANU Heritage Office 2011)

## Photographs



**Figure 7:** Stairwell of Canberra School of Music, demonstrating the Brutalist architecture style of the building. (Source: ANU Heritage Office 2011)



**Figure 8:** View of the main entrance to the School of Music including sculptural work. (Source: ANU Heritage Office. 2011)



**Figure 9:** View of main entrance of the Peter Karmel Building. (Source: ANU Heritage Office 2011)



**Figure 10:** The 'Signature Wall' of the Green Room, Canberra School of Music. (Source: ANU Heritage Office. 2011)

## Management Issues

### Constraints and Opportunities

**Constraints** arise from the identified heritage values of the School of Music and the requirement under the *Environment Protection and Biodiversity Conservation Act 1999 (Cwth)* (EPBC Act) to conserve them. The significant fabric of the School of Music, as indicated in the attributes above, should be conserved wherever possible.

The School of Music is of high heritage values and meets the EPBC Commonwealth Heritage criteria a) historic, d) representative and f) creative/technical, g) social and h) associative. Elements of 'high' heritage value embody Commonwealth Heritage values in their own right and make a significant contribution to the values of the Acton Campus as a whole. Elements of high heritage value should be retained and conserved. They require a high level of care in their management and the tolerance for change is generally low or able to tolerate some change and adaptive reuse. Loss or unsympathetic alteration would diminish the Commonwealth Heritage values of an individual element and the campus as a whole.

The **Tolerance for Change** heritage management tool, outlined in Section 7.6 of the ANU Acton Campus Heritage Study 2012, will assist in conserving heritage values through a process of change. The School of Music is able to tolerate some level of change through development whereby the significant attributes and characteristics are conserved and interpreted

**Opportunities** arise from the identified heritage values of the School of Music. The history of the School of Music should be interpreted to maintain the significant attributes identified in the assessments above. A greater degree of change may be tolerated if interpretation is of a very high quality and considered in any future development, which presents the identified heritage values for the future.

### Recommendations

The Heritage Management Plan for the School of Music should be finalised to form the primary guidance document for the best practice conservation and management of the School of Music's heritage values.

If development resulting in loss of significant fabric is proposed, interpretation and a heritage impact assessment would be a prerequisite according to EPBC Act requirements.

Photographic recording for the ANU archives should be undertaken prior to any potential loss of significant fabric, buildings or landscaping in any future development of the School of Music.