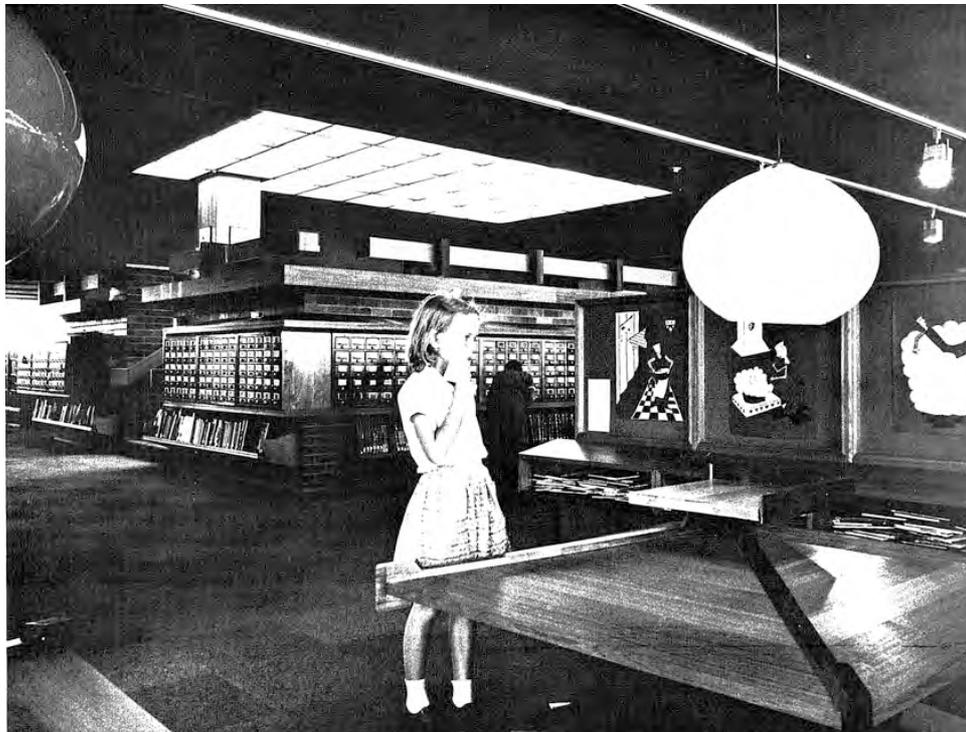


CONSERVATION MANAGEMENT PLAN



for **DICKSON LIBRARY**

prepared by
PHILIP **LEESON** ARCHITECTS PTY LTD

on behalf of
ACT PROPERTY GROUP

Endorsed by ACT Heritage Council, June 2013

COVER IMAGE • The rich interiors of the Dickson Library when the building first opened in 1967 • Source: Enrico Taglietti.



ACT Heritage Council

Notice of Approval of Conservation Management Plan under Section 110 of the Heritage Act 2004

The Heritage Council has approved this Conservation Management Plan, Final, January 2013 (CMP) for the Dickson Library prepared by Philip Leeson Architects Pty Ltd for ACT Property Group on 17 May 2013.

Qualifications

In approving the Conservation Management Plan, the Heritage Council is satisfied that the Conservation Policies contained therein are appropriate to provide for the ongoing conservation of the heritage place.

This approval is current for a period of five years from the date of approval.

A handwritten signature in black ink, appearing to read 'Jennifer O'Connell'.

Jennifer O'Connell
A/c Secretary (as delegate for)
ACT HERITAGE COUNCIL

20. May, 2013



ACT Heritage Council

Phone: 6207 2208
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File ref: Dickson Library
Contact Officer: Can Ercan

Mr David Hobbes
Philip Leeson Architects Pty Ltd
4/9 McKay Street
TURNER ACT 2612

CC: Mr Daniel Bailey, Director, ACT Property Group

Dear Mr Hobbes

Dickson Library – Conservation Management Plan

Thank you for submitting the revised Conservation Management Plan, Final, January 2013 (CMP) for the Dickson Library on 19 April 2013.

The CMP includes all changes requested by the Heritage Council at their meeting of 7 December 2012 and a *Notice of Approval* is attached. Please insert the *Notice of Approval* in front of the contents page of the CMP and provide one electronic and one final copy of the CMP to the Heritage Council for its records. The final version of the CMP with the *Notice of Approval* is the only version that should be circulated to any user or other interested parties. Please update references for NLA Trove images by including the location of the documents as well as reference numbers before submitting the approved copy.

Please note that in approving a CMP for a heritage place, any actions or policies in the CMP are the responsibility of the owner/manager of the heritage place.

You are encouraged to submit a copy of the Conservation Management Plan to the ACT Heritage Library (Level 1, Woden Library, Corner Corinna & Furzer Streets, Phillip, ACT 2606) for public reference.

If you have any questions, please contact the Heritage Unit.

Yours sincerely

Jennifer O'Connell
A/c Secretary (as delegate for)
ACT HERITAGE COUNCIL

20 May, 2013

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1 GLOSSARY

The terms fabric, conservation, maintenance, preservation, restoration, reconstruction, adaptation, compatible use and cultural significance are used in the CMP as defined in the Burra Charter as follows.

Adaptation

Adaptation means modifying a place to suit the existing use or proposed use. Common examples of adaptation include works for interpretation – such as signs and paths, installing new wiring, piping, equipment and services. Adaptation can also include construction of substantial new structures.

Compatible Use

Compatible use means a use which respects the cultural significance of a place. Such a use involves no, or minimal, impact on cultural significance. Compatible use can be a number of different uses that overlap in space or time. The use for which the place was created, and later long established uses are likely to be ones that respect the cultural significance of the place.

Conservation

Conservation means all the processes of looking after a place so as to retain its cultural significance.

The process of conservation... includes retaining the contribution that the setting, and related places and objects, make to the significance of a place. Ceremonies, explaining, campaigning, housekeeping, financing, the preparation of protective controls, and many other activities can be part of conservation.

Cultural Significance

Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups.

Australian conservation practice and heritage legislation is based on the concept of cultural significance; i.e. that the values (significance) of a place can be described and that retaining significance is the primary objective of conservation of the place. Some acts use slightly different terms – such as 'heritage significance' or 'cultural heritage value' – but the concept is the same as cultural significance. The five terms listed alphabetically in the Charter, aesthetic, historic, scientific, social, spiritual, used together, are intended to encompass all the cultural values of places of cultural significance. Legislation may include more specific categories of significance, which are covered by the five used in the Charter. The cultural significance of a place may change as the result of the continuing history of the place. Understanding of cultural significance may change as a result of new information. A place may have different meanings to different groups.

Fabric

Fabric means all the physical material of the place including components, fixtures, contents, and objects.

Fabric includes the built elements of a place, as well as the natural material – the landform, vegetation, streams, soil and rock etc. Fabric includes building interiors, sub-surface remains – as well as excavated material. Fabric may define spaces and these may be important elements of the significance of the place. Fabric includes contents, fixtures and objects temporarily moved, e.g. for repair, safekeeping, or exhibition.

Maintenance

Maintenance means the continuous protective care of the fabric and setting of a place, and is to be distinguished from repair. Repair involves restoration or reconstruction.

In the Charter, maintenance has a narrower meaning than in ordinary use – the ordinary meaning includes repair.

Preservation

Preservation means maintaining the fabric of a place in its existing state and retarding deterioration.

It is recognized that all places and their components change over time at varying rates. The role of preservation is to slow the rate of change.

Reconstruction

Reconstruction means returning a place to a known earlier state and is distinguished from the restoration by the introduction of new material into the fabric.

New material may include recycled material salvaged from other places. This should not be to the detriment of any place of cultural significance: e.g. it should not involve removing significant fabric from another place and the new material should not convey false impressions of the history and characteristics of the place.

Restoration

Restoration means returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.

This term has a narrower meaning in the charter than in ordinary use. Restoration by removal is more common in practice than restoration by assembly.

2 EXECUTIVE SUMMARY

Introduction

ACT Property Group acts as government property custodian for a range of heritage listed places, and has commissioned Conservation Management Plans (CMPs) as part of the development of ongoing Asset Management Plans for many properties in their portfolio. Philip Leeson Architects Pty Ltd. has been engaged to prepare this CMP for Dickson Library. Current site-specific issues of note include the development of a Master Plan and subsequent Precinct Code for the Dickson Group Centre, and the impact future surrounding development may have on the heritage significance of the Dickson Library.

Heritage status

Dickson Library is recognised by ACT Heritage, by the Australian Institute of Architects ACT Chapter, and by the National Trust (ACT). Dickson Library was nominated for listing on the ACT Heritage Places Register prior to 2000 and was formally listed on 14 October 2008. The Australian Institute of Architects registered the Dickson Library on its Register of Significant Twentieth Century Architecture (RSTCA) in 1986, and the current listing was revised in November 2004.

ACT Heritage listing constitutes statutory protection for the Dickson Library, and the ACT Heritage Council will assess any DA for compliance with the specific requirements of the ACT Heritage Register Entry and with the recommendations of this CMP. The Heritage Council should be consulted for their views on any proposal prior to the lodgement of any DA.

Heritage significance

This statement is a revision of the existing statement of significance for the Dickson Library entry to the ACT Heritage Register:

The significance of the Dickson Library is threefold – as a public library, as a building commissioned by the National Capital Development Commission (NCDC), and as unique piece of integrated design by eminent Canberra architect Enrico Taglietti.

The Dickson Library is significant as Canberra's first purpose-designed library building, and the first instance of an ACT library in which adult and children's services were co-located. The placement of the central mezzanine in a cruciform plan was an important architectural device used to separate the different user groups in an otherwise open plan, while the integration of architectural character between interior and exterior spaces extended the sense of space. These strategies were innovative for Australian library design in the late 1960s, and were illustrated in the Australian architectural press. The Dickson Library has been used continuously as a library since its opening, and has the potential to demonstrate shifting conceptual thinking about libraries.

The Dickson Library is significant being the first civic building commissioned by the NCDC to introduce contemporary architectural styles to Canberra. It is evidence of the leadership role architects such as NCDC Commissioner Sir

John Overall and NCDC Chief Architect Roger Johnson played in the development and cultural maturity of post-war Canberra – establishing community infrastructure and developing new suburbs in a modern image. The fast-track design, construction and procurement process instigated by the NCDC is further evidence that this forward-looking organisation sought modernization beyond the image of the city - to the city's functions and networks.

The Dickson Library is a significant early work by Enrico Taglietti, one of Canberra's most noted architects and author of a unique synthesis of Twentieth Century architectural styles. The architecture of the Dickson Library represents innovation in the dramatic and sculptural possibilities of concrete, considered both Organic and Brutalist, combined with a Regional sensibility in the use of face brickwork, clear finished timber and striking roofline. The resultant architectural style is unique to Taglietti, who remained committed to this synthesis throughout his career. The style and its architect are inseparable. The design significance of the Dickson Library is widely recognised by professional bodies and architecture critics in listings and publications on significant architecture, and Taglietti's nationally significant contribution to architecture was recognised in 2007 with the award of the Australian Institute of Architects (RAIA) Gold Medal.

The Dickson Library maintains its original purpose, footprint and external form, but a series of changes to the external building fabric and demolition of much of the interior have had a negative impact on the original design significance. In particular, the loss of the mezzanine as a planning device, the weakening of symmetrical cruciform planning, material changes at the soffit and fascia, and the removal of custom joinery, furniture and light fittings have interrupted the careful design integration of site, building and interior for which Taglietti was regarded internationally. Although compromised, these characteristics remain integral to the significance of the Dickson Library.

Significant features

Features of the Dickson Library intrinsic to its heritage significance are as follows. This definition is an update on the ACT Heritage listing.

The setting of the place:

- The small forecourt at the front of the building in which people gather and play, and through which pedestrians pass frequently;
- Pedestrian paths along the two sides of the building which invite passive surveillance to the corner courtyards and external walls;
- The service road providing access to the loading bay at the rear of the building; and
- The unified and freestanding nature of the building whereby the external concrete walls are free of all other built elements, and the profile of the roof and fascia can be read.

The planning diagram of the place:

- A cruciform building footprint unified with four corner courtyards by a bounding rectangular concrete wall;

- The sense of a central internal core to the library (originally the mezzanine, now demolished), around which spaces allocated to different user groups are arranged.

The exterior qualities of the place:

- A single storey horizontal building form with roof arranged in two tiers;
- Deep horizontal fascias clad in solid profiled material to express the weight of concrete (but not the present green 'colorbond' fabric);
- Angular and geometric in situ board patterned off-form concrete walls;
- Face brick manganese brickwork;
- Highlight windows extending to the soffit/ceiling line to give a sense of continuity from inside to out;
- Large glazed doors opening onto each of the courtyards;
- Plastic covered steel glazing frames;
- The rainwater drainage system consisting of bold sculptural compositions of circular downpipes and large open concrete drainage pools in each courtyard;
- Sparse, architectural courtyards with a single tree planted in a concrete planter bund.

The interior qualities of the place:

- Board patterned off-form concrete walls (now painted);
- Face brick manganese brickwork (now painted);
- Four brick H columns standing proud of external walls (now painted);
- A central internal core space defined by joinery, change in floor level (altered), raised ceiling, and grid lighting from above;
- Open planning, with spaces of different character arranged around the central core and defined by furniture;
- Visually open courtyards at each of the four corners of the building, allowing views from the interior of the building to both middle and distant landscapes;
- Highlight windows extending to the soffit/ceiling line to give a sense of continuity from inside to out;
- Plastic covered steel glazing frames;
- Clear finished timber doors, sills, jambs, skirting, architraves and cornice;
- Quality custom interior design consisting of pendant, ceiling and track lighting, display shelving, display cases and noticeboards (significantly altered).

Condition

Externally the building is mostly in tired but solid original condition, with a few notable exceptions. Internally much of the original fabric has been removed, remodeled and / or resurfaced.

The exterior form of the building is more or less original, with the exception of an addition at the front entry. Air conditioning plant and other back of house functions located in the courtyards have compromised some of the formal qualities of the geometric architectural footprint.

The exterior fabric of the building is intact with the exception of light fittings, fascias and soffit linings. There are hairline cracks in some concrete walls, but otherwise brick and concrete are in good condition. Painted and Colorbond finishes are peeling and looking tired respectively. Signage and replacement light fittings are highly utilitarian in nature and give the building a drab appearance.

The four courtyards have been allowed to slip into poor condition through disuse. While their intent is as a direct extension to internal uses, they have not been used in this way for many years and their upkeep has not been prioritised. The planting is wild and overgrown, the stormwater ponds mossy, and the ground surface messy in appearance – the complete picture devoid of the intended architectural qualities.

The interior form of the building has been remodeled, with the most significant change the removal of the central mezzanine reading space. The main library space is now read as a single open plan area, rather than a series of connected spaces arranged around a central hub.

The interior fabric of the building has changed significantly, with furnishings and light fittings removed and replaced with generic alternatives, and face brick surfaces painted over. Custom designed joinery pieces by the architect including display shelving and pin boards have been removed, leaving little of the interior architecture intact. One bathroom is intact, demonstrating the materials and composition of the original.

Conservation policies

Conservation policies have been formulated to assist in managing the significance of the place in light of the heritage, planning and management contexts set out in this CMP. As these contexts change and develop, conservation policies must be reviewed and updated.

The following policies relate to the management of this CMP:

- Submit this CMP for endorsement by the ACT Heritage Council.
- Upon endorsement the CMP will become the guiding document for management of the Library building and its landscaped courtyards.
- Review this CMP and amend if necessary at 5 yearly intervals.

As the Dickson Library is a registered heritage place, any alterations to the place are subject to review by ACT Heritage. All other typical statutory planning and building approvals still apply, and these are outlined as implementation policies. The following conservation policies relate to statutory authorities:

- Consult relevant authorities and obtain required approvals prior to undertaking any development of the place.

- Comply with the requirements governing items listed on the ACT Heritage Register.
- Comply with the requirements of the Territory Plan and the ACT Environment and Sustainable Development Directorate (ESDD).

Much of the cultural significance of the place is associated with the architecture and building fabric. The conservation policy relating to cultural significance states that significant fabric should be conserved and maintained in accordance with the principles of the Burra Charter:

- Overall cruciform shape including four landscaped courtyards
- Off-form concrete walls
- Face brick walls
- Anodised aluminium windows
- Plasteel windows and doors
- Overhanging roof form with deep horizontal fascias
- Four open courtyards
- Open planned volume of main library space with varied ceiling heights
- Ash joinery and trims
- Surviving original fittings

Part of the cultural significance of the place is associated with its intended and ongoing use. The following conservation policy relates to future use:

- The building should remain in use as a public library and for community activities, exhibitions and meeting space.

The following policies relate to maintenance:

- Implement and monitor a program of preventative and routine maintenance and keep a written record of actions.
- Maintenance work that impacts on significant fabric should be undertaken in accordance with the principles of the Burra Charter. Where maintenance of original fabric is not reasonably feasible or practicable, or is incompatible with the ability to reuse the buildings for a compatible use, approval may be granted for its removal.
- Identify and photograph affected fabric prior to removal then label and store for future reconstruction and/or interpretive purposes.
- Any upgrades that may be required to the building to comply with the Building Code of Australia (BCA) should not have a detrimental impact on significant fabric. Examples of typical BCA upgrades may include disability access, fire provisions, and section J energy efficiency upgrades.

The following policies relate to future development:

- Demolition of significant fabric and volumes should not be permitted.

- The building may be upgraded, refurbished and adapted through incorporation of such contemporary elements as are reasonably necessary to cater for contemporary functional requirements. Such upgrading will be undertaken in a manner that in the first instance seeks to avoid any impact on significant fabric. Where this is not possible, any upgrades must ensure:
 - Minimal adverse impacts on significant *fabric*
 - Uses fittings that do not unnecessarily damage significant fabric
- Future upgrades should restore original materials, finishes and fittings which have been removed or significantly altered, including fibre cement fascia, painted flat sheet soffit linings, lighting, signage, floor and wall finishes, ash joinery, furnishings and light fittings.
- The reconstruction of original interior spaces is highly desirable, including the raised mezzanine and exhibition area.
- Development on adjacent blocks should be limited to 3 stories, maintain existing block boundaries, incorporate an active frontage and be suitably landscaped to provide a “green” outlook from within the Library.
- The Library should remain a freestanding building surrounded by open space.
- Dickson Plaza should be retained as open space.
- Prior to any change prepare a record of the building and its setting including plans, sections and elevations and photographs.
- All proposals for development should be developed with the early and ongoing involvement of suitably qualified and experienced heritage specialists.
- All works other than routine maintenance will require a Statement of Heritage Effects prepared by a suitably qualified person, which shall be approved by the ACT Heritage Council. The statement shall outline how the recommendations of the CMP are to be fulfilled, shall assess the impact of any proposed works on the heritage significance of the place and identify steps taken to minimise any impact.
- A Works Plan shall be prepared for all proposed works, which shall be approved by the ACT Heritage Council. The plan shall identify in detail all works, procedures and measures proposed in relation to conservation, demolition and reconstruction.

The following policies relate to the landscaped courtyards:

- Original tree plantings shall be retained and maintained.

- Original tree plantings that are missing or in poor condition shall be replaced with new plantings of the original species.
- Replace pine bark mulch with gravel or precast concrete pavers to suit functional requirements.
- Mechanical plant should be removed.

The following policies relate to interpretation:

- Dickson Library should be interpreted to provide information about its history, significance, changes over time, and its relationship with Dickson Shopping Centre.

3 INTRODUCTION

3.1 Project brief

Philip Leeson Architects Pty Ltd. has prepared this Conservation Management Plan (CMP) for ACT Property Group (ACTPG). ACT Property Group acts as a government property custodian for a range of heritage listed properties and properties of heritage interest. At the time of writing, CMPs are being commissioned by ACTPG as part of ongoing asset management plans. The purpose of these CMPs is to:

- Establish the cultural significance of the place through research and documentation;
- Formulate conservation policy;
- Prepare a management plan to maintain and, where appropriate, enhance the significance of the place; and to
- Guide future use.

The Dickson Library maintains its original use as a public library, and it is understood that the ACT Government values its heritage and history, in particular its:

- Place in ACT history;
- Innovative architecture;
- Building techniques and materials; and
- Role as a key community building.

Site-specific requirements note that the ACT Planning & Land Authority released a Dickson Centre Master Plan in May 2011. The brief requires particular consideration of the Dickson Library's open landscape, as car parks on either side could potentially be subject to future sale and redevelopment.

3.2 Methodology

This CMP has been prepared in accordance with the Australia ICOMOS Burra Charter 1999, James Semple Kerr's The Conservation Plan, and guidelines provided by the ACT Heritage Council.

A review of documentary evidence about the Dickson Library was undertaken, with material sourced from the ACT Heritage Unit files, the ACT Heritage Register, Dr. Enrico Taglietti, ACT Property Group and the National Library. Further desktop research provided a present day planning and development context, which has been updated in the draft plan as the planning process has progressed.

Fieldwork was undertaken to collect physical evidence of the condition and use of spaces and to take a photographic record of the building.

Consultation was undertaken with Dr. Enrico Taglietti, and representatives of Libraries ACT, the Dickson Library and ACT Property Group.

The information gleaned from the documentary and physical evidence was used to assess significance, formulate policy and recommend the implementation strategies outlined in this CMP.

3.3 Structure of this CMP

The presentation structure of this CMP has been developed independently of the methodology in order to present key conservation information for users and managers in the first half of the CMP. This format and structure has been developed in response to recent discussions with ACTPG about key users of the CMP, and the usability of the final document in day-to-day management of places. Research and analysis components of the CMP are located in the second half of the document.

3.4 Study area and curtilage

The study area is Dickson Library at Section 30, Block 13 Dickson ACT, as shown in the diagrams below.



FIGURE 1 • Aerial photograph, 2009 • Source: ACTmapi



FIGURE 2 • Block boundaries, 2012 • Source: Actmap1

3.5 Authorship

David Hobbes and Alanna King of Philip Leeson Architects have prepared this CMP with input from Neil Hobbs of Harris Hobbs Landscapes.

3.6 Limitations of this study

The scope of this CMP has focused primarily on the social and physical development of the Dickson area and the broad architectural qualities of the built form. There has not been any specific research into community attachment to the library.

The historical context of this plan commences at the inception of Canberra as the nation's capital, and does not assess significance prior to this time. This CMP does not assess indigenous significance.

3.7 Acknowledgements

The authors wish to thank the following people for their assistance in the preparation of this CMP.

- Dr Enrico Taglietti

Libraries ACT staff and management:

- Karen Hansen, Manager of Libraries ACT
- Elena Battey, Manager of Dickson Library
- Sarah Steed
- Melanie McMillan

ACT Property Group:

- Peter Ozols
- Stuart Finch
- Lance Fox

4 HISTORICAL CONTEXT

An historical overview of the themes of an NCDC commission, the public library, the architect and architectural influences, is presented in this section.

4.1 NCDC commission in Dickson

The National Capital Development Commission (NCDC) commissioned the design for the Dickson Library in 1967. The building demonstrates the roles and objectives of the NCDC in the establishment of a capital city and, in this context, the Dickson locale. The 1960s saw the first semblance of Dickson in its current urban form as a retail and community service hub for surrounding residential development.

Dickson is located within an area designated for industrial development in Walter Burley Griffin and Marion Mahony Griffin's 1912 Federal Capital Competition winning design for the *City and Environs*. The area continued to be used for pasture until a short period between 1924 and 1926 when an area of land between what is now Antill Street and the Dickson Library was pressed into service as a single runway airport known as the Northbourne Aviation Ground¹. This was Canberra's first airport. The Dickson Neighbourhood Plan records that Dickson was gazetted and named on 20 September 1928 after Sir James Dickson, a Queensland businessman and politician who advocated for federation², but it was approximately 30 years until housing development began in Dickson in the 1960s³.

¹ Neighbourhood Planning & Community Partnerships Team, *Dickson Neighbourhood Plan*, ACT Planning and Land Authority, July 2003.

² Cuthbert, D. D., 'Dickson, Sir James Robert (1832–1901)', Australian Dictionary of Biography, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/dickson-sir-james-robert-5979/text10203>, accessed 13 February 2012.

³ Neighbourhood Planning & Community Partnerships Team, *Ibid.*



FIGURE 3 • Griffin plan for Canberra showing Dickson area nominated 'Industrial', 1912 • Source: National Archives of Australia.

Australian Bureau of Statistics census data shows rapid expansion in the population of Canberra in the period 1949-1966, and Jennifer Taylor argues that this was due in some part to the commitment of Prime Minister Sir Robert Menzies in the development of the new capital. A city of 32,440 people in 1932, Canberra tripled in size in 17 years, growing to a population of 92,199 in 1966 - quickly overtaking the more modest city of 75,000 anticipated by the Griffins in 1912⁴. It was in this context that the newly established NCDC commenced detailed planning and design for a retail centre at Dickson. The NCDC had control over planning and architecture in Canberra between 1957 and 1989, generally commissioning independent architects for civic architectural projects during this period.

⁴ Taylor, Jennifer. *Australian architecture since 1960*, National Education Division, The Royal Australian Institute of Architects, Red Hill ACT, 1990, p.93

The Dickson Library was the first civic building commissioned by the NCDC to introduce modern architecture to Canberra, and the appointment of Taglietti to the task has been attributed to Sir John Overall and Roger Johnson⁵. Overall and Johnson were both architects, each having worked in private practice prior to their positions at the NCDC as Commissioner and Chief Architect respectively. The construction work for the library was tendered for construction prior to full documentation, and Taglietti completed the documentation in an NCDC instigated fast-track documentation and building process in 1968-69 in consultation with local engineer, Keith Sellick, and quantity surveyor Rider Hunt and Partners, while AV Jennings had the building work underway. This fast-track process was a first for the NCDC⁶.

Opened on December 6, 1969 by the then Federal Minister for the Interior, Peter Nixon⁷, the library building's immediate context in Dickson included the Dickson Pool and Dickson Baptist Church, each visible in a 1968 aerial photograph, and still present, and the 1966 Hotel Dickson on the corner of Badham and Antill Streets, now demolished. Residential development in Dickson had just commenced, and Woolley Street was dominated by motor vehicle repair yards. The library was conceived of as a peninsular to the shopping complex of Dickson.

The timing of the NCDC commission of the Dickson Library in 1967 is indicative of a government commitment to the establishment of a new residential area in Dickson. While the area had been designated for development since 1912, a growth spurt in Canberra's population and the establishment of the NCDC were the catalysts for infrastructure investments in the 1960s. Architects within the NCDC supported Taglietti's architectural statement for Dickson, and also pushed him to deliver under pressure, documenting while the building was under construction. The Dickson Library at the Dickson Centre exemplifies the public investment made in the development of a strong residential community in Dickson since the 1960s.

4.2 Public library

The Dickson Library was Canberra's first permanent purpose built district library building and has been used continuously as a public library since its opening.

Prior to the 1960s, libraries servicing Canberra's population had consisted of the National Library, two small children's libraries, and a newly formed mobile lending library⁸. The National Library of Australia first conducted lending services to Canberrans in 1935 from the ground floor of its Kings Avenue premises. In 1947 an Extension Division of the National Library was created to develop a public library service for the people of the ACT, and the following year current fiction was added to the public collection for the first time. Pilot children's library services were opened at Canberra Technical College in Kingston and at Corroboree Park in Ainslie in 1952 and 1953 respectively, and in 1959 a Mobile Lending library was launched. Lending systems consisted of

⁵ Dunbar, Donald, *Quiet humanity in a place of words, images, music*, Canberra Times, July 1995.

⁶ Dunbar, *Ibid.*

⁷ Dunbar, *Ibid.*

⁸ Libraries ACT, *Key Events in the History of Libraries ACT*, http://www.library.act.gov.au/functions/about_us/library_history accessed 21 November 2011.

tokens for the Mobile Library and a Newark Card System at the Kings Avenue library.

The 1960s saw rapid development of library services in the ACT. The Extension Division of the National Library became the Canberra Public Library Service in 1960 and the Civic Library was opened in the North Building in 1961. Temporary or interim libraries were opened in Hughes, Downer and Jamieson, and Boys and Girls Libraries were installed within existing buildings in Lyneham, Red Hill, Narrabundah, Curtin and O'Connor. This was a significant period of growth in Canberra's history, and the baby boom following WWII put an increased focus on services for children.



FIGURE 4 • Story time in the children's reading area. Note the different types of light fitting indoors and outside, and the raw concrete wall finish, 1974 • Source: NLA Trove.

The Dickson Library building was designed in this context in 1967 to accommodate 30,000 books including 10,000 children's books⁹. A raised central mezzanine area for quiet study articulated separate areas for reading, exhibitions, performances and school visits. The mezzanine recognised an evolving pattern of community library usage, where each

⁹ Australian Institute of Architects ACT Chapter Register of Significant Twentieth Century Architecture Committee, *R054 Dickson Library*, <http://www.architecture.com.au/i-cms?page=1.13262.156.3142.13190.10277.5878> accessed 2 November 2011.

demographic would be able to use the spaces together, without disturbing other users. Previous Canberra libraries had nominated a single demographic and use, and the Dickson Library aimed to bring these functions together in a celebrated community hub. A Melbourne University publication in 1970 described the Dickson Library's ambition to cater for exhibitions, music and school visits in terms of, "avoiding the rather sterile and dead atmosphere usually associated with municipal libraries."¹⁰ This made the mezzanine a significant feature of the design rationale, and photographic evidence suggests that the library was well used by a variety of different groups for a range of community activities throughout the 1970s and 1980s.



FIGURES 5 & 6 • Story time in the children's reading area, 1975 • Source: NLA Trove, Canberra Times Collection, 002588. • Young adults browsing through new books displayed at purpose designed display joinery, 1974 • Source: NLA Trove, National Archives of Australia, A6180/5, 29/10/74/13



FIGURES 7 & 8 • Exhibition and book week display, 1982 • Source: NLA Trove, ACT Heritage Library, 002602 • Children's reading area. Note the built in furnishings scaled for children, c.1980 • Source: NLA Trove, ACT Administration Collection, 002657

¹⁰ Unknown author, *Cross-Section*, Issue No. 212, University of Melbourne Department of Architecture, 1 July 1970.



FIGURE 9 • Children participating in a holiday craft activity, 1977 • Source: NLA Trove, Canberra Times Collection, 002603.

During the 1980s and 1990s each of the Girls and Boys libraries and temporary libraries of the 1950s and 1960s were closed. Permanent libraries, comparable in scale to the Dickson Library, were completed at the town centres of Woden, Belconnen, Erindale and Tuggeranong. When the ACT became self-governing in 1989, responsibility for library services shifted to the jurisdiction of the newly formed ACT government, reinforcing the focus of Library as community infrastructure, and shifting the focus away from the staking of a claim for Canberra as federal capital.

The advent of the ACT's self-government in 1989 coincided with significant changes in the use of technology within libraries, and also with great leaps in information technology generally. This has increased pressure on libraries throughout Australia to provide an expanded suite of services to the public. Two such examples are the advent of electronic lending systems, and widespread use of computers and the Internet. Technological shifts are placing ever-changing demands on flexibility in public libraries.



FIGURES 10 & 11 • Librarian assisting young family from her desk, 1986 • Source: ACT Heritage Library, Canberra Times Collection, 002591 • Records and listening facilities were introduced to the library in 1977, 1977 • Source: NLA Trove, ACT Heritage Library, ACT Administration Collection 002597.

When the Dickson Library was designed, lending technology consisted of a card catalogue, but library technology was rapidly evolving. By 1975, the Canberra Public Library Service was the first in Australia to develop an electronic catalogue. Music listening facilities were introduced to the Dickson Library in 1977 and lending of printed sheet music and cassette tapes commenced in 1977 and 1978. Borrowing was still undertaken by way of exchange of tokens until 1989 when barcoding of the library collection commenced.¹¹

An automated library management system was launched in 1990 and from 1996 Internet access became available at Canberra's public libraries. These two shifts were catalysts for many of the internal changes to the building to follow. In 1996 the heavy manual front doors at the Dickson Library were replaced with automatic sliding glass doors to improve ease of access, and an after-hours return chute was installed near the front entrance. These changes at the entry are representative of the building's ongoing use as a library, but they also commenced a process of erosion of the original architectural detailing and intent.

¹¹ Libraries ACT, *Key Events in the History of Libraries ACT*, http://www.library.act.gov.au/functions/about_us/library_history accessed 21 November 2011.



FIGURE 12 • Holiday performance making use of the mezzanine as a stage set and seating. Note the card catalogue at the mezzanine, 1986 • Source: ACT Heritage Library, Canberra Times Collection, 002600.

As the building entered the twenty-first century, further concerns around staff and public safety in particular and a desire for improved functionality in general, led to plans for major internal refurbishment. In addition to the changes discussed above, this can also be seen in the context of a changing community demographic and an evolution in library culture. A brief for refurbishment was developed between library staff and the Information and Planning Services branch of the ACT Department of Urban Services in 2000, and included the following:

- Providing a welcoming appearance at the front entry;
- Improving workflow relationships within the book return area;
- Improving staff work areas;
- Reconfiguring the community room;
- Closing basement toilets following instances of anti-social behavior, and installing replacement toilets within line of sight of all areas within the library;
- Providing disabled access where required;
- Maintaining the original architect's vision for the library where possible.

When architects Anthony Cooper & Associates prepared three design options for internal refurbishments to the Dickson Library in 2000, the single option proposing the demolition of the central mezzanine was selected by the project team and library management as appropriate in maintaining lines of sight to discourage anti-social behavior. The two options designed to retain

the central mezzanine were excluded from the ensuing ACT Government public consultation process. The ACT Chapter Heritage Committee of the Australian Institute of Architects (AIA) also recorded that the Urban Services brief stated, 'a representative of the AIA involved in the Register of 20th Century Architecture must be consulted as part of the development', although this did not occur.¹²

The public was consulted on the selected plan during September 2000 through public notification inviting formal submissions and a community meeting at the Dickson Library on the evening of 20 September 2000. The ACT Department of Urban Services recorded that the refurbishment plan put forth to the public was met with strong support, and accepted the suggestion of one of two formal submissions proposing a disabled access toilet be incorporated into the area designated for community use outside of library hours. In a second formal submission, the AIA ACT Chapter Heritage objected to the removal of the central mezzanine, stating that 'the proposed refurbishment is not supported and will destroy the significance of the internal space and lower the significance and architectural design quality to an unacceptable degree'¹³. This prompted the consideration of further design options, but did not ultimately lead to the conservation of significant parts of the interior.

On one hand there was a strong case being mounted by proponents of the architecture to retain the form and spatial qualities of the interior, while on the other hand an equally compelling public safety issue had to be resolved. The ACT Department of Urban Services consulted Dr David Jones, a library design and planning expert, who provided comment on the range of architectural proposals from a library functionality point of view, and supported the case for an open plan library on one single level¹⁴. The Urban Services Project Control Group established functionality criteria to assess the different design options and ultimately determined that the architectural form of the mezzanine was incompatible with the building's use as a public library at that time.

Since the refurbishment of 2001, library culture has continued to evolve, as discussed previously. The trend towards roaming librarians and self-help borrowing perhaps frees up some of the concerns expressed in the 2000 brief for refurbishment, while a renewed desire for display shelving and adequate separation of different library uses hark back to lost internal furnishings.

The Dickson Library is significant as Canberra's first purpose designed public library, and Canberra's first library in a series to cater for a range of age groups and activities. The library's mezzanine and purpose built furnishings were important elements in accommodating this range of uses. Continuing operation over almost half a century has preserved the building's sense of purpose in the community, but has also led to difficulties in preserving original

¹² Martin, Eric and Dunbar, Donald, 'Dickson Library: Proposed Refurbishment Statement by the RAIA (ACT Chapter)', submission to public consultation process, 3 October 2000.

¹³ Martin, Eric and Dunbar, Donald, 'Dickson Library: Proposed Refurbishment Statement by the RAIA (ACT Chapter)', submission to public consultation process, 3 October 2000.

¹⁴ Thwaite, John, *Urban Services brief to the Minister for Urban Services*, ACT Department of Urban Services, Information planning and Services, December 2000.

internal fabric through changing lending technologies, increased concern for public safety, and pressures to modernise. The library's interior was controversially modified in 2001, the mezzanine and original in built furniture lost. Evidence of continuing evolution in the use of the building over the last decade suggests that the building's built heritage must be carefully balanced with the demands of social, functional and technological change.

4.3 Dr. Enrico Taglietti, architect

Enrico Taglietti was born to Italian parents in Milan in 1926, and the family moved to Asmara, the capital of the then Ethiopian Province of Eritria, in 1938¹⁵. Eritrea had been under Italian control since the 1880s, but during WWII the British drove out the Italian forces, and Eritrea fell under British administration from 1941. Nonetheless, the Taglietti family continued to live in Eritrea throughout the duration of WWII, with Enrico and his brother returning to Italy in 1946 for university after eight years abroad¹⁶.

Enrico studied for nine months at the Asmara Medical School in Eritrea, and then naval engineering in 1947 in Genoa, before commencing architectural studies at the Milan Polytechnic later that same year. He did, however, then take up architectural studies with great enthusiasm, studying under Gio Ponti, a Bauhaus modernist architect and founder of the architectural journal *Domus*, at the Milan Polytechnic, and was largely influenced by Bruno Zevi, who taught at the Istituto Nazionale di Architettura in Rome and edited the journal *L'Architettura*. Zevi had travelled to the USA and was a proponent of organic architecture, i.e. the architecture of Frank Lloyd Wright, and regularly visited the Milan Polytechnic to speak. Taglietti graduated with a Polytechnic Laurea degree in 1953.

Upon graduation, Taglietti was immediately involved with a world of design opportunities and personalities. Charlton, Jones and Favaro record that as a new graduate, Taglietti worked in interiors, where he designed armchairs which were exhibited and sold in the USA, and *polyhedral forms and alveolate cells for libraries*. His designs for bookshelves, light fittings and armchairs were published by *Domus* in Italy and by *Interiors* in the USA¹⁷. Taglietti became Coordinator of Foreign Entries at a Milan International Architecture exhibition in 1954, and through this role met Alvar Aalto, Oscar Neimeyer and Buckminster Fuller. Taglietti and his partner Francesca (Franca) Tadi, also an architecture graduate, met Le Corbusier at a summer school, and together they visited the *Unite d'Habitation* in Marseilles in 1952. Charlton, Jones and Favaro recorded in a 2005 interview with Taglietti that the young architect was *not in tune with Le Corbusier's philosophy*, but was *attuned with his architecture*. Taglietti certainly had the opportunity to operate within an environment of internationally recognised design, and to engage with different ideals of form making and materiality from the scale of furniture to the scale of relatively large buildings.

It was this work that brought Enrico and Francesca to Australia for the first time in 1955, age 28. Taglietti had been charged with supervising the installation of

¹⁵ Charlton, Jones, Favaro, *The Contribution of Enrico Taglietti to Canberra's Architecture*, Royal Australian Institute of Architects ACT Chapter, 2007.

¹⁶ Charlton, Jones, Favaro, *Ibid.*

¹⁷ Charlton, Jones, Favaro, *Ibid.*, p.116.

an Italian art and trade promotional display for the Sydney department store, David Jones, where his furniture and interior designs were considered the centrepiece. Highly popular with Sydneysiders, Charlton quotes the press on this display in 1955, recording that, *the greatest imported show Australia has ever seen is attracting thousands daily*. Chairman of David Jones, Sir Charles Lloyd Jones, must also have been impressed with Taglietti's potential, and sponsored trips to Queensland, Adelaide, Melbourne and Canberra, further to the official business of the Sydney display. Sir Charles Lloyd Jones was well known as a patron of the arts, and he and his wife frequently entertained politicians and overseas visitors at their home in Woollahra¹⁸.

Married just one year, Enrico and Francesca had originally intended to spend six weeks in Australia. At the encouragement of the Italian ambassador, however, the Tagliettis stayed on for six months before returning to Milan. In particular, the Italian ambassador in Sydney had asked Enrico to identify a site for an Italian Embassy in Canberra. Taglietti likened the Canberra sky to that of Eritrea, and many similar aspects of the geographical landscape must have made the terrain somewhat familiar to the expatriate within Enrico, for it was less than a decade since Enrico had lived in Amsara.

Returning to Milan later in 1955, the Tagliettis made a decision relatively quickly to transplant their lives to Canberra, and by 1956 Enrico Taglietti had established an office in the Sydney Building at 33 Northbourne Avenue in Civic. The Australian Institute of Architects' press release on the occasion of Taglietti's Gold Medal Award states that this practice was unusual if not unique in that during this period, *Canberra practices were usually branch offices of Melbourne and Sydney*. This can be seen in the context of the promise of a commission to design an Italian embassy for Canberra, but Charlton, Jones and Favaro suggest also that Taglietti was very attracted to the idea of contributing to the form of a new, imagined, as yet invisible city of Canberra. Perhaps Enrico had a bet each way on the Canberra experiment, however, as Francesca's brother Ettore Tadi established what was branded as the firm's European headquarters in Milan in 1957¹⁹.

Enrico and Francesca stayed at first at University House, a practice common in Canberra where housing supply was limited at that time, before moving to a house of their own at 33 Durville Crescent Griffith. Taglietti's office remained in the Sydney Building at 33 Northbourne Avenue until 1965, when it was located in a house at 75 Flinders Way Griffith for a period of three years before moving back to Civic, into the Cinema Centre, in 1968. A Hobart office was established for a brief period from 1977, where Taglietti had been engaged as Design Consultant for the Tasmanian Department of Housing and Construction.

As had been the case when Enrico first graduated as an architect, it was interiors work that established Taglietti's practice in Canberra, and interiors remained important to his architectural approach. Charlton, Jones and

¹⁸ Thompson, Ruth, *Jones, Sir Charles Lloyd (1878-1958)*, Australian Dictionary of Biography, National Centre of Biography, Australian National University, <http://adb.anu.edu.au/biography/jones-sir-charles-lloyd-6869> accessed 11 January 2012.

¹⁹ Charlton, Jones, Favaro, *Ibid.*

Favaro record that the opportunities for architectural commissions in Canberra were at first scarce, and it was ten years before the practice started to produce larger buildings. A chronology of architectural projects by Enrico Taglietti in Canberra is recorded in the appendices of this CMP. Looking back at his career and work, Taglietti felt that many of his buildings continued to be designed from the inside out, with a strong emphasis on interior qualities²⁰.

Taglietti has always maintained a strong interest in the legacy of his built works, and was engaged as a consulting architect to advise on the alterations to the front entry of the Dickson Library in 1996²¹. Taglietti was clearly troubled by the plans for internal refurbishment to the library in 2000, indicating at a consultation meeting that he was against modifications to the original design, and subsequently providing two alternative sketch designs for internal refurbishment, each retaining the mezzanine. Urban Services records show that Dr. Taglietti wrote to the minister on a number of occasions regarding the consultation process and requesting the minister's support in maintaining the original design of the library. These records also note in December 2000 that, of the plan finally adopted for refurbishment works, Dr. Taglietti *disagrees with the proposed recommendation and apart from retention for heritage reasons does not accept that demolition of the mezzanine is necessary*²². Taglietti engaged in correspondence with the ACT Heritage Council²³, who were ultimately unable to enforce the protection of the heritage values without a formal heritage listing and in the context of occupational health and safety concerns at the library. Enrico Taglietti attempted to challenge the Department of Urban Services over the proposed plans for alterations to the Dickson Library at the Administrative Appeals Tribunal in 2001 (AT01/5), but on 20 March AAT President Michael Peedom said he had no jurisdiction to hear the case²⁴.

The ACT and interstate chapters of the Royal Australian Institute of Architects have awarded Taglietti on 11 occasions over almost forty years for architectural excellence. Awarded projects consist of the Paterson (1969), Smith (1970) and Crespigny Sea (1996) houses; the St. Kilda (1972) and Dickson (1995) Libraries; the Giralang Primary School (1977 and 2001) and Forrest Early Childhood Centre (1992); and the Philip District Oval Grandstand (1992). Enrico Taglietti became a Life Fellow of the RAIA in 2001, and in 2007 received the Royal Australian Institute of Architects Gold Medal. The jury citation for the 2007 Gold Medal award states that, *the Gold Medal is the highest honor the RAIA can bestow, recognising architects who have produced buildings of high merit, who have produced work of great distinction resulting in the advancement of architecture, or who have endowed the profession of architecture in a distinguished manner*²⁵. Enrico

²⁰ Charlton, Jones, Favaro, 'The Contribution of Enrico Taglietti to Canberra's Architecture', Royal Australian Institute of Architects ACT Chapter, 2007

²¹ Canberra Times, title?, 10 September 1997.

²² Thwaite, John, *Urban Services brief to the Minister for Urban Services*, ACT Department of Urban Services, Information Planning and Services, December 2000.

²³ Correspondence between Sandy Blair, Secretary of the ACT Heritage Council and Dr. Enrico Taglietti, 21 September 2000 and 7 March 2001.

²⁴ Campbell, Roderick, *Architect angry over refurbishment*, Canberra Times, 21 March 2001.

²⁵ Australian Institute of Architects, *Jury Citation – Gold medal 2007 – Enrico Taglietti*, <http://www.architecture.com.au/i-cms?page=9194> accessed 9 September 2011.

Taglietti is an architect held in high regard in Canberra's architectural community, and became widely known to the architectural community around Australia through his Gold Medal tour and public recognition during 2007.

Testament to Taglietti's contribution to the architecture of Canberra over half a century, Enrico Taglietti's registration number on the ACT Architect Rolls is fourteen, and at the time of writing, he is the only architect still registered in the ACT with a registration number of fewer than three digits²⁶. The Dickson Library was Enrico Taglietti's first commission upon registration as an architect in the ACT²⁷, and the Dickson Library received the first ever RAI ACT Chapter 25 year award in 1995.²⁸ The AIA Register of Significant Twentieth Century Architecture notes Taglietti's *significant role in Canberra's cultural history*, and his role as *one of the most important local architects to practice in Canberra*²⁹, and the case of the Dickson Library clearly tells a noteworthy and enduring part of this story.

4.4 Stylistic influences

Notable architectural influences identified in the AIA Register of Significant Twentieth Century Architecture citation for Dickson Library include the roof forms of Frank Lloyd Wright and the Prairie School; Alvar Aalto's library designs; the use of concrete by Italian architects during the early twentieth century; and Australian architects of the Sydney Bush School in the mid-twentieth century aiming to achieve honesty of materials. Taglietti's work has also been described in terms of Late Twentieth Century Organic Style in Australia³⁰, a term perhaps simply describing the combination of these influences in the work of a small number of Australian architects including Taglietti. Stylistic influences associated with the Dickson Library are explored in this section.

In providing a context for the architecture generated in Australia between 1960 and 1980, Apperly, Irving and Reynolds³¹ note that Australian architects were, "generally conforming to worldwide trends by breaking away from the rigorous simplicity demanded by the functionalists and moving towards more sculptural and extroverted forms of expression". This explains the breadth of stylistic influence drawn upon by Enrico Taglietti in the Dickson Library, and also begins to suggest materiality and an architectural character being developed by an Italian architect in Canberra. Apperly, Irving and Reynolds³² go on to say that, "the preference for lightness and minimalism which had long characterised modern architecture was rejected in favour of weight, toughness and elaborate articulation." If this is a characterisation of

²⁶ Architect Rolls, Architects Accreditation Council of Australia, <http://www.aaca.org.au/archsearch/index.html> accessed 11 January 2012.

²⁷ Dunbar, Donald, *Quiet humanity in a place of words, images, music*, Canberra Times, July 1995.

²⁸ Australian Institute of Architects ACT Chapter Register of Significant Twentieth Century Architecture Committee, *R054 Dickson Library*, <http://www.architecture.com.au/i-cms?page=1.13262.156.3142.13190.10277.5878> accessed 2 November 2011.

²⁹ Australian Institute of Architects ACT Chapter Register of Significant Twentieth Century Architecture Committee, *Ibid.*

³⁰ Australian Institute of Architects ACT Chapter Register of Significant Twentieth Century Architecture Committee, *Ibid.* and ACT Heritage Listing

³¹ Apperly, Richard, Irving, Robert, Reynolds, Peter, "A pictorial guide to identifying Australian architecture", Mead & Beckett Publishing, North Ryde, 1989.

³² Apperly, Irving, Reynolds, *Ibid.*

Australian architecture generally in the 1960-1980 period, it is arguable as to whether an association with the Late Twentieth-Century Organic style offers a more descriptive context.

Late Twentieth-Century Organic Style is a style identified and described in the 1989 publication, *A guide to identifying Australian architecture*, but not otherwise well recognised. The style groups architects influenced by the modern organic forms of Frank Lloyd Wright rather than the pared-back architecture of Le Corbusier and International Style, noting that competent works deriving from Wright's Organic Style began appearing in Australia prior to this time, but were not numerous enough to be grouped into an identifiable architectural style. Although the AIA Register of Significant Twentieth Century Architecture citation identifies Enrico Taglietti as a *key practitioner in the Late Twentieth-Century Organic Style in Australia*, and Apperly, Irving and Reynolds record that, "Outside the realm of domestic architecture, the more dramatic and spectacular aspects of organic architecture were to be seen in the idiosyncratic designs of Enrico Taglietti"³³, Taglietti's work at the Dickson Library covers few of the stylistic indicators for the Late Twentieth-Century Organic style nominated in the publication. These style indicators consist of the following:

- 1) Free, asymmetrical massing
- 2) Complex, angular geometry complementing nature
- 3) Curves echoing shapes found in nature
- 4) Natural setting retained
- 5) Earth covering
- 6) Clearly expressed timber structure
- 7) Horizontal roof planes
- 8) Textured brickwork with horizontal emphasis
- 9) Horizontally boarded fascias
- 10) Horizontally boarded balustrade
- 11) Highlight windows

The battered and angled off-form concrete courtyard walls, the strong horizontal roof forms with deep and detailed fascias, the exposed brickwork internally, the horizontal timber balustrade at the mezzanine, and the highlight windows at the Dickson Library resonate with these style descriptors. However, asymmetrical massing, curves, expressed timber structure and earth covering are closer to a definition of Organic as "affinity with nature" than Taglietti typically pitched his architecture. Perhaps significantly, Peter Muller is also identified with the Late Twentieth-Century Organic style, and a motel by Peter Muller sat very close by, on the corner of Badham and Antill Streets in Dickson, when Taglietti was designing the Dickson Library. The 1966 Hotel Dickson by Peter Muller has since been demolished, but is recorded in photographs held by the State Library of Victoria.

³³ Apperly, Irving, Reynolds, Ibid.

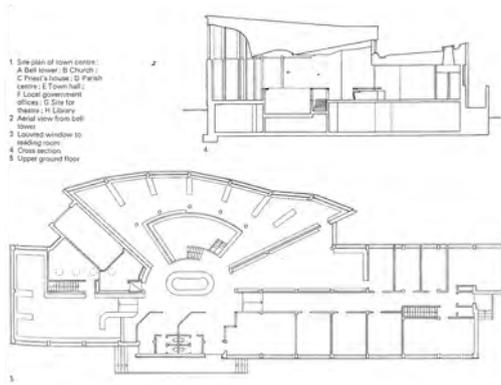


FIGURE 13 • Hotel Dickson on the corner of Badham and Antill Streets in Dickson, unknown date • Source: State Library of Victoria.

The work of Enrico Taglietti could also be seen in the context of the Sydney Regional Style. In particular, the Dickson Library shares textural and tactile material qualities with domestic architecture of this style, following a philosophy of honesty of materials. Charlton, Jones and Favaro note that *the fascia, concrete and manganese brick walls, and fibreboard ceilings were all initially unpainted, in keeping with the low maintenance 'natural' material philosophy of many architects in the 1960s*³⁴. Perhaps it is only the lack of cascading skillion roof forms and topographical complexity that prevent the Dickson Library from being more readily associated with this stylistic grouping of Australian architecture.

The AIA Register of Significant Twentieth Century Architecture citation for the Dickson Library notes a comparison to be made with the library designs of Finnish architect Alvaro Aalto, each containing a central reading area recessed half a level below the main library floor level. The photographs below show study joinery, display shelving and card catalogues co-located with the balustrade elements of these sunken reading rooms. As Aalto's libraries at Seinajoki (illustrated below) and Rovaniemi were completed in 1965 and 1968 respectively, and considering the facts that Aalto was a world renowned architect on one hand, Taglietti an architect interested in interior design and modern architecture around the world on the other, it is likely that Taglietti was aware of and influenced by this feature of Aalto's library designs.

³⁴ Charlton, Jones, Favaro, *The Contribution of Enrico Taglietti to Canberra's Architecture*, Royal Australian Institute of Architects ACT Chapter, 2007



FIGURES 14 & 15 • Sunken reading room at Aalto's library at Seinajoki (1963-1965) • Source: David Dunstar •
Section and plan showing sunken reading room at centre of Aalto's library at Seinajoki (1963-1965) •
Source: David Dunstar.

A number of Italian architects and engineers were enthusiastic adopters of concrete in the formation of modern architectural forms during the twentieth century in Italy, in particular Pier Luigi Nervi (1891-1979), Eugenio Montuori (1907-1982), Giovanni Michelucci (1891-1990), Luigi Figini (1903-1984) & Gino Pollini (1903-1991). Taglietti's experimentation with concrete is likely to have been buoyed by the successes of Italian architects. It is noteworthy that much modern Italian architecture made use of concrete specifically in elaborate roof forms. While the Dickson Library does not entertain concrete at the roof, the original roof detailing was in unfinished asbestos cement, detailed to resemble a concrete form, and to read in conjunction with the concrete walls of the building and courtyards below.



FIGURES 16 & 17 • Orvieto Aircraft Hangar (1935) by Pier Luigi Nervi • Source: A Young Hare, word press •
San Giovanni Battista church on the Autostrada del Sole (1960-1964) by Giovanni Michelucci • Source:
Florence Ala.



FIGURES 18 & 19 • Termini Station, Rome (1947) by Eugenio Montuori • Source: Lanternside, Wikispaces • Artist's house and studio, Milan Triennale (1933) by Luigi Figini and Gino Pollini • Source: Royal Institute of British Architects.

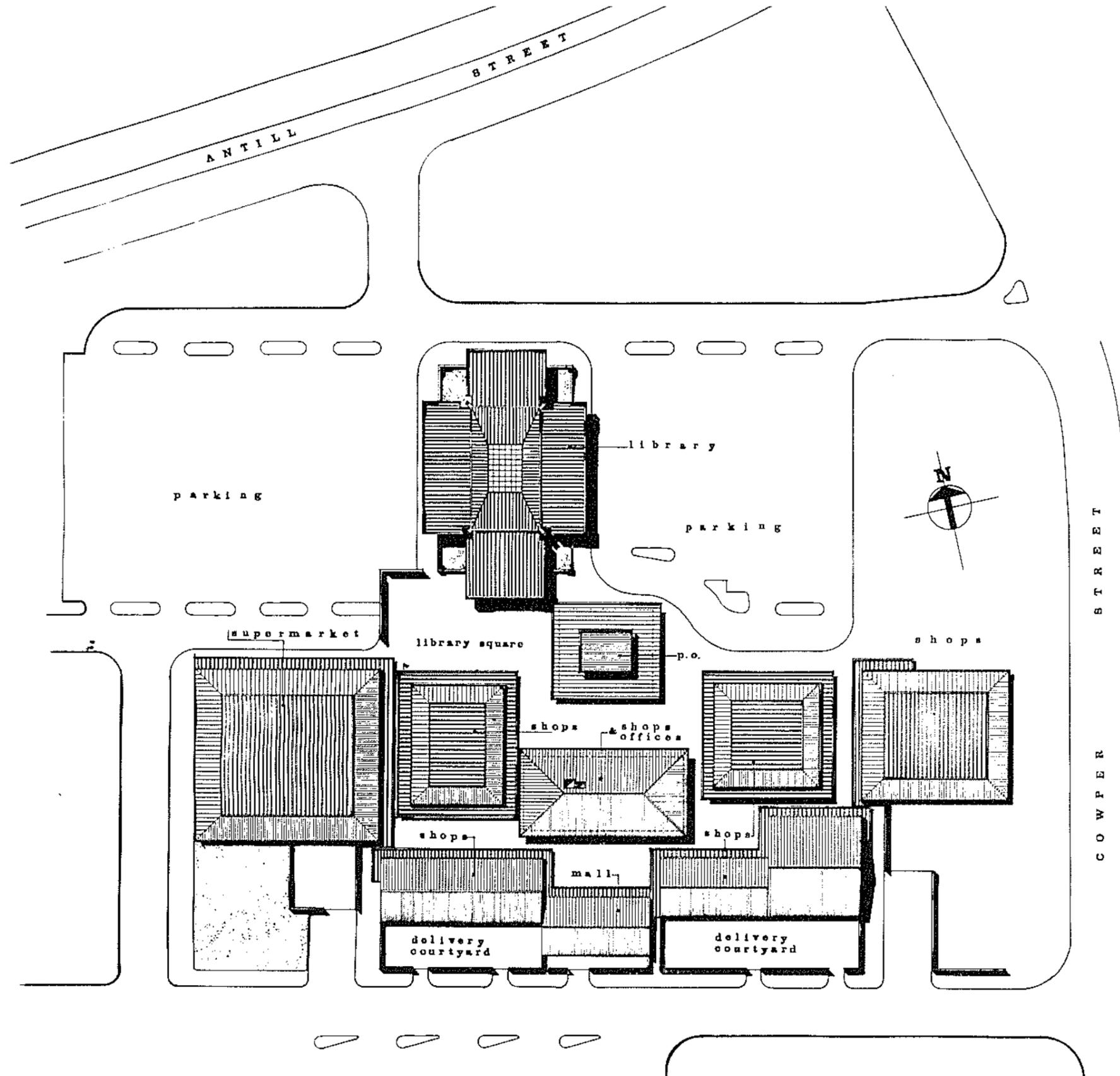
5 PHYSICAL ASSESSMENT

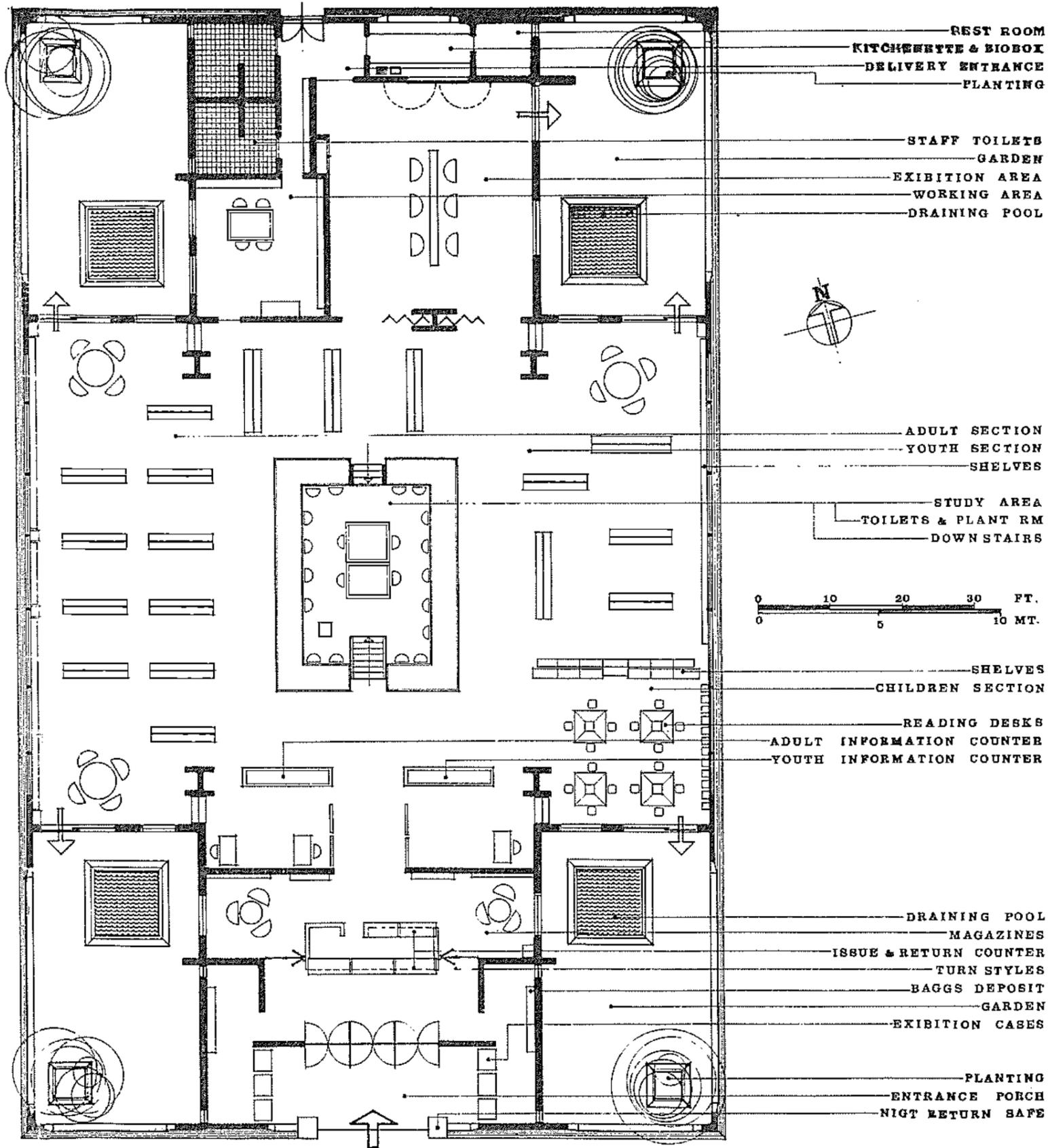
5.1 Introduction

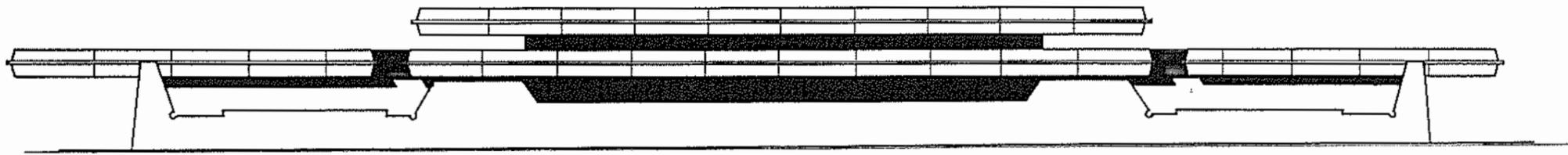
This section documents the built and landscape character of the Dickson Library, recording original fabric, changes over time, and current condition.

5.2 Original plans

FIGURES 20, 21 & 22 • Site plan, floor plan, elevations and section produced for a booklet for the opening of the Dickson Library • Source: Enrico Taglietti.







west elevation

EXTERNAL WALLS
off form concrete
or manganese bricks

ROOFING
steel deck on
steel truss frame

FLOOR
reinforced
concrete slab

WALL FINISHES
natural
structural materials

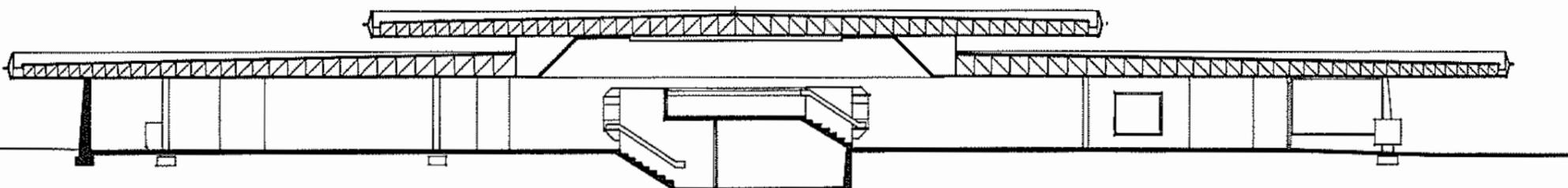
FLOOR FINISHES
carpet-tiles &
ceramic tiles

CEILING
low density fibre-board

HEATING & AIR CONDITIONING
ducted air
in ceiling



south elevation



longitudinal section

5.3 Original building fabric

The original building consisted of the following:

- Perimeter walls: Horizontally banded off-form concrete perimeter walls forming a rectangle around the site and rising at each corner to meet the roof. Perimeter wall slotted and angled in elevation to frame views from within and into the library.
- Roof: Flat, steel and timber framed sheet metal roof with extensive overhangs. Eaves and fascia clad in unpainted natural grey asbestos cement preformed to simulate concrete.
- External walls: Cavity brick manganese brown face brick walls set out in a cruciform floor plan with entrance from the south
- Courtyards: four small courtyards, one at each corner of the site. Concrete pools in each courtyard supplied with rainwater from red spouts at the roof above
- Public entry doors: Manual, hinged entry doors at the southern most wall of the cruciform plan
- Staff entry doors: Manual, hinged doors at northernmost wall of the cruciform plan
- Windows: Plastic coated steel framed "plas-steel" windows, full height at courtyards and full width above book stacks
- Ceiling: Unpainted fibreboard ceiling at varied heights, angled towards the central section above the mezzanine
- Floor: Reinforced concrete slab on ground
- Central core: brick mezzanine with raised platform for quiet study, clear finished timber balustrade and surrounded by card catalogue drawers.
- Lighting: Ceiling recessed diffused lighting system across the extent of the ceiling, pendant lighting in specific areas
- Furnishings: Study carrels, shelving, work counters, benches, tables and built-in reception counter, some combining laminated worktops and face brick supports. Generally clear finished Australian hardwood.

For photographs, refer to the booklet prepared by Enrico Taglietti for the opening of the Dickson Library at the appendix, and to the Historical Context in the body of this CMP.

See over for a plan of the building in 2012 showing surviving original fabric.

Other than the original noticeboards identified in the Physical Assessment, there do not appear to be any surviving items moveable heritage, objects or collections associated with the Dickson Library in use on site. Furthermore, there has not been any evidence uncovered that suggests any of the original furnishings or fixtures still exist off site.

FIGURE 23 • Floor plan and site plan showing surviving original fabric in 2012 • Source: Original plans by Enrico Taglietti and Anthony Cooper & Associates annotated and reworked by Philip Leeson Architects

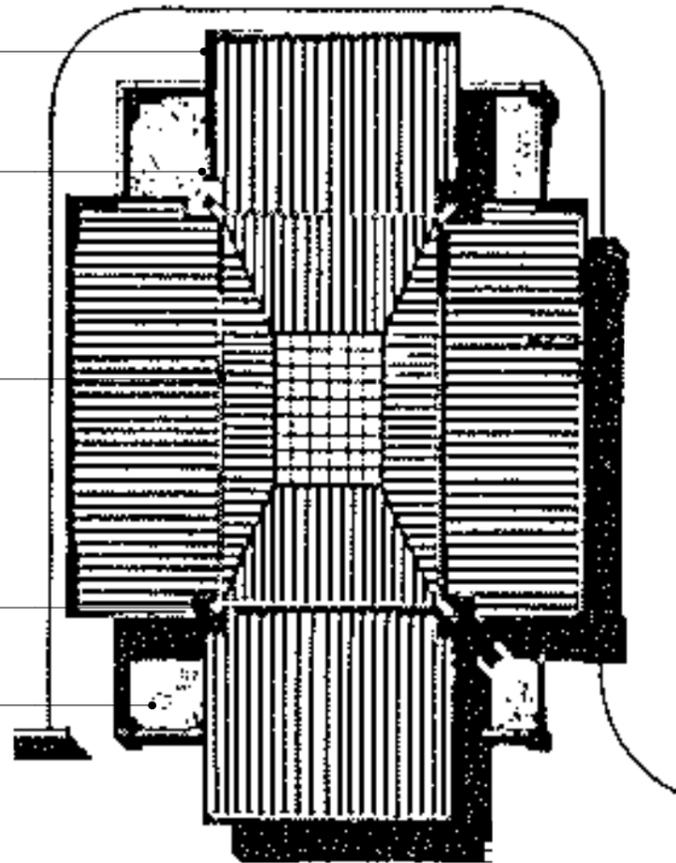
LARGE ROOF OVERHANGS
(VISIBLE FABRIC ALTERED,
FORM & STRUCTURE REMAIN)

CUT OUT CORNERS AT LOWER
LEVEL OF ROOF

CENTRAL RAISED ROOF

DOWN PIPES OVER EACH
COURTYARD
(NOW PAINTED BROWN)

FOUR OPEN COURTYARDS



Site plan showing remaining original features, 2012

Legend

 Surviving original fabric

Important note:

These plans indicate original fabric on current plans only, not surviving fabric on original plans.

For a comprehensive list of alterations to original fabric, refer to Summary of fabric changes table in the CMP.

For an indication of the original interior, refer to the 1967 floor plan and to photographs in the CMP.

STAFF ENTRY DOORS WITH CLEAR
FINISHED TIMBER HANDLES

ELEMENTS OF STAFF KITCHENETTE

WOMEN'S STAFF TOILET FITOUT

SOME SERVICE CUPBOARD JOINERY

INTERNAL BRICKWORK THROUGHOUT
(ORIGINALLY FACE MANGANESE
BRICKWORK, NOW PAINTED)

PLASTEEL DOORS AND WINDOWS

HIGH LEVEL PLASTEEL WINDOWS
ABOVE OFF-FORM CONCRETE WALLS

FOUR BRICK STRUCTURAL COLUMNS
(ORIGINALLY FACE MANGANESE
BRICKWORK, NOW PAINTED)

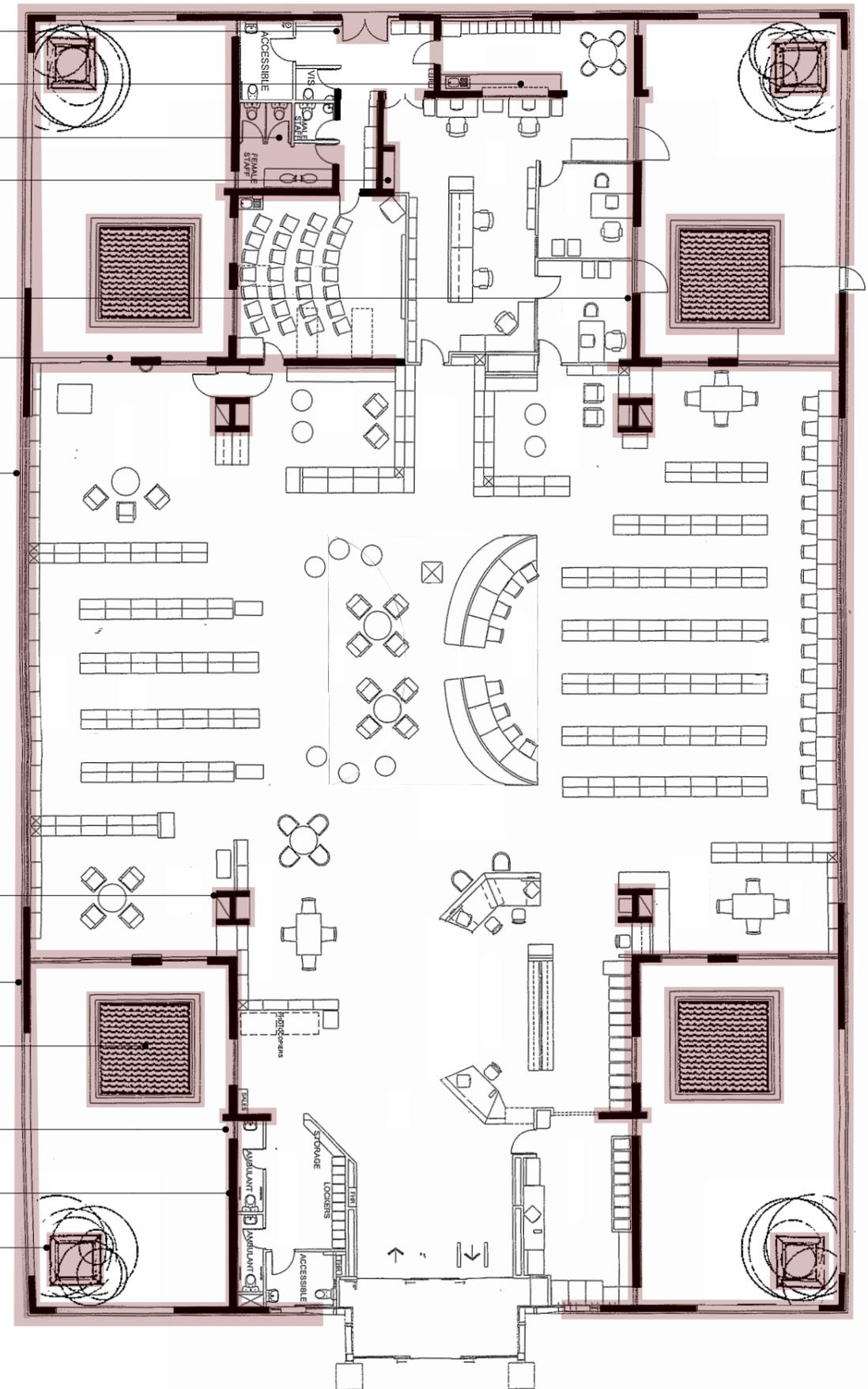
OFF-FORM CONCRETE
COURTYARD WALLS

OFF-FORM CONCRETE DRAINING
POOLS WITH PEBBLED BASE

ANODISED ALUMINIUM DOUBLE HUNG
SLOT WINDOWS AT COURTYARDS

FACE MANGANESE BRICKWORK AT
EXTERNAL WALLS TO COURTYARDS

FOUR CONCRETE PLANTER BUNDS
AND TREE PLANTINGS WITHIN



Current floor plan showing remaining original features, 2012



5.4 Summary of fabric changes

The following table summarises changes to the building over time.

EXTERIOR			
Item	Original Fabric	Alteration	Date
Entry Lobby	Plasteel swing doors	Lobby extended to the south to form an air lock and new black powdercoated auto doors installed. New concrete walls and glazing - well detailed to match the original	1996
Fascias	Unpainted purpose made pre-formed asbestos cement sheet	Replaced with preformed green colorbond to match existing profile.	Unknown
Soffits	Caneite sheeting	Replaced with cream colorbond rib and pan sheeting	Unknown
Lighting	Soffit recessed, directional light fittings	Replaced with fluorescent strip lighting with vandal resistant diffusers on soffits and fascia	Unknown
Signage	Black acrylic lettering on south elevation	Replaced by powdercoated black and white signs on each façade	Unknown
		Directional sign to public toilets in southeast corner	Unknown
		Heritage plaque to former aerodrome fixed to south elevation	Unknown
		RAIA 25 Year Award plaque fixed to south elevation	1995-6
Courtyards Generally	Gravel surface	Replaced with bark chip, paving to northeast court	Unknown
Drain Pipes	Red painted gal steel	Painted brown	Unknown
Northeast courtyard		Steel and FC panel gate cut into concrete wall. Concrete pathway and ramp. Timber lattice bin enclosure	Unknown

INTERIOR			
Item	Original Fabric	Alteration	Date
Generally	Painted caneite ceiling panels	Replaced with set plasterboard	Unknown
	Original pendant, track and recessed light fittings	Replaced with fluorescent strips and new recessed fittings	2001
		Fire services upgraded	2001
	Unpainted manganese face brick and off form concrete walls	Painted cream, lemon yellow and mid blue	2001
	Heuga carpet tiles	Replaced with blue carpet tiles	2001
Staff Lobby		Original joinery replaced with new laminated cupboards	2001?
Staff toilets	Originally male and female facilities of equal size	Modified to provide disabled wc, small male wc, visitor wc.	
	Original female toilets retained	New fitouts include new fixtures, sheet vinyl flooring, full wall tiling	2001
Kitchen	Tiled floor	Replaced with new terracotta look tiles	2001
	Painted brick and concrete wall	Tiled full height, cream	2001
	Joinery both sides	Joinery removed from north side	2001
		Oven replaced by dishwasher. Servery to former Exhibition Space closed up.	Unknown
Staff Lunch Room	Originally Rest Room / Sick Bay	Dividing wall and doorway with kitchen removed.	2001
		Dividing wall with former Exhibition Space removed	2001
Community Room	Formerly Staff Workroom	Room extended to east, new lightweight wall bounding staff area.	2001
		Kitchenette joinery & sink	2001
		Chair store cupboards fitted to east wall	Unknown
Staff Offices	Formerly Exhibition Space	Converted to 2 partitioned offices and	2001

		central workroom Original bifold doors to library replaced with standard doors	
Library	Original purpose made Ash furniture including tables, study carrels, card catalogues, shelving, reception desk etc	Long timber wall of card index files removed Large table in the study area removed Other joinery replaced to achieve more durable work surfaces following instances of graffiti	Prior to July 1995
		Replaced with generic furniture	2001
Mezzanine	Raised study platform and basement toilets	Platform and built in furniture removed. Basement covered over with carpeted timber floor level with main library	2001
Public toilets		New accessible wc and separate male and female wcs fitted in southwest corner adjacent to entry.	Unknown
Mechanical Services		Air conditioning upgrade with external plant located in courtyards	2001

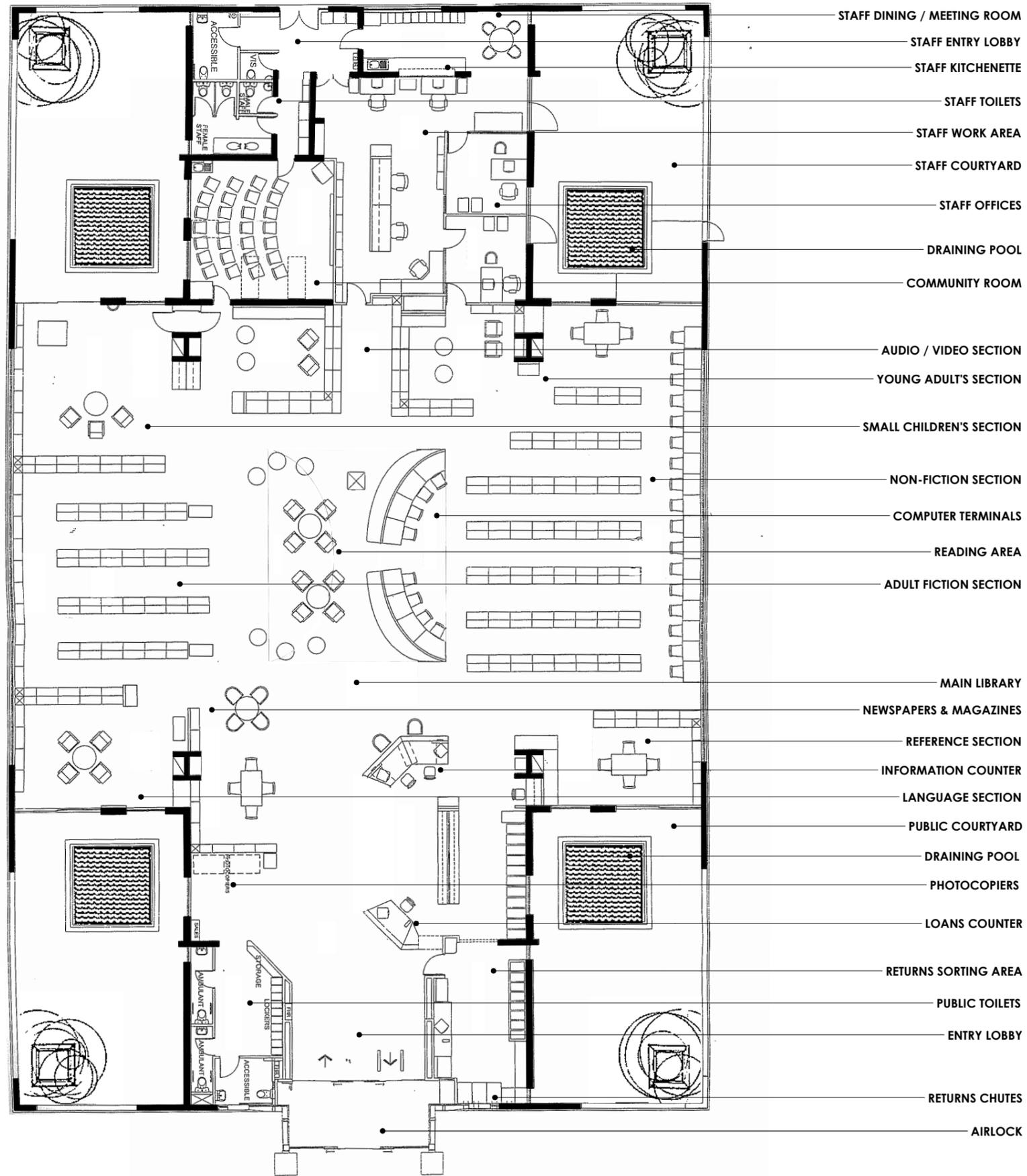
Prior to the 2000 alterations the ACT Heritage Council recommended “*the form and detail of the structure be recorded prior to demolition, and that significant fabric be stored on site to enable reinstatement should future circumstances allow.*” It was the Heritage Council’s understanding at 7 March, 2001 that Urban Services was able to do this, and therefore no further objection was made to the demolition of the mezzanine.

It is understood from an Urban Services briefing to the Minister³⁵ that in 2000 Urban Services commissioned a report listing the changes made between the original construction date and that time, together with a photographic record of the building at that time. It was proposed that the material of the demolished mezzanine be stored in the basement toilet space to aid future reconstruction. As at October 2012 this report has not been located, nor has evidence of the extent, if any, of stored fabric.

³⁵ Thwaite, John, *Urban Services brief to the Minister for Urban Services*, ACT Department of Urban Services, Information planning and Services, December 2000.

5.5 Current plan

FIGURE 24 • Schematic floor plan of 2001 renovation works • Source: Original plans by Anthony Cooper & Associates annotated and reworked by Philip Leeson Architects



5.6 Current condition

David Hobbes and Alanna King carried out a physical assessment of the building on 6th December 2011. Neil Hobbs, Landscape Architect, visited the Dickson Library to assess the condition of the landscape components of the site in February 2012. The following records the current building and landscape fabric and makes recommendations for repairs and maintenance. Further detail on the building condition and landscape assessment can be found in the appendices.

ROOF



FIGURES 25 & 26 • Detail photographs of profiled Colorbond fascia, downpipes and soffit linings • Source: Philip Leeson Architects.

Description:

There are two tiers to the flat roof form of the building. The upper tier roofs the central area of the library, where the mezzanine was in existence, and is separated from the lower roof tier by anodised aluminium louvres, perhaps part of the original HVAC system. Large sculptural circular downpipes bring water from this roof into storm water ponds in each of the four courtyards, and also appear to extend upwards, well above the roofline. The green colourbond fascia is pop riveted and formed in a profile specific to this building. The soffit is lined in a ribbed profile cream Colorbond.

The lower tier roof is a cruciform shape and extends beyond the outermost north, south, east and west facades of the building to form deep overhangs to the public realm. The fascia and soffit lining are as per the roof above, and in this lower tier, fluorescent light fittings are affixed to the underside of the soffit, and in some instances to the fascia. Down pipes from this roof are shorter, but to the same circular design, also depositing water, in pairs, into stormwater ponds in each of the four courtyards.

Original features:

- General forms
- Anodised aluminium louvres between two tiers of roof

Modified features:

- Colorbond fascias replace the original asbestos design, but in the same profile
- Colorbond soffit linings replace original caneite soffit linings
- Modern fluorescent light fittings fixed to underside of soffit replace original light fittings, which matched internal fittings
- Original red gloss down pipes repainted brown

Recommended work required to prevent potential damage to the fabric -

Important repairs and maintenance:

1. Pressure clean profiled metal fascias to remove bird droppings
2. Fix anti-roosting devices to ledges of profiled metal fascias
3. Treat rust to circular galvanized sheet down pipes and re-paint in original primary red colour



FIGURES 27 & 28 • The roof is thick with bird droppings, as birds roost freely along its perimeter • Source: Philip Leeson Architects. • Downpipes are showing signs of rust, and the top coat of brown paint is peeling to reveal the original primary red paint • Source: Philip Leeson Architects.

Recommended work required to preserve the long term performance or appearance of the item -

Desirable repairs and maintenance:

1. Clean and bird-proof the anodized aluminium louvres between the two tiers of roof
2. Replace Colorbond steel fascias with pre-formed fibre cement sheet to match original detail
3. Replace Colorbond soffit lining with fibre cement sheeting to more closely match the original painted caneite
4. Replace external light fittings with a design more closely matching the original lighting design

FRONT ELEVATION (SOUTH)



FIGURE 29 • Front entry to the library showing airlock addition forward of original entry • Source: Philip Leeson Architects.

Description:

This elevation consists predominantly of off-form concrete walls, battered in section and stepped in elevation at the courtyards at either end. Signage and plaques are affixed to this elevation, and return chutes have been fitted into the wall at the right hand side of the entry. The main sliding public entry doors are located between two newer fin walls at the centre of this elevation, with smaller triangular windows fitted to the sloped concrete cut walls on each side. Windows and doors are black powder coated aluminium framed. Short sculptural brick plinths flank the main entrance. The flat roof form of the building is as described above, and fluorescent light fittings are affixed to the underside of the soffit over the main entrance.

Original features:

- Off-form concrete walls

Modified features:

- Entry doors and brick wall originally set back from the concrete façade have been removed. New concrete fin walls, entry doors and infill glazing set forward of original concrete façade to form a new airlock (1996)
- Brick pillars either side of front door relocated or reproduced at new entry alignment (1996)
- Returns chutes inserted into original concrete walls
- Signage fixed to external walls:
 - Powder coated Dickson Library sign and public toilet sign
 - Bev Hogg mosaic tile artwork signage 'ACT Public Library Dickson'
 - RAI A 25 year award medallion (fixed to wall)
 - Aerodrome historical interpretation plaque

Recommended work required to prevent potential damage or deterioration to the fabric -

Important repairs and maintenance:

1. Repair cracks and pressure clean unpainted off-form concrete walls

SOUTHEASTERN CORNER COURTYARD (PUBLIC COURTYARD)



FIGURE 30 • Air conditioning plant and rubbish in the courtyards detracts from the architectural qualities of the place • Source: Philip Leeson Architects.

Description:

This courtyard is typical of the four courtyards, with unpainted dry pressed brown manganese brick walls with ironed joints at the two building facades, and unpainted off-form concrete courtyard walls, battered in section and stepped in elevation, at the perimeter. The windows and doors at the building are dealt with in the main library section.

The ground in the courtyard is covered with timber mulch, with the exception of a central storm water drainage pond. The stormwater drainage pond is bounded by a very low unpainted off-form concrete wall, similar in form to the courtyard walls, with coarse river pebbles in concrete at the ground plane, falling to a drain. Three formed circular profile galvanised sheet down pipes, now painted brown, spit water from the two levels of roof above into the drainage pond.

Towards the outer corner of the courtyard a low unpainted off-form concrete planter bund contains an original Malus Crab Apple planting. Additional planting includes a fruiting Apple tree and Nandina domestica shrubs in the courtyard proper. A number of air handling units have also been located in this courtyard.

Original features:

- Dry pressed brown manganese brick walls
- Unpainted off-form concrete courtyard walls
- Formed circular profile galvanised sheet down pipes
- Low unpainted off-form concrete storm water drainage pond with coarse river pebbles at ground plane
- Low unpainted off-form concrete planter bund and Malus Crab Apple tree

Modified features:

- Brown paint to down pipes originally painted primary red
- Timber mulch at ground plane replaced earlier white gravel
- Air handling units installed in one corner
- Nandina domestica shrubs and fruiting Apple trees planted in courtyard proper



FIGURES 31 & 32 • Sludge and debris has built up in the storm water pond • Source: Philip Leeson Architects.
• Fruiting apple in the foreground is a later planting • Source: Philip Leeson Architects.

Recommended work required to prevent potential damage or deterioration to the fabric -

Important repairs and maintenance:

1. Remove sludge and debris and pressure clean the off-form concrete storm water pond

Recommended work required to preserve the long term performance or appearance of the item -

Desirable repairs and maintenance:

1. Replace timber mulch with concrete unit pavers and/or crushed granite to more closely reflect the original architectural vision
2. Remove air conditioning plant from the courtyard. Install a new system that is not visible on the building exterior.

EAST ELEVATION (SIDE)



FIGURES 33 & 34 • The deep eave has invited a sheltered space for street furniture and the opportunistic placement of a taxi rank • Source: Philip Leeson Architects. • Later directional signage affixed directly to off form concrete walls. Note the angle of the windows and walls below • Source: Philip Leeson Architects.

Description:

This elevation consists predominantly of off-form concrete walls, battered in section and stepped in elevation at the courtyards at either end. A bank of high-level plasteel windows extends almost the full length of the library, and is sloped to align with the slope of the battered wall below. A powder coated Dickson Library directional sign is affixed to the concrete wall under the windows.

The flat roof form of the building is as described previously, and fluorescent light fittings are affixed to the underside of the soffit intermittently along the length of roof. A taxi rank along the kerb at this elevation has led to the installation of street furniture under the library awning.

Original features:

- Unpainted off-form concrete walls
- High-level plasteel windows

Modified features:

- Dickson Library signage
- Modern fluorescent light fittings fixed to underside of soffit replace earlier fittings recessed into soffit lining
- Modern street furniture

Recommended work required to prevent potential damage or deterioration to the fabric -

Important repairs and maintenance:

1. Pressure clean unpainted off-form concrete walls, and keep an ongoing record of changes to any movement cracking.

NORTHEASTERN CORNER COURTYARD (STAFF COURTYARD)



FIGURE 35 • Large air conditioning plant gives the courtyard the character of a service yard • Source: Philip Leeson Architects.

Description:

This courtyard is typical of the four courtyards, with unpainted dry pressed brown manganese brick walls with ironed joints at the two building facades, and unpainted off-form concrete courtyard walls, battered in section and stepped in elevation, at the perimeter. A section of the courtyard wall has been cutout to allow for the crude installation for an aluminium gate with fibre cement infill panel. The windows and doors at the building are dealt with in the staff meeting / dining, staff offices and main library sections.

The ground in the courtyard is covered with timber mulch, with the exception of a central storm water drainage pond, a concrete ramp from the staff door, and a small area of brick paving. The stormwater drainage pond is bounded by a very low unpainted off-form concrete wall, similar in form to the courtyard walls, with coarse river pebbles in concrete at the ground plane, falling to a drain. Three formed circular profile galvanised sheet down pipes, now painted brown, spit water from the two levels of roof above into the drainage pond.

Towards the outer corner of the courtyard a low unpainted off-form concrete planter bund contains an original Malus Crab Apple planting. Nandina domestica shrubs and various other plantings have also been added to the courtyard proper. A number of air handling units and a timber lattice bin enclosure have also been located in this courtyard.

Original features:

- Dry pressed brown manganese brick walls
- Unpainted off-form concrete courtyard walls
- Formed circular profile galvanised sheet down pipes
- Low unpainted off-form concrete wall Storm water drainage pond with coarse river pebbles at ground plane
- Low unpainted off-form concrete planter bund and Malus Crab Apple tree

Modified features:

- Gate cut into concrete courtyard wall
- Brown paint to down pipes
- Timber mulch, brick paving and formed concrete ramp at ground plane
- Air conditioning units and lattice screening
- Nandina domestica shrubs



FIGURES 36 & 37 • Part of the original courtyard wall has been removed to allow for the insertion of a gate • Source: Philip Leeson Architects. • The courtyard is partly paved • Source: Philip Leeson Architects.

Recommended work required to prevent potential damage or deterioration to the fabric -

Important repairs and maintenance:

1. Repair cracked off form concrete planter.
2. Remove sludge and debris and pressure clean the off-form concrete storm water pond

Recommended work required to preserve the long term performance or appearance of the item -

Desirable repairs and maintenance:

1. Replace the entry gate to courtyard with a more sympathetic design in keeping with the architecture
2. Replace timber mulch with concrete unit pavers and/or crushed granite to more closely reflect the original architectural vision
3. Remove air conditioning plant from the courtyard. Install a new system that is not visible on the building exterior.

REAR ELEVATION (NORTH)



FIGURE 38 • The soft landscaping at the rear of the building has suffered from neglect. • Source: Philip Leeson Architects.

Description:

This elevation consists predominantly of off-form concrete walls, battered in section and stepped in elevation at the courtyards at either end. There is one high-level plasteel window, sloped to align with the slope of the battered wall below, and a pair of black plasteel staff entry doors with obscure glass and Ash cricket bat profile crash bars. A powder coated Dickson Library directional sign is affixed to the concrete wall.

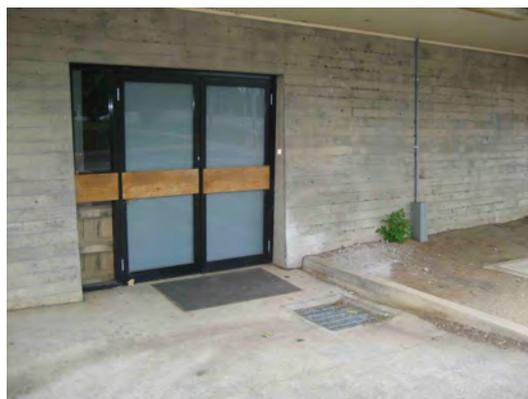
The flat roof form of the building is as described previously, and two fluorescent light fittings are affixed to the underside of the soffit over the staff entry doors. A concrete verge crossing and enlarged sump form a loading dock outside the doors in an otherwise bald grassed verge.

Original features:

- Unpainted off-form concrete walls, battered in section and stepped in elevation
- Plasteel window and doors

Modified features:

- Dickson Library signage
- Modern fluorescent light fittings fixed to underside of soffit



FIGURES 39 & 40 • The rear elevation appears to have suffered from graffiti in the past • Source: Philip Leeson Architects. • The rear service doors are the only doors to display distinctive horizontal handles. The handles are in a cricket bat profile, and are clear finished Ash • Source: Philip Leeson Architects.

Recommended work required to prevent potential damage or deterioration to the fabric –

Important repairs and maintenance:

1. Pressure clean unpainted off-form concrete walls, and keep an ongoing record of changes to any movement cracking.
2. Sand and refinish clear finished Ash door handles.

NORTHWESTERN CORNER COURTYARD (CHILDREN'S COURTYARD)



FIGURE 41 • Strong planted character of the northwestern courtyard as viewed from the car park adjacent
• Source: Philip Leeson Architects.

Description:

This courtyard is typical of the four courtyards, with unpainted dry pressed brown manganese brick walls with ironed joints at the two building facades, and unpainted off-form concrete courtyard walls, battered in section and stepped in elevation, at the perimeter. The windows and doors at the building are dealt with in the main library section.

The ground in the courtyard is covered with timber mulch, with the exception of a central storm water drainage pond. The stormwater drainage pond is bounded by a very low unpainted off-form concrete wall, similar in form to the courtyard walls, with coarse river pebbles in concrete at the ground plane, falling to a drain. Three formed circular profile galvanised sheet down pipes, now painted brown, spit water from the two levels of roof above into the drainage pond.

Towards the outer corner of the courtyard a low unpainted off-form concrete planter bund contains an original *Malus Crab Apple* planting and more recent *Ailanthus* suckers. Additional planting in the courtyard proper includes *Nandina domestica* shrubs and *Cordyline australis*. A number of air handling units have also been located in this courtyard.

Original features:

- Dry pressed brown manganese brick walls
- Unpainted off-form concrete courtyard walls
- Formed circular profile galvanised sheet down pipes
- Low unpainted off-form concrete storm water drainage pond with coarse river pebbles at ground plane
- Low unpainted off-form concrete planter bund and Malus Crab Apple tree

Modified features:

- Brown paint to down pipes
- Timber mulch at ground plane replaced earlier white gravel
- Air handling units installed in one corner
- Nandina domestica shrubs and Cordyline australis planted in courtyard proper
- Ailanthus spp. Suckers in the raised tree surround



FIGURES 42 & 43 • Sludge and debris have built up in the storm water pond over time • Source: Philip Leeson Architects. • Air handling units and associated conduit in the courtyard • Source: Philip Leeson Architects.

Recommended work required to prevent potential damage or deterioration to the fabric -

Important repairs and maintenance:

1. Remove sludge and debris and pressure clean the off-form concrete storm water pond

Recommended work required to preserve the long term performance or appearance of the item -

Desirable repairs and maintenance:

1. Replace timber mulch with concrete unit pavers and/or crushed granite to more closely reflect the original architectural vision
2. Remove air conditioning plant from the courtyard. Install a new system that is not visible on the building exterior.

WEST ELEVATION (SIDE)



FIGURE 44 • Western elevation of the Dickson Library facing onto the car park • Source: Philip Leeson Architects.

Description:

This elevation consists predominantly of off-form concrete walls, battered in section and stepped in elevation at the courtyards at either end. A bank of high-level plasteel windows extends almost the full length of the library, and is sloped to align with the slope of the battered wall below. A powder coated Dickson Library directional sign is affixed to the concrete wall under the windows.

The flat roof form of the building is as described previously, and fluorescent light fittings are affixed to the underside of the soffit intermittently along the length of roof. Street furniture has been installed facing the car park opposite, under the library awning.

Original features:

- Unpainted off-form concrete walls
- High-level plasteel windows

Modified features:

- Painted patch at off-form concrete walls
- Dickson Library signage
- Modern fluorescent light fittings fixed to underside of soffit
- Modern street furniture

Recommended work to prevent potential damage or deterioration to the fabric -

Important repairs and maintenance:

1. Pressure clean unpainted off-form concrete walls, and keep an ongoing record of changes to any movement cracking.

SOUTHWEST CORNER COURTYARD (COMMUNITY COURTYARD)



FIGURE 45 • Nandina domestica shrubs planted around perimeter of courtyard • Source: Philip Leeson Architects.

Description:

This courtyard is typical of the four courtyards, with unpainted dry pressed brown manganese brick walls with ironed joints at the two building facades, and unpainted off-form concrete courtyard walls, battered in section and stepped in elevation, at the perimeter. The windows and doors at the building are dealt with in the main library section.

The ground in the courtyard is covered with timber mulch, with the exception of a central storm water drainage pond. The stormwater drainage pond is bounded by a very low unpainted off-form concrete wall, similar in form to the courtyard walls, with coarse river pebbles in concrete at the ground plane, falling to a drain. Three formed circular profile galvanised sheet down pipes, now painted brown, spit water from the two levels of roof above into the drainage pond.

Towards the outer corner of the courtyard a low unpainted off-form concrete planter bund contains *Celtis Australis* suckers. Additional planting in the courtyard proper includes *Nandina domestica* shrubs. A number of air handling units have also been located in this courtyard.

Original features:

- Dry pressed brown manganese brick walls
- Unpainted off-form concrete courtyard walls
- Formed circular profile galvanised sheet down pipes
- Low unpainted off-form concrete storm water drainage pond with coarse river pebbles at ground plane
- Low unpainted off-form concrete planter bund

Modified features:

- Brown paint to down pipes
- Timber mulch at ground plane replaced earlier white gravel
- Air handling units installed in one corner
- Nandina domestica shrubs planted in courtyard proper
- Malus Crab Apple tree has died and been removed, Celtis australis suckers take its place in the raised tree surround

Recommended work to prevent potential damage or deterioration to the fabric -

Important repairs and maintenance:

1. Remove sludge and debris and pressure clean the off-form concrete storm water pond

Recommended work to preserve the long-term performance or appearance of the item -

Desirable repairs and maintenance:

1. Replace timber mulch with concrete unit pavers and/or crushed granite to more closely reflect the original architectural vision
2. Remove air conditioning plant from the courtyard. Install a new system that is not visible on the building exterior.

ENTRY LOBBY



FIGURE 46 • View from main library back, past borrowing terminals, towards entry lobby • Source: Philip Leeson Architects • Ash framed noticeboards from the original fitout have been relocated and are an important source of evidence for any future reconstruction of the interiors • Source: Philip Leeson Architects

Description:

The entry lobby has been substantially altered, and little original fabric survives. Walls to the street are unpainted off-form concrete, and internal walls are painted plasterboard to lightweight stud walls. There are two black powder coated aluminium framed sliding entry doors on automatic openers, into the airlock and into the library from the airlock. Black powder coated aluminium framed fixed windows also form part of the airlock enclosure.

The floor is a carpeted concrete slab with rubber entry matting, and the ceiling is plasterboard with clear finished ash timber cornice and modern light fittings. Services include a fire hose reel cupboard with clear finished Ash solid core timber door and clear finished Ash timber panel to wall above door frame, a fire indicator panel, and modern lights. An original Ash framed noticeboard has been fixed to the wall.

Original features:

None.

Modified features:

- Unpainted off-form concrete walls at airlock (1996 to match original detail)
- Lightweight construction with painted plasterboard (1996)
- Black powder coated aluminium framed fixed windows (1996)
- Carpet and rubber entry mat (2001?)
- Fire hose reel cupboard, fire indicator panel
- Ash framed noticeboard (Original, relocated probably 2001)

Recommended work to prevent potential damage or deterioration to the fabric -

Important repairs and maintenance:

1. Retain original Ash framed noticeboards

Recommended work to preserve the long term performance or appearance of the item -

Desirable repairs and maintenance:

1. Replace worn carpet and rubber entry mat.
2. Overhaul or replace sliding automatic entry doors to achieve silent operation.
3. Sand and re-finish clear finished Ash trims
4. Clean glass in windows and doors.

RETURNS SORTING AREA



FIGURE 47 • Original sliding fire door now located between main library and returns sorting area • Source: Philip Leeson Architects

Description:

The returns sorting area retains some original fabric, but the building has been substantially modified in the creation of this room. The off-form concrete wall to the front elevation has been painted, and after hours return chutes have been very crudely installed. There is a fixed window to the front façade.

The face brickwork walls with ironed mortar joints (to the east and north) have also been painted, and two lines of internal brick wall have been removed to create a larger room. The location of the removed section of return brickwork can be identified at the remaining brick wall, adjacent to one of two original sliding fire doors. There are two anodised aluminium double-hung windows with obscure glass facing onto the courtyard, with clear finished Ash timber jambs and sills.

The lightweight wall to the west is lined with plasterboard, as is the ceiling, and cornices throughout are covered plasterboard. There is clear finished Ash timber skirting and vinyl flooring over concrete floor slab throughout. Modern services include ceiling vent, wall mounted air conditioning unit and switchboard. The switchboard is located in an ash timber cupboard.

Original features:

- Double hung windows with clear finished Ash timber jambs and sills
- Fixed window
- Sliding fire door with Henderson hardware

Modified features:

- Paint and after hours returns chutes to original off-form concrete wall
- Paint to original face brick walls
- Internal brick walls removed (prior location visible)
- New lightweight wall (1996?)
- New painted plasterboard ceiling with plain coved plaster cornice, lower than original
- Vinyl flooring (1996?)
- Modern ceiling vent, wall mounted air conditioning unit and main switchboard in Ash cupboard



FIGURES 48 & 49 • Returns sorting area • Source: Philip Leeson Architects. • Returns chutes crudely installed in off-form concrete wall • Source: Philip Leeson Architects.

Recommended work to preserve the long term performance or appearance of the item -

Desirable repairs and maintenance:

1. Repair poor edge trim carpentry to returns chutes in keeping with the integrity of the place.
2. Clean glass at windows.

MAIN LIBRARY



FIGURE 50 • High-level windows. Note the slope on the windows and the steel columns carrying the load from the roof • Source: Philip Leeson Architects.

Description:

Most of the interior of the main library has been substantially altered, with almost all internal finishes and fittings replaced. The removal of the central mezzanine constitutes the main functional change to this space. Original off form concrete walls to the east and west and face brick walls to the courtyards and community room have been painted, and concrete columns have been rendered and painted. Lightweight plasterboard lined walls divide the main library from staff offices. Typically skirting, cornice and sills are clear finished Ash timber, and the occasional Ash timber framed notice board is still in existence.

Fixed windows and sliding doors to each of the four courtyards and to the street are black plastic coated steel or plasteel. Some hardware has been replaced or is missing. Windows to the courtyards have clear finished Ash timber sills. Windows to the street elevations at the east and west are slightly angled out to match the angle of walls at the exterior, and black painted steel RHS columns carry the structure from the roof to the concrete walls below. Modern roller blinds have been installed to the high level windows at the east and west facades.

The floor structure is predominantly concrete slab with carpet tiles over, although at the centre of the library there is a large rectangular area of timber framed floor where the mezzanine has been removed, and a directional change in the laying of carpet tiles. There is a different type of

carpet to the south of the main library, covering the footprint of recently removed reception joinery.

The ceiling is painted plasterboard, generally flat, but raised over the centre of the main library with a pitched transition. There is a central lighting feature of a grid of acrylic diffusers with fluorescent lights at the raised ceiling over the former mezzanine, light fittings otherwise consisting of a combination of round ceiling recessed and suspended fluorescent fittings. Other services include painted galvanised ventilation risers extending from floor to ceiling at the south-east and north-east corners of the former mezzanine area; cable runs with powder coated top hat covers along the eastern wall; ventilation grilles, smoke detectors and security detectors.

Original features:

- Black plastic coated steel framed windows and external doors, clear finished Ash window sills and painted steel RHS columns between high-level windows
- General ceiling form
- Central lighting feature of a grid of acrylic diffusers with fluorescent lights at the raised ceiling over the former mezzanine.

Modified features:

- Mezzanine removed – new suspended timber floor with carpet tiles and floor to ceiling ventilation risers installed (2001)
- Bookshelves, book display, card catalogue, noticeboard, reception desk etc. joinery removed (2001)
- Face brick walls with ironed mortar joints painted (2001)
- Off-form concrete walls painted (2001)
- Lightweight walls added to divide off staff offices (2001)
- H columns rendered and painted (2001)
- Carpet replaced (2001)
- Light fittings removed and replaced (2001?)
- External door hardware damaged and replaced (progressive)
- Modern cable trays, ventilation grilles, smoke detectors, security detectors installed (2001)



FIGURES 51 & 52 • Raised area of ceiling over the centre of the main library where the mezzanine once stood • Source: Philip Leeson Architects. • The internal fitout of the library is modern, and most light fittings have been changed to generic fluorescent type fittings • Source: Philip Leeson Architects.

Recommended work to prevent potential damage or deterioration to the fabric -

Important repairs and maintenance:

1. Repair flaking surface to Plasteel windows at eastern side of library with suitable waterproof material.
2. Overhaul Plasteel sliding doors to all courtyards to ensure smooth operation. Replace multi-panel glazing at door to northeast courtyard with single large pane.
3. Sand and refinish worn and water marked Ash windowsills. Avoid placing pot plants on sills.

Recommended work to preserve the long-term performance or appearance of the item -

Desirable repairs and maintenance:

1. Retain original door and window hardware. Replace later fittings to match originals as closely as possible.
2. Clean large central light feature to remove dust and insects.
3. Sand and refinish clear finished Ash trims, doors and sills.
4. Clean glass at windows and doors.

PUBLIC TOILETS



FIGURE 53 • Lobby to public toilets added in 2001 • Source: Philip Leeson Architects.

Description:

The lobby to the public toilets is bound largely in lightweight construction with painted plasterboard lining and fixed glazing partitions. Jambs, cornices and sills are clear finished Ash timber to match the original, with plasterboard ceiling, vinyl flooring over concrete slab, and modern services.

The toilets in this location are not original to the library design. The walls of the public toilets are tiled to the ceiling and have vinyl coved to wall over the concrete floor slab. There are anodised aluminium double hung windows with obscure glass to the courtyard which have been blocked internally, and one plasteel framed fixed window with obscure glass to the front elevation.

There are clear finished Ash timber solid core timber doors with door closers, handles and locksets; clear finished Ash timber panels to ceiling above each door frame; and jambs, cornices and sills are clear finished Ash timber – all to match the original detailing. The ceiling is plasterboard and there are modern services such as light fittings and switches, ventilation and toilet fitouts.

Original features present

- Fixed plasteel window in disabled access WC

Modified features

- Face brick walls with ironed mortar joints painted (2001)
- Original anodised aluminium double hung windows blocked (2001)
- Vinyl flooring (2001)
- Lightweight partition walls and timber doors (2001)
- Painted plasterboard ceiling (2001)
- Modern services and toilet fitouts (2001)

Recommended work to prevent potential damage or deterioration to the fabric -

Important repairs and maintenance:

1. Refurbish original anodised aluminium window to address corrosion and sticking. If replacement is required, match existing as closely as possible.

Recommended work to preserve the long-term performance or appearance of the item -

Desirable repairs and maintenance:

1. Sand and refinish clear finished Ash trims, doors and sills.
2. Clean glazing at windows.

STAFF WORK AREA / OFFICES



FIGURE 54 • 2001 partitioning used to create staff offices • Source: Philip Leeson Architects.

Description:

The staff work area has been formed from the original community room, and is divided from the main library with lightweight plasterboard walls and a secure entry door. The dry pressed bricks with ironed mortar joints have been painted. External window and door openings are original, and there is an anodised aluminium double hung window with clear glass to the courtyard, as well as a black aluminium framed hinged door. There is a vertical blind at the door. Lightweight plasterboard walls with windows and semi-hollow core clear finished timber doors form individual staff offices. Window and door jambs and sills, cornices, skirting and architraves are clear finished Ash timber.

There are carpet tiles on the concrete slab floor. The ceiling is painted plasterboard and has a manhole access hatch as well as ceiling mounted powder coated light fittings with acrylic diffusers. Other services consist of smoke detectors and fire exit signage. One built in cupboard has clear finished Ash timber framed doors with infill MDF panels.

Original features:

- Anodised aluminium double hung window with clear glass. Clear finished Ash timber jamb and sill (Original window)
- Hinged door to courtyard (Replaced original sliding door?)

Modified features:

- Carpet tiles
- Painted dry pressed bricks with ironed mortar joints at external walls (Original brickwork, modern paint)
- Lightweight construction at walls to new offices and main library. Painted plasterboard lining (2001)
- Painted plasterboard ceiling with manhole access hatch (2001)
- Clear finished Ash timber Trims (jambs, cornice, sill) (2001 trims to match original)
- Semi-hollow core clear finished timber doors to offices (2001 to match original)
- Ceiling mounted powder coated white framed light fitting with acrylic diffuser (Original)
- Smoke detectors and fire exit sign (Likely 2001)
- Vertical blinds at sliding door (2001?)
- Built in cupboard. Clear finished Ash timber framed doors with infill MDF panels. (Original Ash timber framing, new infill panels)



FIGURES 55 & 56 • Open plan staff office area created in 2001 and largely used for ad hoc storage •
Source: Philip Leeson Architects. • Original joinery unit adapted with unsympathetic MDF infill panels •
Source: Philip Leeson Architects.

Recommended work to preserve the long-term performance or appearance of the item -

Desirable repairs and maintenance:

1. Replace MDF infill panels at Ash cupboard with Ash veneered board.
2. Sand and refinish clear finished Ash trims, doors and sills.
3. Clean glazed windows and doors.

STAFF DINING / MEETING ROOM



FIGURE 57 • Staff dining / meeting room. Because storage is so inadequate, shelves have been set up in the original window reveal • Source: Philip Leeson Architects.

Description:

The walls of the staff dining / meeting room are painted dry pressed bricks with ironed mortar joints and painted off-form concrete. The floor is modern vinyl and the ceiling painted plasterboard. There is an anodised aluminium double hung window with clear glass to the courtyard, a shelf has been fixed into the window reveal. The window sill, cornice, skirting and architraves are clear finished Ash timber. Lighting consists of ceiling mounted powder coated light fittings with acrylic diffusers. There is also an original Ash framed noticeboard in this room.

Original features

- Clear finished Ash timber trims
- Anodised aluminium double hung window with clear glass

Modified features

- Vinyl flooring installed (2001)
- Face brick walls with ironed mortar joints painted (2001)
- Off-form concrete walls painted (2001)
- Ceiling mounted light fittings replaced (2001)
- Ash framed noticeboard from original fitout relocated into this room (2001?)

Recommended work to prevent potential damage or deterioration to the fabric -

Important repairs and maintenance:

1. Refurbish original anodized aluminium window to address corrosion and sticking. If replacement required, match existing as closely as possible.

Recommended work to preserve the long term performance or appearance of the item -

Desirable repairs and maintenance:

1. Sand and refinish clear finished Ash trims and sills.
2. Clean glazed windows and doors.

STAFF KITCHENETTE



FIGURE 58 • Staff kitchenette • Source: Philip Leeson Architects.

Description:

The walls of the staff kitchenette are tiled with cream ceramic wall tiles to the ceiling over a combination of original masonry walls and a lightweight infill. There is also one painted off-form concrete wall. The floor is tiled with terracotta tiles and the ceiling is painted plasterboard. There is an anodised aluminium frameless sliding window in the external concrete wall. The door jambs, window sill, cornice and skirting are clear finished Ash timber. Lighting consists of ceiling mounted powder coated light fittings with acrylic diffusers. Modern services include a ventilation pipe, air conditioning grilles and smoke detectors.

The kitchen cabinetry is made from solid Ash timber cabinet doors with satin chrome D handles and particleboard carcasses. Underbench cupboards have been modified for new appliances, while wall mounted cabinets are relatively original. The bench top is black laminate and contains cutouts for a Billi instant hot water tap and kitchen sink. There is a cream coloured laminate shelf wall mounted in the reveal of the former server opening. Modern staff lockers are also located in the kitchenette.

Original features:

- Clear finished Ash timber sill, jambs, skirting and cornice
- Anodised aluminium frameless sliding window

Modified features:

- Off-form concrete walls have been painted
- Former servery opening has been infilled and tiled, and a new shelf has been installed (2001)
- Ceramic wall tiles and terracotta floor tiles replace original (2001)
- Kitchen joinery has been modified for new appliances. The oven has been removed, and a dishwasher, microwave and instant hot water tap have been installed
- Modern services have been added such as air conditioning grilles, smoke detectors and ceiling mounted powder coated white framed light fitting with acrylic diffuser



FIGURES 59 & 60 • The kitchenette is not well equipped with storage for appliances • Source: Philip Leeson Architects. • A vent pipe penetrates the bench and is poorly finished at the ceiling • Source: Philip Leeson Architects.

Recommended work to prevent potential damage or deterioration to the fabric -

Important repairs and maintenance:

1. Sand and refinish solid Ash joinery doors in kitchenette.
2. Seal black laminate bench top against wall to prevent water ingress.
3. Repair poorly patched ceiling at vent pipe penetration at kitchenette.

Recommended work to preserve the long-term performance or appearance of the item -

Desirable repairs and maintenance:

1. Replace unsympathetic ceramic floor and wall tiles in kitchenette with new tiles or with linoleum at floor to match original architectural character.
2. Provide adequate storage for kitchen appliances. Devise a more sympathetic storage arrangement for staff personal items and remove lockers.
3. Sand and refinish clear finished Ash trims, doors and sills.
4. Clean glazing at windows.

STAFF ENTRY LOBBY



FIGURE 61 • View from staff lobby past staff toilets showing existing brick walls (now painted) and new plasterboard walls. New doors and trims match original detailing, and light fittings are original • Source: Philip Leeson Architects.

Description:

The staff entry lobby has walls of painted dry pressed bricks with ironed mortar joints; painted off-form concrete; and lightweight walls with painted plasterboard. All walls have clear finished Ash timber skirting and cornice. The floor is a concrete slab with carpet tiles over, and the ceiling is painted plasterboard. At the ceiling there are a combination of original powder coated white framed light fittings with acrylic diffuser and modern strip fluorescent light fittings. Switches with surface conduit, fire services and an alarm pad with swipe card access are all modern.

The external double doors are black powder coated aluminium framed with translucent glass doors and matching clear glass sidelights. The crash bars to these doors are clear finished Ash timber cricket bat profile. Each of the internal doors is clear finished Ash timber with clear finished Ash timber paneling to the ceiling above the doorframe, and matching timber jamb. Some are original, while others are reproduction to match original detail. A modern melamine and Laminex storage cupboard has been installed in this space.

Original features:

- External doors
- Some original powder coated white framed light fittings with acrylic diffuser
- Some clear finished Ash timber doors with Ash timber panel to ceiling above doorframe

Modified features:

- Dry pressed brick walls have been painted
- Off-form concrete walls have been painted
- New lightweight construction with painted plasterboard lining (2001)
- New carpet (2001)
- Some clear finished Ash timber doors are new to match original detail (2001)
- Modern strip fluorescent lighting, switches with surface conduit, fire services, alarm pad and swipe card access have been added
- Modern Melamine / Laminex storage cupboard has been installed

Recommended work to preserve the long-term performance or appearance of the item -

Desirable repairs and maintenance:

1. Sand and refinish clear finished Ash trims, doors and entry door handles.
2. Clean glazed windows and doors.

STAFF AND COMMUNITY ROOM DISABLED ACCESS & MEN'S TOILETS



FIGURE 62 • Staff and community room disabled access WC upgraded in 2001 • Source: Philip Leeson Architects.

Description:

The walls of these toilets are tiled to the ceiling and have vinyl covered to wall over the concrete floor slab. There are anodised aluminium double hung windows with obscure glass to the courtyard. There are clear finished Ash timber solid core timber doors with door closers, handles and locksets; clear finished Ash timber panels to ceiling above each door frame; and jambs, cornices and sills are clear finished Ash timber – all to match the original detailing. The ceiling is plasterboard and there are modern services such as light fittings and switches, ventilation and toilet fitouts.

Original features

- Anodised aluminium double hung window with obscure glass

Modified features

- Concrete slab with vinyl over, coved to wall (2001)
- Lightweight wall construction tiled to ceiling (2001)
- Clear finished Ash timber trims (2001)
- New doors to match original detail
- New services and toilet fitouts

Recommended work to prevent potential damage or deterioration to the fabric -

Important repairs and maintenance:

1. Refurbish original anodized aluminium windows to address corrosion and sticking. If replacement is required, match existing as closely as possible.

Recommended work to preserve the long term performance or appearance of the item -

Desirable repairs and maintenance:

1. Replace Masonite in the lower panel of the anodized aluminium window with obscure glazing to match original.
2. Remove window mounted exhaust fan and replace glazing to match original. Install ceiling exhaust fan so as to conceal from the exterior of the building.
3. Sand and refinish clear finished Ash trims, doors and sills.
4. Clean glazing at windows.

STAFF AND COMMUNITY ROOM LADIES' TOILETS



FIGURE 63 • The vanity in the staff and community room ladies' toilet is original • Source: Philip Leeson Architects.

Description:

The staff and community room ladies' toilet is virtually the only room in the library still in approximately original condition. There are ceramic tiles at the floor and the masonry walls are tiled to the ceiling. The ceiling is painted plasterboard. The door is solid core clear finished Ash timber with a door closer, door handle, a square Lockwood mortice latch set, and keypad entry lock. Above the door there is a panel of clear finished Ash timber to ceiling. There is an anodised aluminium double hung window with obscure glass, and the door and window jambs, cornice and window sill are clear finished Ash timber.

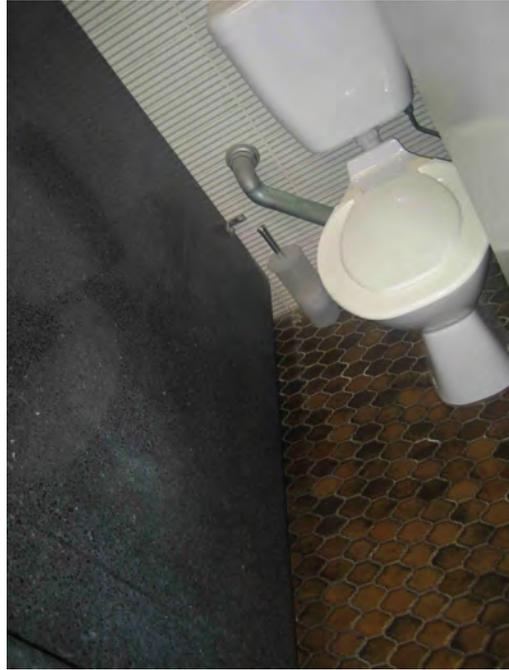
The cubicle partitions are black terrazzo, and each cubicle has a painted solid core timber door. The vanity benchtop is also terrazzo, with a black laminate splash back and a pair of under mounted oval vanity basins. The vanity is made up of particleboard carcass with clear finished Ash framing at the front and Blackwood veneered doors with recessed hinges, designed without handles. Sitting above the vanity, there are four panels of wall-mounted mirror in clear finished Ash timber frame.

Original features

- Ceramic floor tiles
- Masonry walls tiled to ceiling
- Painted plasterboard ceiling
- Clear finished Ash solid core timber door
- Anodised aluminium double hung window with obscure glass
- Clear finished Ash timber Trims
- Terrazzo partitions between cubicles, painted solid core timber doors
- Vanity and wall mounted mirror

Modified features

- New dual flush cisterns at toilets
- One basin tapset modified



FIGURES 64 & 65 • Original fitout including mirror and clear finished timber framing • Source: Philip Leeson Architects. • Original terrazzo toilet partitions between toilet pans • Source: Philip Leeson Architects.

Recommended work to prevent potential damage or deterioration to the fabric -

Important repairs and maintenance:

1. Clean tiles at upper part of walls and repair cracked tile in northwest corner.
2. Replace water damaged solid timber partition doors to match existing.
3. Refurbish original anodized aluminium double hung windows to address corrosion and sticking. If replacement is necessary, match existing as closely as possible.

Recommended work to preserve the long term performance or appearance of the item -

Desirable repairs and maintenance:

1. Repair stains and apply seal to original terrazzo bench top.
2. Replace the non-original tap set to match the original as closely as possible.
3. Sand and refinish clear finished Ash trims, doors and sills.
4. Clean glazing at windows.

5.7 Recommended audits

Asbestos Audit

An Asbestos Audit should be undertaken by a suitably qualified person and a report prepared which identifies the location of asbestos items, comments on their condition and relative risk and makes recommendations for removal or stabilisation. Large visible areas of asbestos have already been removed from the roof form of the building. Should further visible asbestos be identified for removal, the material with which they are to be replaced must be the subject of scrutiny for coherence with the heritage significance of the place. The involvement of a heritage practitioner with experience in design problem solving is recommended to assist in the development of strategies suitable to the heritage context.

Structural Audit

A Structural Audit should be undertaken by a qualified structural engineer and a report prepared which comments on the general structural integrity of the building, identifying past and current problems and recommending remedies.

Access Audit

It is recommended that an Access Audit be undertaken by a suitably qualified consultant and a report prepared which comments on compliance and non-compliance with current Disabled Access requirements for the building type and recommends how the building can be brought up to standard. Typical issues may include access to entrances and exits, and circulation. Standard access solutions must be adapted to take into account the heritage significance of the place, and it is recommended that a heritage practitioner with experience in design problem solving be involved to assist in the development of strategies suitable to the heritage context.

Fire Safety Audit

It is recommended that a Fire Safety Audit be undertaken by a suitably qualified consultant and a report prepared which comments on compliance and non-compliance with Building Code of Australia (BCA) requirements for the building type and recommends how the building can be brought up to standard. Typical issues may include fire services and fire exits. Standard fire safety solutions may need to be adapted to take into account the heritage significance of the place, and it is recommended that a heritage practitioner with experience in design problem solving be involved to assist in the development of strategies suitable to the heritage context.

5.8 Recommended cyclical maintenance

The following program is recommended for the long-term conservation of the building fabric and landscaping.

	LOCATION	WORKS	FREQUENCY
EXTERIOR	Gutters	Clean out	6 Monthly in March & September
	Downpipes	Check for blockages, rust, fixings	6 Monthly in March & September
		Paint	Every 5 years
	Off form concrete walls	Check for movement cracks & other defects	Yearly
		Pressure clean	Yearly
	Face brick walls	Check for damage and deterioration and repair as required	Yearly
	Windows	Check for damage, deterioration	Yearly
		Ease and adjust to open smoothly	Yearly
		Clean glass	Quarterly
	Doors	Check for damage, deterioration	Yearly
		Ease and adjust to operate smoothly and soundlessly	Yearly
		Auto doors	Every 6 months
Roof	Check for damage & deterioration	Yearly	
Louvres	Check for damage, bird proofing, clean	Yearly	
Fascias	Check for damage, repair, clean	Yearly	
Soffits	Check for damage, repair, clean	Yearly	
COURTYARDS	Mulch	Top up	Yearly
		Sweep up	Monthly
	Paving	Sweep	Monthly
		Pressure clean	Yearly
	Concrete water detention basins	Monitor cracking	Yearly
		Pressure clean	Yearly
	Concrete planters	Monitor cracking	Yearly
		Pressure clean	Yearly
	Plants	Maintenance – weeding and pruning	Monthly
		Watering	Weekly
Rubbish	Collect sharps	Monthly	
	Collect rubbish	Weekly	
INTERIOR	Painting	Painted walls	Every 5 years
		Clear finished Ash trims	Every 5 years
	Light fittings	Clean diffusers	Every 6 months
	Fire services	Test	Monthly
	Mechanical services	Check filters	Quarterly
		Check air handling units	Monthly
		Check toilet exhausts	Every 6 months
		Check split systems	Every 6 months
		Check controls	Monthly
	Plumbing Services	Inspect & test	Yearly
Electrical Services	Check switchboards	Every 6 months	
	Emergency lighting	Every 6 months	
	Electric reheats	Monthly	

6 ASSESSMENT OF HERITAGE SIGNIFICANCE

6.1 Heritage status

The Dickson Library is listed on the ACT Heritage Places Register. Dickson Library was first nominated for statutory heritage listing on the ACT Heritage Places Register prior to 2000 and this nomination was transferred to listed status on 14 October 2008. The full entry is included as an appendix to this CMP.

The heritage significance of the Dickson Library is also recognised by the ACT Chapters of the Australian Institute of Architects and the National Trust (ACT). The Australian Institute of Architects ACT Chapter registered the Dickson Library on its Register of Significant Twentieth Century Architecture (RSTCA) in 1986, and the current listing was revised in November 2004. The full entry is included as an appendix to this CMP.

6.2 Application of ACT heritage significance criteria

The assessment below is a revision of the existing statement of significance for the Dickson Library entry to the ACT Heritage Register.

(a) it demonstrates a high degree of technical or creative achievement (or both), by showing qualities of innovation, discovery, invention or an exceptionally fine level of application of existing techniques or approaches

Dickson Library demonstrates a high degree of creative achievement showing qualities of innovation and invention in a unique synthesis of different Late Twentieth Century styles. Described by architectural historian Jennifer Taylor as Enrico Taglietti's most accomplished early building, the Dickson Library is both Organic and Brutalist in its exploration of the dramatic and sculptural possibilities of concrete, and Regional in the sense that it borrowed a materiality and importance of roofline from the Sydney Regional Style and translated these for its Canberra context.

Brutalist in its dedication to the aesthetic of exposed off-form concrete, the play of shapes in the courtyard walls and its low rise form set the Dickson Library apart from typically more blocky Brutalist achievements in Canberra such as Cameron Offices, the Canberra School of Music, the National Gallery of Australia and the High Court. Inspired by Italian innovations in concrete architecture and engineering, Taglietti was an early adopter of concrete construction in Australia, and used the material with greater plasticity than other architects associated with this style.

Organic in its complex angular geometry and reference to the surrounding landscape, the highly symmetrical plan and facades of the Dickson Library put it slightly at odds with the concept and key indicators of the Late Twentieth Century Organic Style described by Apperly, Irving and Reynolds in 1989. Taglietti is nonetheless identified as one of five key practitioners of the style, and one of only two to have produced work in Canberra. Other examples of Canberra buildings associated with Late Twentieth Century Organic Style include Peter Muller's 1966 Hotel Dickson (now demolished), and other buildings in Taglietti's portfolio.

Regional in its unique tectonic sensibility of material and form, and in its selective application of Brutalist and Organic qualities, the Dickson Library stands apart from Canberra examples of Late Twentieth Century Sydney Regional Style. A number of Sydney architects celebrated for Late Twentieth Century Sydney Regional Style architecture produced work in Canberra such as the 1968 RAI A Headquarters by Anchor, Mortlock & Woolley, and housing complexes such as Swinger Hill and Urambi Village. However, the tectonic form of these Sydney Regional Style buildings remained true to the regional landscape in which the style was founded, responding to steeply sloping Sydney landscapes, while Taglietti's work is responsive to the flat planes and broad sky of Canberra, in its forms.

Taglietti's work is therefore considered highly inventive in its regional approach to the Late Twentieth Century principles of Brutalist, Organic and Sydney Regional styles for Canberra, and the Dickson Library represents a key early accomplishment in this development.

Particular examples of the creative achievement and invention in the application of these styles at the Dickson Library include:

- The use of preformed asbestos cement fascias to simulate a heavy horizontal concrete roofline – an innovation illustrated in the international architectural press;
- The use of overhanging roof forms and walled courtyards to reconcile the functional requirements of a singular building while contributing to the urban design qualities of a new urban setting;
- The sculptural concrete walls used to striking visual effect;
- And the expression of the drainage system through composition of oversized down pipes and storm water drainage ponds.

The Dickson Library meets this criterion for its high degree of creative achievement in Taglietti's innovative regional application of Late Twentieth Century Brutalist and Organic Styles.

(b) it exhibits outstanding design or aesthetic qualities valued by the community or a cultural group

The library is one of a group of buildings of architectural distinction commissioned by the NCDC to show the cultural maturity of Canberra as a city. Dickson Library is highly valued by the Australian Institute of Architects (RAIA). It is listed on the Institute's Register of Significant Twentieth Century Architecture, and the Dickson Library won the AIA's inaugural 25 Year Award in 1995 for its enduring design and functional qualities.

We note that the ACT Heritage Council advises that the status of the AIA as a cultural group cannot be determined at this time. No specific research has been undertaken in regard to community values.

At present there is insufficient evidence to support a conclusion under this criterion.

(c) it is important as evidence of a distinctive way of life, taste, tradition, religion, land use, custom, process, design or function that is no longer practised, is in danger of being lost or is of exceptional interest

As argued at criterion (a), the Dickson Library is important evidence of a unique style of architecture once developed by Enrico Taglietti and no longer being produced. Limited surviving examples of this style in Canberra and nationally have been eroded through material changes, painting and selective demolition such that this style is in danger of being lost.

Time has demonstrated that even the best examples of Taglietti's unique Brutalist, Organic and Regional architecture is vulnerable to significant alteration or demolition because Brutalist concrete surfaces, Organic forms, and Sydney Regional Style exposed natural materials are not presently valued by the broad community for their aesthetic qualities.

Purpose built buildings by Taglietti including libraries, motels, cinemas and club houses have been at further risk of being lost where the functional requirements of these places have changed over time. Two celebrated projects of the style built prior to the Dickson Library, the 1961 Town House Motel in Civic and the 1966 Civic Cinema Centre, are in the first instance demolished and in the second significantly altered internally, such that the early works of this style are considered to be in danger of being lost. The Dickson Library maintains its original purpose, but the shifting functional and technological requirements of the library system do not mesh easily with the idiosyncrasies of such an individual building.

The Dickson Library meets this criterion as early evidence of a distinct design approach, no longer practised and in danger of being lost.

(d) it is highly valued by the community or a cultural group for reasons of strong or special religious, spiritual, cultural, educational or social associations

Dickson Library is valued by the Inner North Canberra community as a library and community facility and as part of a group centre. However, no specific research has been undertaken to ascertain strong or special connections to the building.

At present there is insufficient evidence to support a conclusion under this criterion.

(f) it is a rare or unique example of its kind, or is rare or unique in its comparative intactness

As argued at criterion (a) and criterion (c), the Dickson Library is unique and increasingly rare as an early work by Enrico Taglietti in which he was able to synthesise Late Twentieth Century styles. In its architectural style, at once Brutalist, Organic and Regional, Taglietti's body of work is unique in Canberra and nationally. The Dickson Library is particularly so, because it was a piece of architecture commissioned by the NDC with a view to demonstrating the cultural maturity of the city, was recognised as a significant work in Jennifer

Taylor's retrospective on Australian architecture since 1960, and survives somewhat intact as a piece of Taglietti's early public work still serving its original purpose.

Dickson Library is unique as the ACT's first permanent purpose built district library building and has been used continuously as a public library since its opening. The open plan with mezzanine used to discretely separate different user groups, and the integration of the architectural character between the interior and exterior spaces was innovative for Australian library design in the late 1960s and illustrated in the Australian architectural press. Dickson Library is the only library in the ACT designed by Enrico Taglietti, and one of only two libraries designed by Taglietti in Australia.

The Dickson Library meets this criterion as a rare early work by Enrico Taglietti demonstrating a unique synthesis of Late Twentieth Century architectural styles; and in its unique claim as the ACT's first permanent purpose built district library building.

(g) it is a notable example of a kind of place or object and demonstrates the main characteristics of that kind

Dickson Library is a notable example of Enrico Taglietti's unique style of Brutalist, Organic and Regional architecture. It has been recognised by architectural historian Jennifer Taylor as his most accomplished early building, and was acknowledged in 1995 by the Royal Australian Institute of Architects' inaugural 25 Year Award for its enduring design and functional qualities.

The Dickson Library demonstrates the main characteristics of Enrico Taglietti's architectural portfolio including:

- Exposed off-form concrete;
- Complex angular geometry complementing nature;
- Heavy horizontal roof planes;
- Deep horizontal fascias;
- Textured brickwork with horizontal emphasis;
- Sculptural delight in down pipes and drainage features;
- Highlight windows;
- Integrated architecture and site planning.

Prior to 2001, the interior of the building also demonstrated careful integration of architecture, interior architecture, joinery and furniture design – with fixed and movable objects designed specifically for the library and of enormous cultural value. Enrico Taglietti commenced his career as an architecture graduate designing furniture, exhibitions, objects and joinery. It was this work that brought him to Australia, and the expert level of design integration by a single designer throughout the Dickson Library was important to the success of this building.

The Dickson Library meets this criterion as a notable example of Enrico Taglietti's unique style of Brutalist, Organic and Regional architecture, and demonstrates the main characteristics of his design work.

(h) it has strong or special associations with a person, group, event, development or cultural phase in local or national history

Dickson Library has a strong association with Dr Enrico Taglietti and with a cultural phase in which the NCDC sought to develop the Dickson area under the guidance of Sir John Overall and Roger Johnson in a manner demonstrating the cultural maturity of the city.

Dickson Library was the first civic building commissioned by the National Capital Development Commission (NCDC) to introduce modern architecture to Canberra. Taglietti's appointment is attributed to architect and Commissioner, Sir John Overall and Chief Architect, Roger Johnson, who also sought to modernise procurement practices during this significant period of population growth and infrastructure investment in Canberra. In a first for the NCDC, the design process was fast-tracked, with the builder appointed and building work underway while architect and engineers were still resolving construction details.

Taglietti is one of few architects in Australia to be awarded the nationally significant RIA Gold Medal. The Australian Institute of Architects awarded Taglietti its highest honour in 2007 - acknowledging the design and execution of buildings of high merit, the production work of great distinction resulting in the advancement of architecture, and for having endowed the profession of architecture in a distinguished manner. The ACT Chapter of the RIA had previously elevated Taglietti to Life Fellow, recognising him in 2001 alongside Romaldo Girgola, the author of Parliament House, as the most eminent ACT members still in practice. The Dickson Library is one of three of Taglietti's works to be awarded by the ACT Chapter of the RIA with the 25 Year Award for its enduring design and functional qualities. The building also has special significance for Taglietti as a major work in his career.

The Dickson Library meets this criterion for its association with Enrico Taglietti and for its association with a cultural phase in local history in which the NCDC sought to introduce modern architecture and procurement practices to Canberra.

(j) it has provided, or is likely to provide, information that will contribute significantly to a wider understanding of the natural or cultural history of the ACT because of its use or potential use as a research site or object, teaching site or object, type locality or benchmark site

In its continuous presence in a changing built environment, the Dickson Library provides information that contributes to a wider understanding of the cultural history of the ACT. Well conserved, the Dickson Library has the potential to inform research and teaching about:

- Post-war population growth in Canberra and NCDC community infrastructure investment in the new suburb of Dickson;
- The concept and use of a public library in 1960s Canberra and how this has developed since;

- Application and execution of Organic, Brutal and Regional Late Twentieth Century architectural styles in Canberra; and
- The unique design work of eminent Canberra architect Enrico Taglietti.

The Dickson Library meets this criterion for its potential use as a teaching site to communicate a series of narratives, contributing to a wider understanding of the cultural history of the ACT through the built environment.

6.3 Statement of significance

This statement is a revision of the existing statement of significance for the Dickson Library entry to the ACT Heritage Register:

The significance of the Dickson Library is threefold – as a public library, as a building commissioned by the National Capital Development Commission (NCDC), and as unique piece of integrated design by eminent Canberra architect Enrico Taglietti.

The Dickson Library is significant as Canberra's first purpose-designed library building, and the first instance of an ACT library in which adult and children's services were co-located. The placement of the central mezzanine in a cruciform plan was an important architectural device used to separate the different user groups in an otherwise open plan, while the integration of architectural character between interior and exterior spaces extended the sense of space. These strategies were innovative for Australian library design in the late 1960s, and were illustrated in the Australian architectural press. The Dickson Library has been used continuously as a library since its opening, and has the potential to demonstrate shifting conceptual thinking about libraries.

The Dickson Library is significant being the first civic building commissioned by the NCDC to introduce contemporary architectural styles to Canberra. It is evidence of the leadership role architects such as NCDC Commissioner Sir John Overall and NCDC Chief Architect Roger Johnson played in the development and cultural maturity of post-war Canberra – establishing community infrastructure and developing new suburbs in a modern image. The fast-track design, construction and procurement process instigated by the NCDC is further evidence that this forward-looking organisation sought modernization beyond the image of the city - to the city's functions and networks.

The Dickson Library is a significant early work by Enrico Taglietti, one of Canberra's most noted architects and author of a unique synthesis of Twentieth Century architectural styles. The architecture of the Dickson Library represents innovation in the dramatic and sculptural possibilities of concrete, considered both Organic and Brutalist, combined with a Regional sensibility in the use of face brickwork, clear finished timber and striking roofline. The resultant architectural style is unique to Taglietti, who remained committed to this synthesis throughout his career. The style and its architect are inseparable. The design significance of the Dickson Library is widely recognised by professional bodies and architecture critics in listings and publications on significant architecture, and Taglietti's nationally significant contribution to architecture was recognised in 2007 with the award of the Australian Institute of Architects (RAIA) Gold Medal.

The Dickson Library maintains its original purpose, footprint and external form, but a series of changes to the external building fabric and demolition of much of the interior have had a negative impact on the original design significance. In particular, the loss of the mezzanine as a planning device, the weakening of symmetrical cruciform planning, material changes at the soffit and fascia, and the removal of custom joinery, furniture and light fittings have interrupted the careful design integration of site, building and interior for which Taglietti was regarded internationally. Although compromised, these characteristics remain integral to the significance of the Dickson Library.

6.4 Significant features

Features of the Dickson Library intrinsic to its heritage significance are as follows. This definition is an update on the ACT Heritage listing.

The setting of the place:

- The small forecourt at the front of the building in which people gather and play, and through which pedestrians pass frequently;
- Pedestrian paths along the two sides of the building which invite passive surveillance to the corner courtyards and external walls;
- The service road providing access to the loading bay at the rear of the building; and
- The unified and freestanding nature of the building whereby the external concrete walls are free of all other built elements, and the profile of the roof and fascia can be read.

The planning diagram of the place:

- A cruciform building footprint unified with four corner courtyards by a bounding rectangular concrete wall;
- The sense of a central internal core to the library (originally the mezzanine, now demolished), around which spaces allocated to different user groups are arranged.

The exterior qualities of the place:

- A single storey horizontal building form with roof arranged in two tiers;
- Deep horizontal fascias clad in solid profiled material to express the weight of concrete (but not the present green 'colorbond' fabric);
- Angular and geometric in situ board patterned off-form concrete walls;
- Face brick manganese brickwork;
- Large glazed doors opening onto each of the courtyards;
- Plastic covered steel glazing frames;
- Anodised aluminium slot windows;
- The rainwater drainage system consisting of bold sculptural compositions of circular downpipes and large open concrete drainage pools in each courtyard;
- Sparse, architectural courtyards with a single tree planted in a concrete planter bund.

The interior qualities of the place:

- Board patterned off-form concrete walls (now painted);
- Face brick manganese brickwork (now painted);

- Four brick H columns standing proud of external walls (now painted);
- A central internal core space defined by joinery, change in floor level (altered), raised ceiling, and grid lighting from above;
- Open planning, with spaces of different character arranged around the central core and defined by furniture;
- Visually open courtyards at each of the four corners of the building, allowing views from the interior of the building to both middle and distant landscapes;
- Highlight windows extending to the soffit/ceiling line to give a sense of continuity from inside to out;
- Clear finished timber doors, sills, jambs, skirting, architraves and cornice;
- Quality custom interior design consisting of pendant, ceiling and track lighting, display shelving, display cases and noticeboards (significantly altered).

7 CONSTRAINTS & OPPORTUNITIES

7.1 Stakeholders

Stakeholders interested in the Library's management and use include:

- Owner/leasee: ACT Government
- Building manager: ACT Property Group (ACTPG)
- Tenant: Libraries ACT
- Users: Local residents

Stakeholders interested in the building's form and design include:

- Dr Enrico Taglietti, original architect
- ACT Heritage Council
- Australian Institute of Architects (AIA)

7.2 Ownership, management & use

ACT Property Group in the Territory and Municipal Services Directorate (TAMS) provides accommodation services on behalf of the ACT Government. ACT Property Group manages the Territory's owned commercial buildings; and manages properties which either become surplus to agencies' service delivery needs or which are transferred to ACT Property Group from other government agencies.

Prime roles include strategic asset management and managing existing government and/or non-government tenancies. In addition, ACT Property Group also provides property projects and trade services to all ACT agencies. ACT Property Group is a member of the national Government Property Group. ACT Property Group places a strong emphasis on sound asset management planning, accommodation planning, tenancy management and works delivery.

ACTPG is responsible for ongoing maintenance of the building. The current arrangements include a Cyclical Maintenance Program and ad hoc callouts in response to tenant notification. A summary of recent issues includes:

Problems with auto entry doors
Blocked toilets and drains
Malfunctioning mechanical systems
Replacement of light globes
Responding to vandalism – broken glass, graffiti, used syringes in courtyards

Libraries ACT is a business unit within the Territory Services Division of the Department of Territory & Municipal Services (TAMS). TAMS is part of the ACT Government.

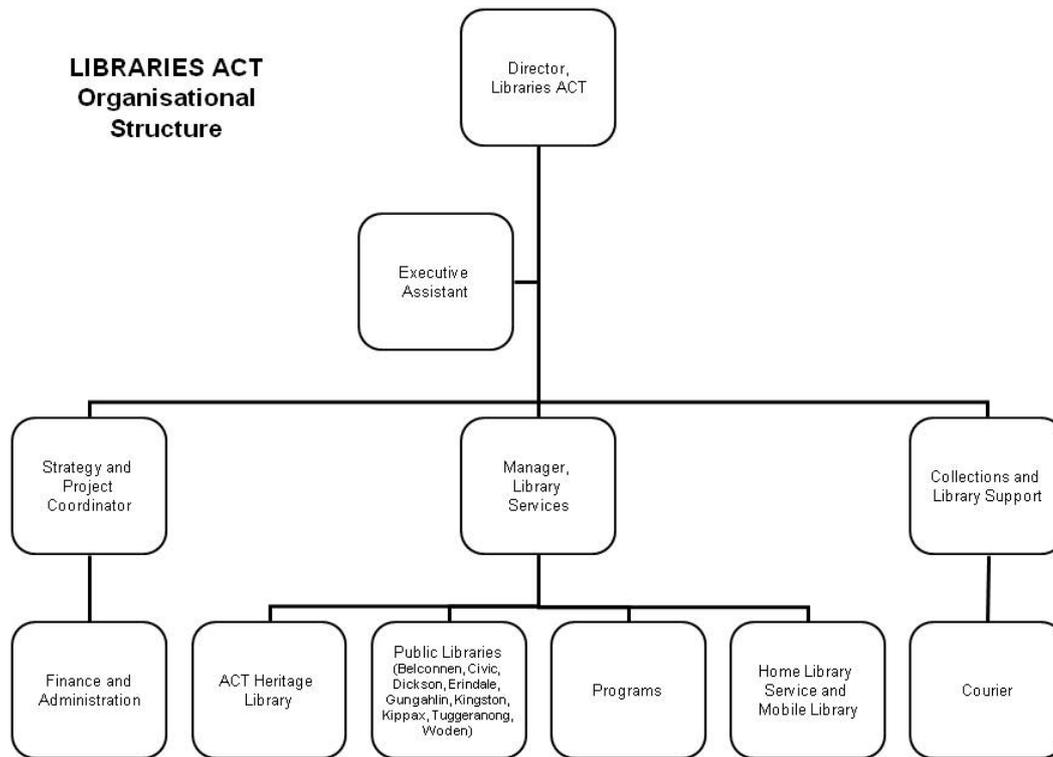


FIGURE 66 • Libraries ACT organizational structure • Source: Libraries ACT.

7.3 Tenant and user requirements

David Hobbes and Alanna King met with representatives of Libraries ACT on Friday 2 December 2011 to discuss their experiences in operating a public library from the Dickson Library building. The Libraries ACT representatives were Karen Hansen, Manager of Libraries ACT; Elena Battey, Manager of Dickson Library; Sarah Steed, Libraries ACT; and Melanie McMillan, Librarian at Dickson Library. Our understanding of their description of and requirements for the functionality of the building are summarised in this section.

The air lock at the front entry is important as a security barrier and as a weather buffer. An alarm is located at the internal doors to prevent users leaving with items that have not been checked out. People use this entry continuously throughout the day, so the air lock provides an important buffer from climatic extremes. The doors are very noisy in operation, and this is an annoyance.

Library users check out their own books at one of a series of small stand-alone upright terminals in the expanded lobby space of the library, typically without assistance from library staff. Many users also order their books online, and simply come into the library to collect their selections from a designated shelving area. This is a new system, and is very popular. The small stand-alone upright terminals for borrowing are also relatively new, replacing a loans counter arrangement put into place in the refurbishment of a decade ago. These small items make the lobby area feel unnecessarily large and open.

Similarly, return chutes are located externally at the front façade of the building, and users deposit books from outside. A library staff member currently coordinates and sorts the returned items from a room at the front of the library. Plans are underway, however, to install an automatic sorter in this location. This room also contains long shelves for boxes of books on their way to or from other libraries, for example. Transfers to other library are continuous, and a standard part of the library service. Further shelving dedicated to sorting and filing is located immediately outside the book returns.

There are 70,000 books held on site, and one quarter of the collection is on loan at any one time. Parts of the collection are continuously being removed and replaced with newer or more contemporary items to keep the collection current and to keep readers interested. There is a general trend in libraries towards more cover display shelving, closer to bookshop display practice, although this takes up much more space. The existing shelving adequately stores the collection, but is limited in terms of display.

Current library practices determine that most library staff spend their day within the main library space rather than seated behind a desk or counter. Typically staff roam, and are available to assist library users within the library. There is, however, a small counter with a computer terminal for staff to stand at. The space around this counter is not well defined, and library users have been known to wander into this staff area, and children often run through behind staff standing at this counter. The space between this counter and the book returns is furnished with shelving used by staff, and library users have also been known to enter this space.

The main library space is highly utilised by the public, the Dickson Library being the busiest library per square metre in the ACT, and is not typically a quiet space. There are a range of events hosted for children, young adults and adults - from performances and author visits to workshops and reading groups, and most events are highly subscribed or booked out. There can be up to 160 children, plus parents, in the library for a special event, and these are ideally hosted as far away from the front door as possible, to give parents time to catch running children before they reach the front doors. Flexibility is important, allowing for smaller and larger events, and equally for normal function of the library to continue during such events. There is sometimes difficulty in adequately separating the different functions of the library from a noise point of view.

Small children sit on the floor, prams are parked in the community room, and a large number of chairs are stored in the community room cupboards and brought out for events. Staff find storage generally in the library is very limited, and would like to see more. Some groups make use of the community room quite independently, and it is available for community use outside of library opening hours, although it is generally perceived as too small. Many different materials and props are stored in the staff room, because library staff are typically actively engaged in coordinating and carrying out library events. The staff room is not adequately set up with storage – leaving items piled at the ground and on trolleys and making the room very difficult to use efficiently.

The library is relatively well served in terms of technology, with wireless Internet throughout. Many library users bring their own laptops, plugging them in at desk units, and there is a booking system for the computer terminals located at the centre of the library. Surveillance is important, so it is useful to be able to see into and across this central part of the library, and more or less across the whole library from any within the main library space.

The courtyards are unused and largely unmaintained, the doors typically locked, for a range of reasons. The courtyard doors themselves are very heavy, without practical opening hardware. Rubbish is frequently thrown from the public realm into each of the courtyards, and used needles have also been found here, making it difficult to maintain the safety of these spaces. Because the walls to the courtyards are very low, the courtyards are also a security weak point. Staff like the idea of the courtyards being usable, but cannot imagine this possibility without increased functional safety and security. Maintenance is also a factor, especially related to roosting pigeons, so simple and practical landscaping is desirable.

With some exceptions, the views from the library to the courtyards and treed streetscape are valued. There are some detracting features of dirty and untidy courtyards, rubbish bins stored and air-handling units installed in the courtyards, but generally views from the library into a light, green space are seen to be a positive feature of the library. Views to sky and trees at the high level windows at the east and west elevations were also mentioned.

The single biggest query relating to the building's heritage listing was what kind of signage would be acceptable at the exterior of the building. Signage at newer libraries such as Gungahlin is a major feature and is also important for way finding to the library's front entrance. It was pointed out that the existing Dickson Library signage is very plain and in many ways inadequate in that it does not reflect the popularity or strong sense of community associated with the Dickson Library. The side and rear facades of the building currently attract some graffiti.

7.4 Present planning context

This section sets out the current planning context for the library. At the time of writing, the Master Plan for the Dickson Centre has led to a Draft Variation to the Territory Plan in the form of a Precinct Plan. This has not yet been finalised, but it has the capacity to reshape the urban context of the library in the near future.

ACT Planning Strategy

The ACT Government adopted the ACT Planning Strategy in June 2012 following public consultation. It proposes the following nine strategies to set the direction for future development in the ACT:

1. Create a more compact, efficient city by focusing urban intensification in town centres, around group centres and along the major public transport routes, and balancing where greenfield expansion occurs.
2. Improve everyone's mobility and choice of convenient travel by integrating the design and investment of the various networks and transport systems with the land uses they serve.
3. Provide more cost effective and sustainable living options by improving the existing housing stock and establishing more choice in housing types in a variety of locations.
4. Ensure everyone has convenient access to a range of facilities, services and opportunities for social interaction by reinforcing the role of group and local centres as community hubs.
5. Provide vibrant, pleasant urban parks and places for everyone to enjoy by ensuring they are safe and accessible for the most vulnerable in our community.
6. Invest in design that will ensure urban change creates amenity, diversity, a more sustainable built form and adds to Canberra's landscape setting.
7. Improve the city's efficiency, resilience to change and environmental sustainability by designing and incorporating innovative technologies and 'clean' initiatives into the physical infrastructure.
8. Value the land and natural resources of the region by working collaboratively to manage urban growth, ensure connectivity and continuity in the natural systems and conserve, where appropriate, agriculturally productive land.
9. Facilitate the development of a more prosperous region and a diverse economy by enhancing our travel and information networks and creating opportunities for a range of new enterprises.

The sorts of impacts these strategies are likely to have on Dickson are:

- Increased residential density and distribution of workplaces
- Urban renewal of the Dickson Centre
- Increase in the number of Dickson area residents working in Dickson
- Increase in the number of local residents living in other than detached houses
- Emphasis on an improved sense of community and access to community infrastructure
- Improved physical infrastructure.

Care will need to be taken to ensure that increased pressure on the infrastructure of the Dickson Library does not erode its heritage values.

Dickson Centre Master Plan

ACT Planning & Land Authority released a Dickson Centre master plan in May 2011. The vision developed in the master plan for the Dickson centre is that, "Dickson centre will be a multicultural, progressive and safe hub with a diversity of services and amenities for the local and wider community, a place where people live, work and play."

The Dickson Library is in the area nominated as 'Retail, community and entertainment precinct' or 'Retail core precinct'. The physical form of this precinct is characterised in the master plan document as follows:

- Physical character is virtually unchanged in forty years, there has been no major upgrade to the buildings
- Typically low scale development with two storey buildings dominant and a few single or three storey buildings
- Strip shopping, not a shopping mall
- Set within a pedestrian precinct that consists of courtyards and connecting walkway
- Buildings are built to all boundaries and shops typically address courtyards. Consequently frontages are generally active.
- Blocks are typically rectangular. Most blocks have been developed with smaller shops creating the fine grained built form and scale that is typical of the retail core.
- Roads are located on the edges and provide access to the parking areas.

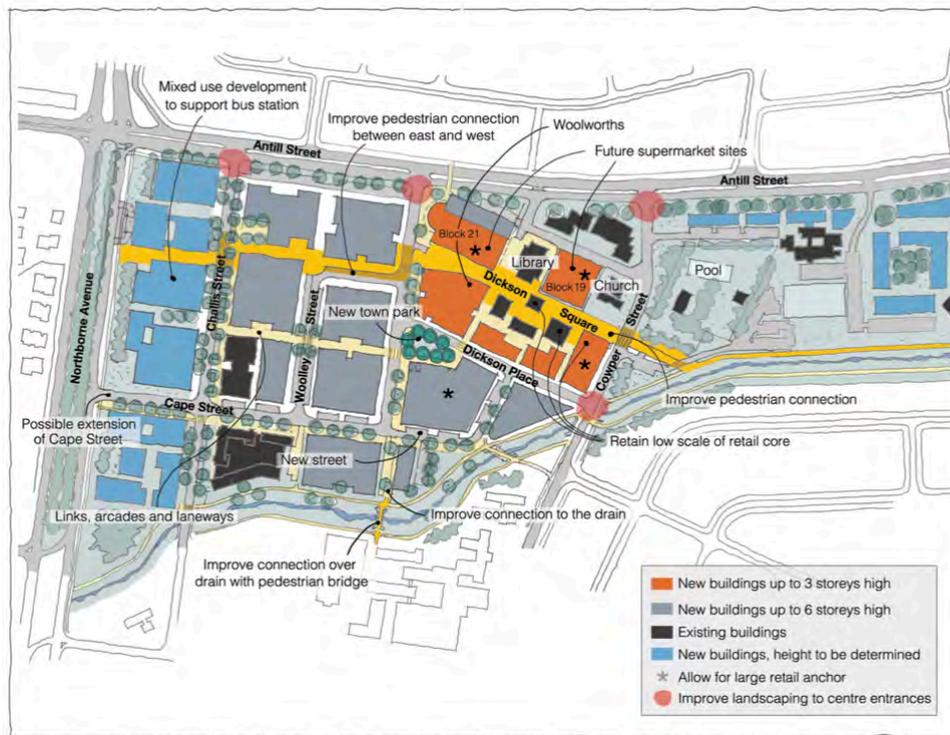


FIGURE 67 • Dickson Centre Master Plan, 2011 • Source: ACT Planning & Land Authority.

The physical character of the Dickson Library is aligned with this description of the precinct at present. The social character is described as follows:

- Small traders with large supermarket at core
- Friendly feel amongst businesses
- Comfortable and familiar, home away from home
- Small community – see people you know, familiarity
- Community feel and support
- Variety of businesses means it is a multi trip centre
- Generates much of the centre's daytime activity

The master plan identifies a series of planning and design principles and proposes specific planning outcomes that impact on the immediate setting of the Dickson Library as follows:

- Releasing Block 19 Section 30 (existing car park between library and church) for the purposes of retail development (including supermarket). Conditions of release will require the development to address the east-west pedestrian connection
- Allowing for residential development on sections adjoining the pedestrian route to encourage passive surveillance
- Requiring that any redevelopment / development fronting the northern east to west pedestrian connection (which passes in front of the library) will have active uses on the ground floor i.e. retail and entertainment
- Allowing for additional residential development overlooking the public realm through the centre to increase passive surveillance

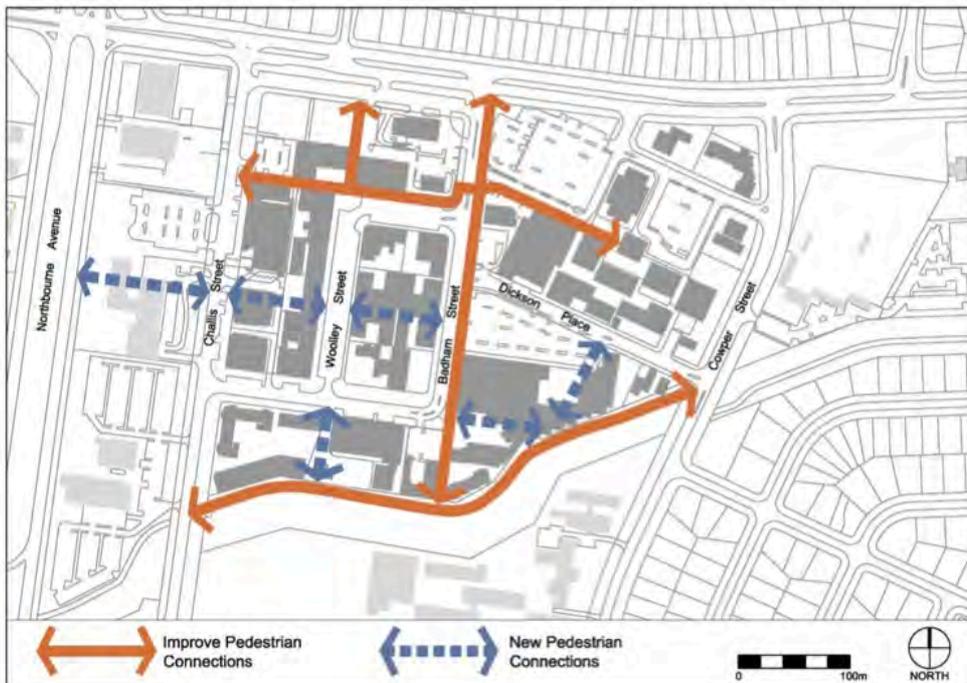


FIGURE 68 • Diagram illustrating the concept 'permeable' • Source: ACT Planning & Land Authority.

- Capital works projects will be required to improve the quality of pedestrian connections shown on the diagram. At each connection pedestrians should have priority

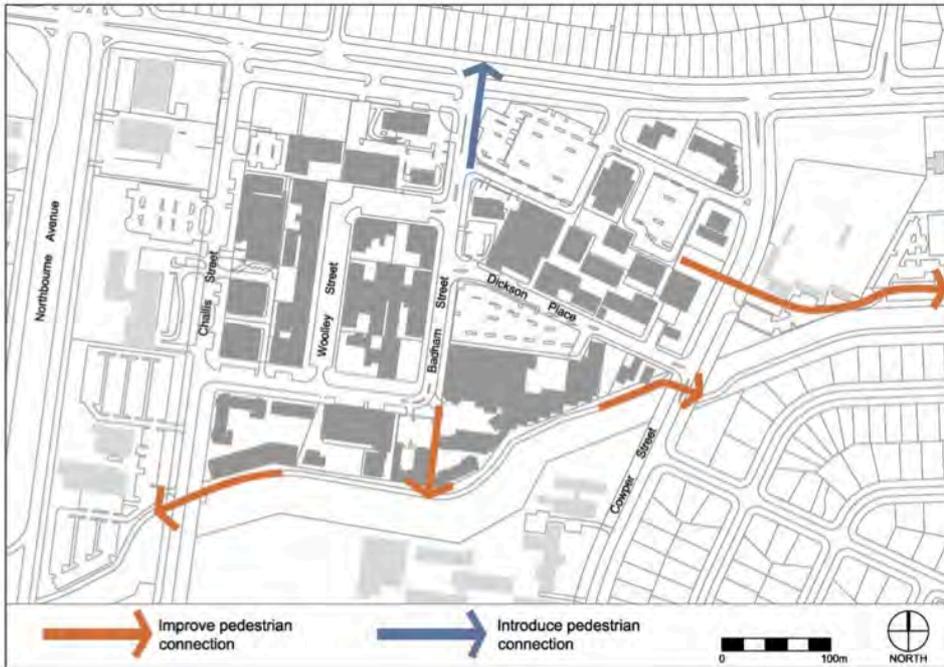


FIGURE 69 • Diagram illustrating the concept 'connected' • Source: ACT Planning & Land Authority

- Allow for Block 19 Section 30 to be released for major retail development (including a supermarket) with basement car parking
- Consider the release of Block 21 Section 30 for major retail development with potential residential development along Antill Street

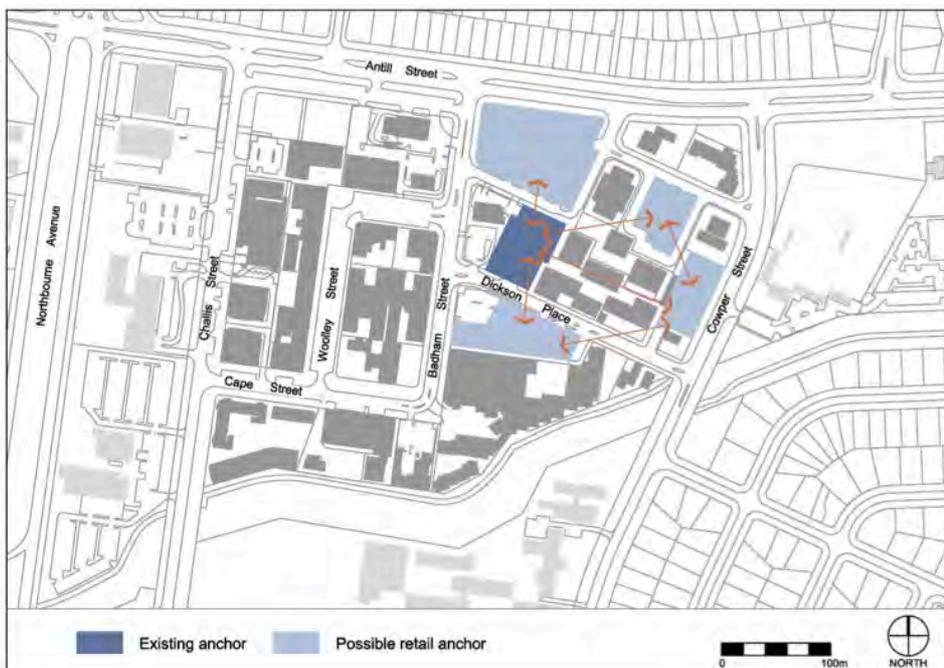


FIGURE 70 • Diagram illustrating the concept 'anchors' • Source: ACT Planning & Land Authority.

- By keeping streets narrow, allowing on street car parking and giving pedestrians priority at intersections, through traffic will be discouraged
- Off street car parking should be in basements and short term car parking should be located on street
- Service and delivery vehicles are to be discouraged from accessing the centre during peak times
- Public transport facilities will be enhanced and provided to both east and west sides of the centre to improve access while minimizing the introduction of further traffic to the centre
- The main cyclist route to the centre will be kept adjacent to the storm water channel, however, improving the permeability of the centre will make the centre more accessible from this route
- The proposed precinct code will require that the proposed roads shown on the diagram are required as blocks and sections develop/redevelop.

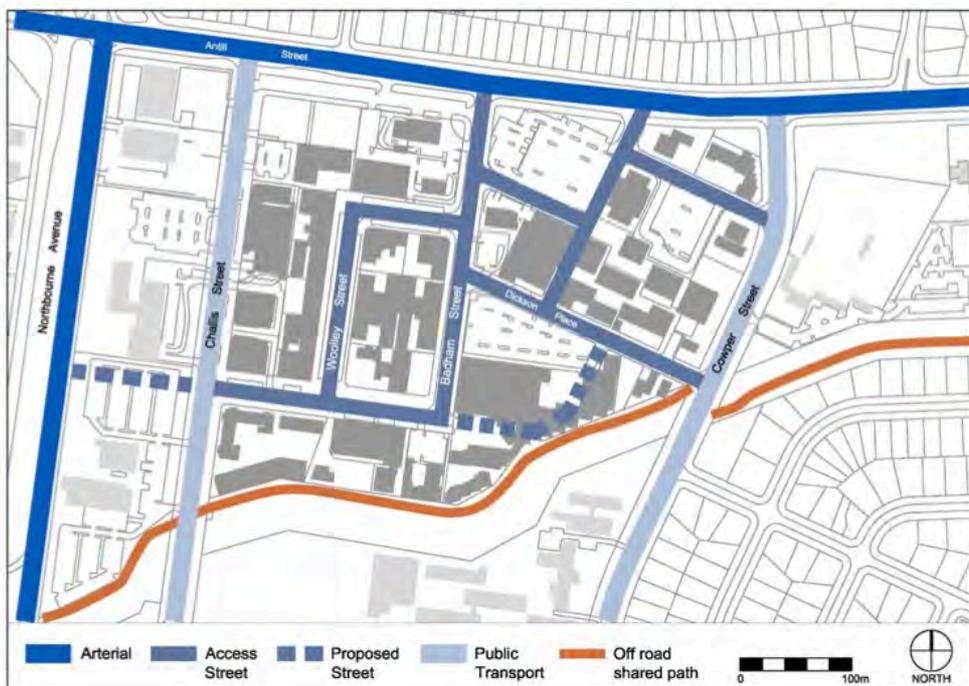


FIGURE 71 • Diagram illustrating the concept 'circulation'. • Source: ACT Planning & Land Authority.

The actions nominated in the master plan are significant in their impact upon the direct setting of the Dickson Library, nominating the surrounding surface car parks for supermarket and mixed-use development up to three storeys in height, and introducing residential zoning into the centre. The proposals are also designed to strengthening pedestrian connectivity past the entrance to the library, and to decrease the dominance of cars in the vicinity.

These proposals are likely to reinforce pedestrian awareness of the library within its setting, particularly at the front façade, but large-scale development on the carpark or carparks adjacent has the potential to bear inappropriately down upon the single storey form of the library. Increased foot traffic past the front façade of the library is also likely to increase visitation

and pressure on the capacity of the building. A supermarket loading dock or entry to basement carparking opposite any façade of the library would have a detrimental impact on the appreciation of the scale and character of the library building in the round.

Territory Plan

The block on which the Dickson Library sits is zoned CFZ - Community Facility Zone in the Territory Plan. The objectives of this zone are as follows:

- a) To facilitate social sustainability and inclusion through providing accessible sites for key government and non-government facilities and services for individuals, families, and communities.
- b) To provide accessible sites for civic life and allow community organisations to meet the needs of the Territory's various forms of community.
- c) To protect these social and community uses from competition from other uses.
- d) To enable the efficient use of land through facilitating the co-location, and multi-use of community facilities, generally near public transport routes and convenience services appropriate to the use.
- e) To encourage adaptable and affordable housing for persons in need of residential support or care.
- f) To safeguard the amenity of surrounding residential areas against unacceptable adverse impacts including from traffic, parking, noise or loss of privacy.

Any development proposed for the Dickson Library would have to comply with the Community Facility Development Code. The current version at the time of writing was effective 16 December 2011.

The land to the immediate north of the Dickson Library is also zoned CFZ - Community Facility Zone, while the land to the east, south and west is zoned CZ1 Core Zone. The CZ1 Core Zone objectives of these neighbouring blocks are as follows:

- a) Encourage a mix of predominantly commercial land uses that contribute to a diverse and active character
- b) Provide for a range of conveniently located retail and service outlets
- c) Promote vibrant, interesting and lively street frontages including during evenings and weekends
- d) Encourage an attractive, safe pedestrian environment with ready access to public transport
- e) Maintain and enhance a high standard of urban design through use of sustainable design and materials and ensure that buildings retain a high level of design consistency and compatibility
- f) Provide opportunities for business investment and employment
- g) Maintain and enhance environmental amenity
- h) Promote the establishment of cultural and community identity that is representative of, and appropriate to, the place

It is noted that the Dickson Centre Master Plan of May 2011 proposes an amendment to the Territory Plan in the form of a Precinct Code for the Dickson Centre.

Draft Variation Number 311

Notified for public consultation in July 2012 and closed for public comment in September 2012, Draft Variation Number 311 to the Territory Plan has been proposed to implement the recommendations of the Dickson Centre Master Plan. Once adopted, the content is intended to take the form of a stand-alone precinct code for the Dickson shopping centre.

It is noted that DV311 was revised prior to public notification in response to the following comments from the ACT Heritage Council in April 2012:

The Dickson Library is within the Dickson group centre and is a registered place on the ACT Heritage register. The heritage values identified in the Dickson Library guidelines are maintained, in part, with this draft variation to the Territory Plan. However, the proposed height controls for the buildings surrounding the Dickson Library will change the scale of the area and is a concern. The height of the buildings in the immediate area surrounding the Dickson Library should be sympathetic in scale. The setting of the place that enables its scale and form to be appreciated including the open form of the urban setting from all four sides is one of the features intrinsic to the heritage significance of the Dickson Library. The Council understands the opportunities presented by the draft variation to update the Dickson group centre. However, the rule concerning height (R20) and controls under Part 1A, 2.4 Building Design within the draft precinct code does not address the significance of the scale of the library. Any new development in the Dickson centre must respect the heritage values of the Dickson Library and have minimal impacts on its significance. A limitation on building heights within a distance of the library site may resolve this concern. For example, the height of the buildings where directly adjacent to the library could be stepped with a maximum of one – two storeys. The height could then increase at a reasonable distance from the library as per Rule 20. Consequently, the Heritage Council does not find draft variation 311 acceptable in its current form. It is recommended that it be revised to accommodate specific controls to retain the features intrinsic to the significance of the Dickson Library.

Additional comments from the ACT Heritage Council received in June 2012 are recorded as follows:

The Council is satisfied that the amendments proposed, and listed below will provide adequate curtilage to provide for the urban setting of the Dickson Library, allowing it to be viewed from all four sides.

- *12m separation of the boundaries of new blocks to the north from the existing north boundary of the library.*
- *17m separation of the boundaries of the new blocks to the south from the existing south boundary of the library.*
- *11m separation of the boundaries of new blocks to the east from the existing east boundary of the library.*

- 10m separation of the boundaries of new blocks to the west from the existing west boundary to the library.

Subject to these amendments being included in the amended DV311, the ACT Heritage Council has no further objections to DV311.

DV311 records that the precinct code was revised to provide a buffer area around the Dickson Library where no new buildings may be developed.

Summarised herein are the key changes proposed in DV311 as they affect the library and its immediate vicinity. For detail refer to the Dickson Group Centre Precinct Code.

1. Designated laneways are proposed along the west and south elevations of the library. It is not clear to the authors of this CMP what form these laneways are intended to take.

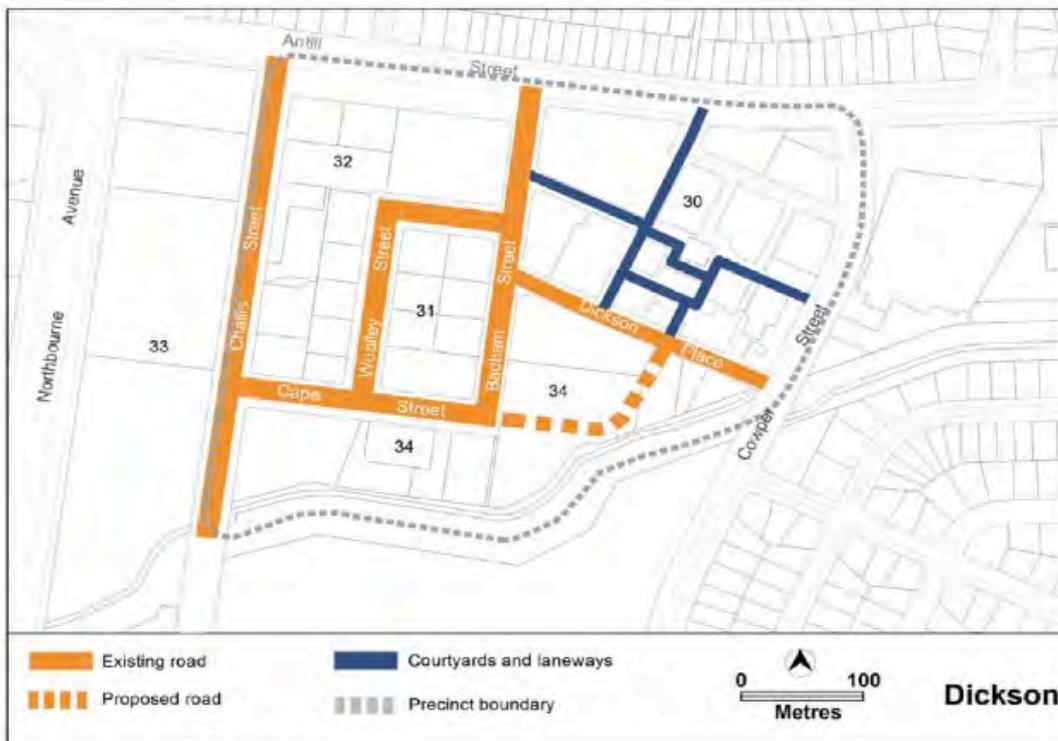


FIGURE 72 • Roadway patter proposed in DV311. • Source: ACT Planning & Land Authority.

2. Nominated public car parks are proposed at the sites immediately east and west of the library. Any development of these sites must retain the existing level of parking on site and accommodate any additional demand for parking that is generated by the development. One of the criteria states that there must be enough car parking 'for the needs of the centre as a whole'. It is not clear to the authors of this CMP whether this means that these sites must support all the parking requirements of the Dickson Group Centre or how this would be measured.

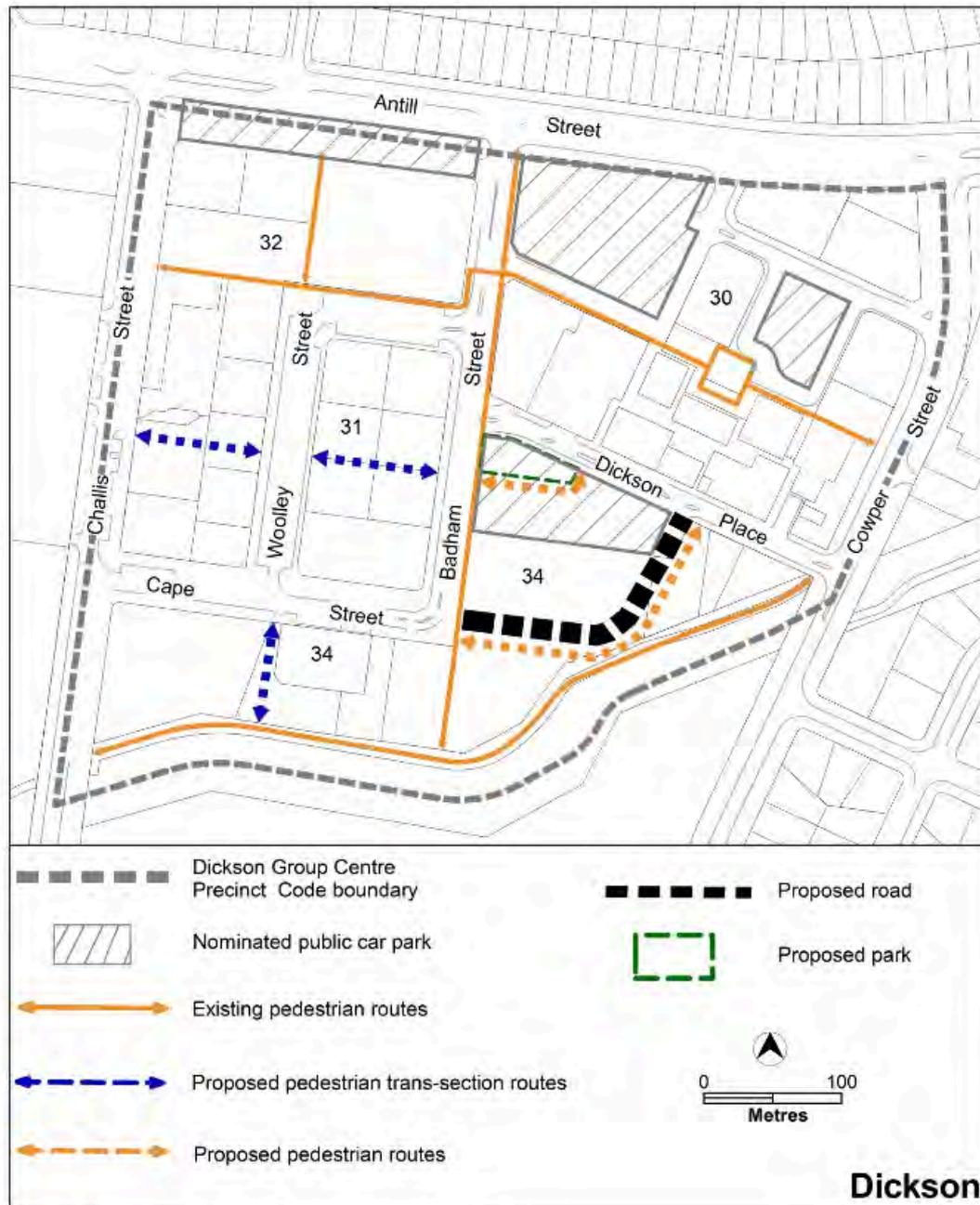


FIGURE 73 • Roads, car parks and pedestrian routes proposed in DV311. • Source: ACT Planning & Land Authority.

3. The front elevation of the library is considered a Primary Active Frontage, while the buildings to the east and west have Secondary Active Frontages facing onto the side elevations of the library. Primary Active Frontages are intended to incorporate shop fronts and display windows primarily. Secondary Active Frontages are intended to incorporate shop fronts or be adaptable for shops, and allow for direct pedestrian access at street level. It is not clear how this is compatible with the use of the buildings to the east and west of the library being dominated by car parking.



FIGURE 74 • Active frontages proposed in DV311 • Source: ACT Planning & Land Authority.

4. Allowable ground floor uses permitted in the area B(1) around the library are limited to business agency, club, community use, drink establishment, financial establishment, hotel, indoor entertainment facility, indoor recreation facility, public agency, restaurant or shop.

5. The maximum allowable height of buildings typically in the area B(1) around the library is 12m, provided they do not overshadow the public realm

beyond the shadow cast by a notional 9m fence on boundaries to the public realm. There are mandatory setbacks surrounding the library, ensuring a development buffer to support the appreciation of the building in the round.

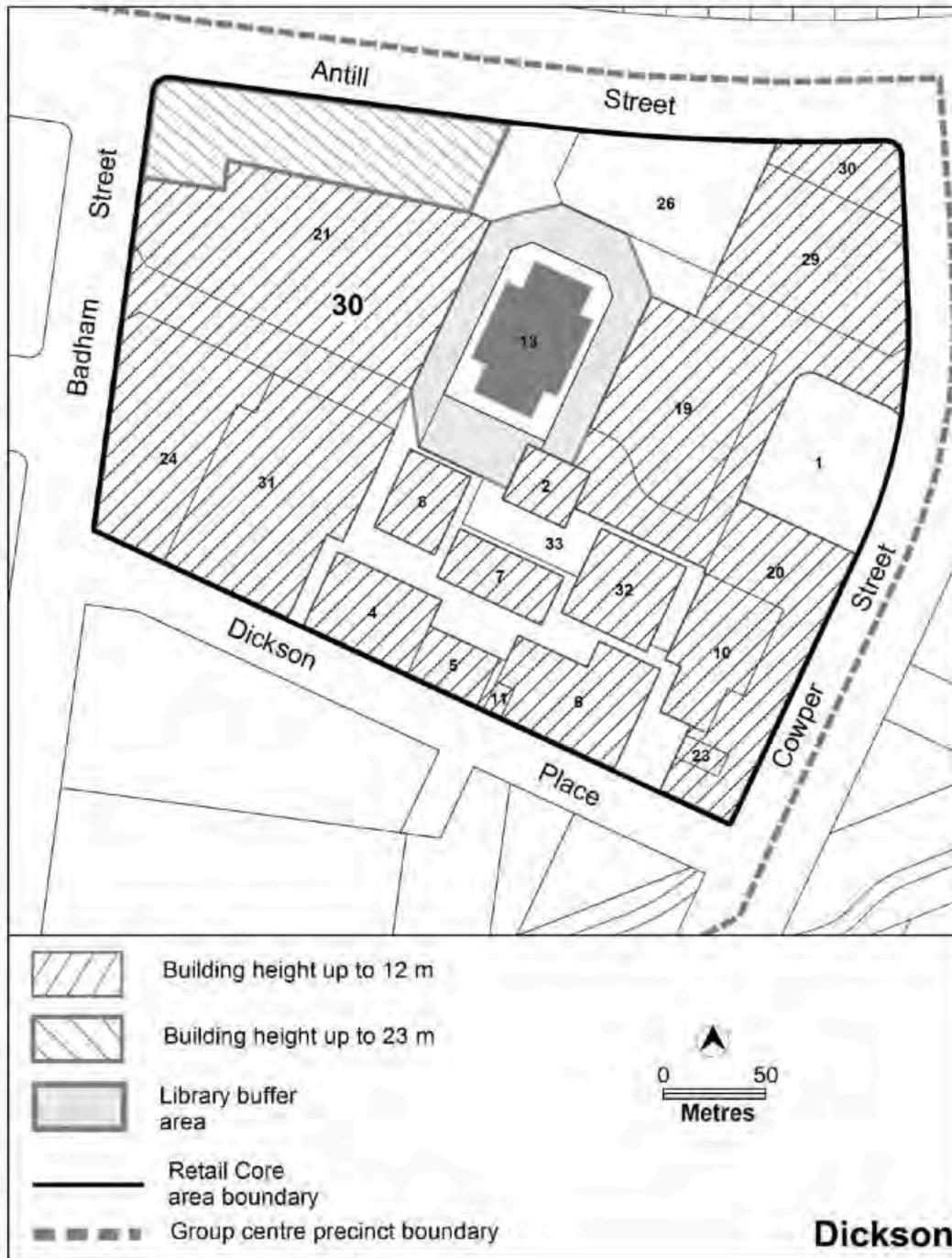


FIGURE 75 • Building heights in area B (1) proposed in DV311 • Source: ACT Planning & Land Authority.

7.5 Architectural opportunities and constraints

The symmetrical cruciform shape of the building on an island site rules out additions to the building.

Many aspects of the internal arrangement are inefficient. The existing space could be better utilised with careful design. There are large areas of under used space, with ad hoc arrangements of furniture, eg.

- Main Entry Area through to central library space
- Public Toilet Lobby
- Central space under raised roof
- Staff work area
- Courtyards

It has been noted that the present Community Room is of an inadequate size and limits the number and nature of events it can host (children's holiday programs, community meetings).

Consideration should be given to re-constructing the original Exhibition Space on the northeast side with flexible connection to the main library and access to the adjacent courtyard, kitchen, after hours entry and toilets. This would limit the space available for the staff work area, but expert design may solve this. The current layout is highly inefficient.

It is perhaps highly unlikely that the Mezzanine and Basement will be reconstructed. Nevertheless, it is understood that there may be some surviving fabric stored in the sealed off basement. If reconstruction becomes possible in the future, this fabric could be used to assist in reconstruction.

In the absence of reconstruction of the Mezzanine, the fitout could be more reflective of a central "heart" whilst maintaining a clear line of sight. For example more definitive seating groups, study areas, computer bays, a change of floor finish (e.g. Ash boards or parquetry), use of lighting, suspended lighting elements, mobiles etc.

The "story " of the original Library and fitout should be told in an interpretative display. For example text and photos presented incorporated on a piece of salvaged timber joinery.

There are only a few surviving elements of the original loose interior furnishing and fitout. eg. notice boards, shelving. These should remain in use, be inventoried and carefully maintained.

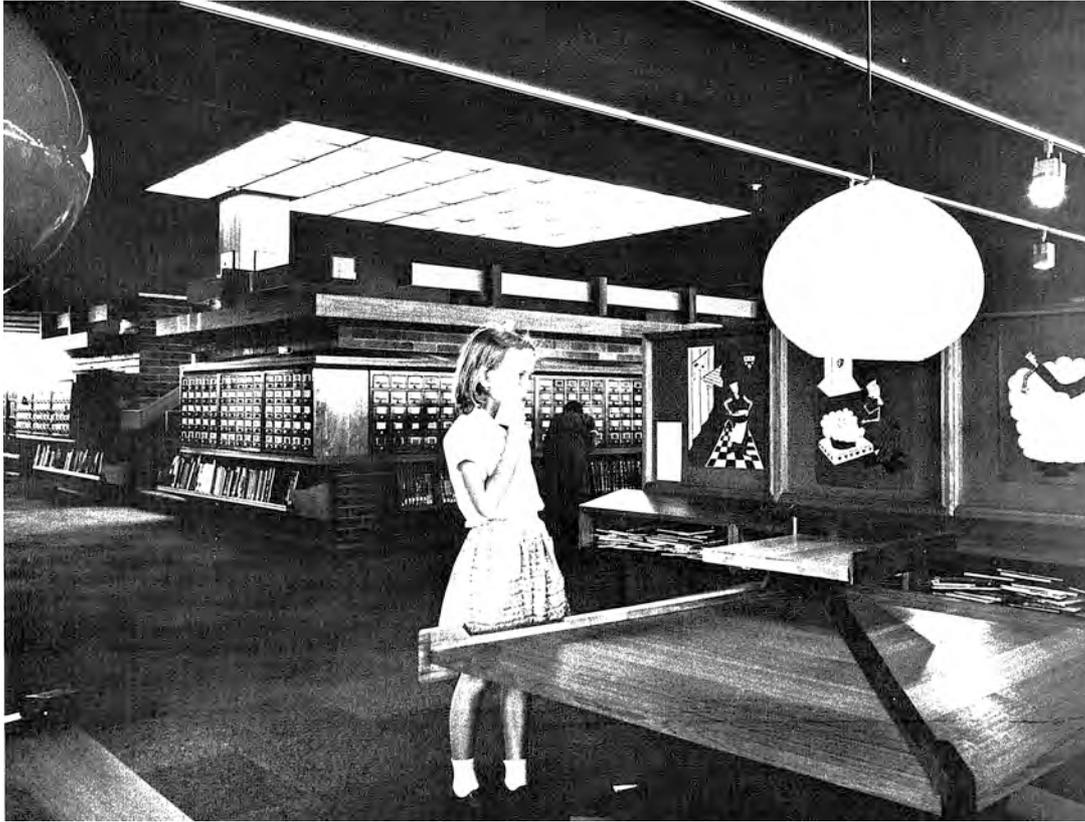


FIGURE 76 • The original interior rich with solid timber joinery, a range of lighting types including pendant lighting, and noticeboards displaying artworks • Source: Enrico Taglietti.

The original interior was enriched by the unpainted brick and concrete wall surfaces, purpose designed Ash furniture and fittings, a variety of light fittings suiting different purposes and late 1960s loose furniture and colours. Almost all of this has been lost, resulting in a very bland space with generic furniture and dated pastel colours which do not relate to the architectural character of the building. It is desirable that some of this be reinstated and / or reinterpreted in future interior changes, eg.

- Assuming original unpainted surfaces cannot be retrieved use neutral, earthy wall colours – greys, browns, whites
- Re - introduce Ash timbers in furniture, joinery fittings, central floor area
- Re-introduce a variety of light fittings sympathetic to the building era and character.
- Select furniture sympathetic to the building era and character, eg, 60s style chairs, sofas etc.

Reconstruction of original exterior finishes is highly desirable in order to retrieve lost heritage fabric and show the building as it was designed. This includes:

- Replace the green colorbond fascias with unpainted fibre cement profiles to closely match the original innovative asbestos cement sheeting. Should fabrication prove prohibitively expensive replace or paint over the existing colorbond steel sheet in a colour which more closely approximates the original cement colour, eg. Shale Grey.

- Replace the ribbed cream colorbond sheet soffit lining with fibre cement sheeting painted to match the original dark colour.
- Re- paint the drainage pipes in the original primary red colour.



FIGURE 77 • The courtyards were designed with gravel at the ground plane, and with gloss red down pipes – a crisp landscape outlook and setting to the building. Note also the dark soffit lining and external light fittings. • Source: Enrico Taglietti.

The four courtyards were an integral part of the original design and each had a particular use. They should be upgraded, made safe and their use encouraged.

- Consider glass screens to soffit height
- Review the soft landscaping and enhance with appropriate plantings
- Provide new areas of paving to complement the original design intent
- Regularly maintain the Draining Pools and Landscaping.

The current mechanical equipment is extremely unsightly and affects the amenity of the courtyards. Consider screening this with new planting, eg *Nandina Domestica*, or a purpose designed screen. It is highly desirable that the plant be replaced with new systems, which can be located out of sight (e.g. roof space or rooftop if it is possible to conceal from view).

The original building had one fixed sign reading “Dickson Public Library” to the left of the entry. This comprised individual acrylic letters in upper case “Stencil” font fixed to the concrete wall with pins. As the number, design and location of signs changes over time it is recommended that new signs have minimal fixing to avoid damage to original fabric. New fixed signs should

complement the architectural character of the building. Temporary banner type signage and decorative elements are appropriate.

8 CONSERVATION POLICIES & IMPLEMENTATION

8.1 Conservation policies

Conservation policies have been formulated to assist in managing the significance of the place in light of the heritage, planning and management contexts documented in this CMP.

Policies relating to this Conservation Management Plan

Policy 1	This CMP is owned by the ACT Environment and Sustainable Development Directorate, but should be made available to the public.
Policy 2	Submit this CMP for endorsement by the ACT Heritage Council. Upon endorsement the CMP will become the guiding document for management of the Library building and its landscaped courtyards.
Policy 3	Review this CMP and amend if necessary at 5 yearly intervals.

Policies relating to Statutory Authorities

Policy 4	Consult relevant authorities and obtain required approvals prior to undertaking any development of the place.
Policy 5	Comply with the requirements governing items listed on the ACT Heritage Register.
Policy 6	Comply with the requirements of the Territory Plan and the ACT Environment and Sustainable Development Directorate (ESDD).

Polices relating to Cultural Significance

Policy 7	<p>Significant fabric and spaces in the Dickson Library should be retained and conserved to ensure heritage values are protected. These are recorded in the list of significant features as follows -</p> <p>The setting of the place:</p> <ul style="list-style-type: none"> • The small forecourt at the front of the building in which people gather and play, and through which pedestrians pass frequently; • Pedestrian paths along the two sides of the building which invite passive surveillance to the corner courtyards and external walls; • The service road providing access to the loading bay at the rear of the building; and • The unified and freestanding nature of the building whereby the external concrete walls are free of all other built elements, and the profile of the roof and fascia can be read. <p>The planning diagram of the place:</p> <ul style="list-style-type: none"> • A cruciform building footprint unified with four corner courtyards by a bounding rectangular concrete wall; • The sense of a central internal core to the library (originally the mezzanine, now demolished), around which spaces allocated to different user groups are arranged. <p>The exterior qualities of the place:</p>
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	<ul style="list-style-type: none"> • A single storey horizontal building form with roof arranged in two tiers; • Deep horizontal fascias clad in solid profiled material to express the weight of concrete (but not the present green 'colorbond' fabric); • Angular and geometric in situ board patterned off-form concrete walls; • Face brick manganese brickwork; • Large glazed doors opening onto each of the courtyards; • Plastic covered steel glazing frames; • Anodised aluminium slot windows; • The rainwater drainage system consisting of bold sculptural compositions of circular downpipes and large open concrete drainage pools in each courtyard; • Sparse, architectural courtyards with a single tree planted in a concrete planter bund. <p>The interior qualities of the place:</p> <ul style="list-style-type: none"> • Board patterned off-form concrete walls (now painted); • Face brick manganese brickwork (now painted); • Four brick H columns standing proud of external walls (now painted); • A central internal core space defined by joinery, change in floor level (altered), raised ceiling, and grid lighting from above; • Open planning, with spaces of different character arranged around the central core and defined by furniture; • Visually open courtyards at each of the four corners of the building, allowing views from the interior of the building to both middle and distant landscapes; • Highlight windows extending to the soffit/ceiling line to give a sense of continuity from inside to out; • Clear finished timber doors, sills, jambs, skirting, architraves and cornice; • Quality custom interior design consisting of pendant, ceiling and track lighting, display shelving, display cases and noticeboards (significantly altered).
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Policies for Future Use

Policy 8	The building should remain in use as a public library and for community activities, exhibitions and meeting space.
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Policies for Repairs and Maintenance

Policy 9	Implement and monitor a program of preventative and routine maintenance and keep a written record of actions. Repairs and maintenance identified as 'Important' in the condition audit of this CMP should be implemented.
Policy 10	Repairs and maintenance identified as 'Desirable' in the condition audit of this CMP are strongly encouraged.
Policy 11	Maintenance work that impacts on significant fabric should be undertaken in accordance with the principles of the Burra

	Charter.
Policy 12	<p>Where maintenance of original fabric is not reasonably feasible or practicable, or is incompatible with the ability to reuse the buildings for a compatible use, the ACT Heritage Council may grant approval for its removal.</p> <p>Identify and photograph affected fabric prior to removal then label and store for future reconstruction and/or interpretive purposes. The place manager should retain one copy of the documentation, and submit another to ACT Heritage for record keeping purposes.</p>
Policy 13	Any upgrades that may be required to the building to comply with the Building Code of Australia (BCA) should not have a detrimental impact on significant fabric. Examples of typical BCA upgrades may include disability access, fire provisions, and section J energy efficiency upgrades.

Policies for Future Development

Policy 14	Demolition of significant fabric and volumes should not be permitted.
Policy 15	<p>The building may be upgraded, refurbished and adapted through incorporation of such contemporary elements as are reasonably necessary to cater for contemporary functional requirements. Such upgrading will be undertaken in a manner that in the first instance seeks to avoid any impact on significant fabric. Where this is not possible, any upgrades must ensure:</p> <ul style="list-style-type: none"> • Ensure minimal adverse impacts on significant <i>fabric</i>, and • Use fixings that do not unnecessarily damage significant fabric, and • Allow for future reversibility.
Policy 16	<p>Future upgrades should restore original materials, finishes and fittings which have been removed or significantly altered, including;</p> <ul style="list-style-type: none"> • Fibre cement fascia • Painted flat sheet soffit linings • Lighting design and light fittings • Signage • Floor and wall finishes • Ash joinery • Furnishings
Policy 17	Original interior spaces including the raised mezzanine and exhibition area should be reconstructed.
Policy 18	Development on adjacent blocks should be limited to 3 stories, maintain existing block boundaries, incorporate an active pedestrian frontage and be suitably landscaped to provide a "green" outlook from within the Library.
Policy 19	The Library should remain a freestanding building surrounded by open space.
Policy 20	Dickson Plaza should be retained as open space.
Policy 21	Prior to any change, prepare an archival recording of the building and its setting including plans, sections, elevations and

	photographs.
Policy 22	All proposals for development should be developed with the early and ongoing involvement of suitably qualified and experienced heritage specialists.
Policy 23	All works other than routine maintenance will require a Statement of Heritage Effects prepared by a suitably qualified person, which shall be approved by the ACT Heritage Council. The statement shall outline how the recommendations of the CMP are to be fulfilled, shall assess the impact of any proposed works on the heritage significance of the place and identify steps taken to minimise any impact.
Policy 24	A Works Plan shall be prepared for all proposed works, which shall be approved by the ACT Heritage Council. The plan shall identify in detail all works, procedures and measures proposed in relation to conservation, demolition and reconstruction.

Policies for the Landscaped Courtyards

Policy 25	Original tree plantings shall be retained and maintained.
Policy 26	Original tree plantings that are missing or in poor condition shall be replaced with new plantings of the original species.
Policy 27	Replace pine bark mulch with gravel or precast concrete pavers to suit functional requirements.
Policy 28	Remove mechanical plant.

Policies relating to Interpretation

Policy 29	<p>An Interpretation Plan should be prepared by a suitability qualified person which interprets the significance of the Dickson Library including:</p> <ul style="list-style-type: none"> • Its role as Canberra's first purpose-designed library building, and the first instance of an ACT library in which adult and children's services were co-located; • Its relationship with the development of the Dickson area by the NCDC; • Its design qualities as an early work by Enrico Taglietti, one of Canberra's most noted architects and author of a unique synthesis of twentieth century styles. <p>The interpretation Plan should include photos of the original building and interpret changes made to the Dickson Library over time. The Interpretation Plan should be implemented.</p>
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8.2 Statutory requirements

ACT Planning

ACT Planning sits within the ACT Government Environment and Sustainable Development Directorate. Any development works other than routine maintenance and repairs will require a Development Application (DA) to be lodged with the ACT Planning & Land Authority. The DA will be referred to the ACT Heritage Council for assessment and approval.

ACT Heritage Council

The ACT Heritage Council sits within the ACT Government Environment and Sustainable Development Directorate. The Heritage Council will assess any DA for compliance with the specific requirements of the ACT Heritage Register Entry and with the recommendations of this CMP. It is recommended that the Heritage Council be consulted for their views on any proposal prior to DA lodgement with ACT Planning.

ACT Territory and Municipal Services

Consult Territory and Municipal Services in the planning and design stages of any proposal to upgrade, refurbish or redevelop pedestrian or vehicular access to the site.

ActewAGL

Consult ActewAGL in relation to the capacity, design, supply and connection of engineering services utilities including electricity, gas, water, sewerage and storm water.

8.3 Heritage guidance and engagement

The Australia ICOMOS Burra Charter, 1999

The Burra Charter is a nationally accepted guide to appropriate conservation processes and practices. The following Burra Charter principles are applicable to the conservation of the Dickson Library:

- Secure and maintain the *cultural significance* of the place for the future (Articles 2, 10 and 16);
- Adopt least possible intervention practices impacting existing *fabric* (Articles 3 and 13);
- Engage suitable and identified expertise for all processes (Articles 4, 23, 25, 26 and 27);
- Treat all *fabric* elements and eras equally (Articles 5, 11, 13, 14 and 15);
- Appropriate conservation policies must reflect firstly an understanding of the place's *cultural significance* and its condition (Articles 6 and 10);
- Conservation policy will determine compatible uses (Article 7);
- The visual setting of significant elements must be maintained and no new construction or other modification is allowed that adversely affects or intrudes into the setting (Article 8);
- A building should remain in its historic location (Article 9);
- Removal of contents, if they are significant, is unacceptable unless required as the sole means of ensuring preservation (Article 10);
- Record all decisions, intrusions, processes and works (Articles 26, 27, 28 and 29);
- Permanently archive and record (Article 28);

- Any culturally significant fabric required to be removed shall be kept securely stored (Article 29)

Australian Institute of Architects ACT Chapter Heritage Committee

Dickson Library is listed on the AIA Register of Significant Twentieth Century Buildings (RSTCA). It is recommended that the Committee be consulted for their opinions on any development proposals.

National Trust

Dickson Library is not listed by the National Trust ACT Chapter. Consultation is not required.

8.4 Heritage best practice

Heritage advice

Engage professional consultants who are expert in the conservation of heritage buildings and their landscape settings, including all applicable architectural and engineering disciplines in relation to adaptive redevelopment, refurbishment and/or upgrade and maintenance works.

Engage skilled tradespeople

Engage contractors and tradespeople who have demonstrated relevant skills and experience in conservation practice in relation to their individual trades and professions.

Unforeseen discoveries

Where, as a result of maintenance or capital works, fabric previously unknown, or otherwise potentially of interest and/or heritage value is discovered, the following process shall be followed:

- Works in the area concerned shall cease and if necessary the area shall be barricaded off to prevent access and maintain safety and integrity of the discovery.
- The owner and its specialist heritage consultant shall be immediately notified so that they may promptly visit and inspect the discovery.
- The owner will, as soon as practicable and following receipt of the advice of its heritage advisors as to the importance of the discovery, advise the ACT Heritage Council.

Interpretation and promotion

The purpose of an Interpretation Plan is to allow the significance of each element to be understood by future generations. Interpretation should provide for an understanding of the history, associations, and an understanding of the development processes, activities and changes that have occurred. A suitably qualified person should be engaged to prepare an Interpretation Plan.

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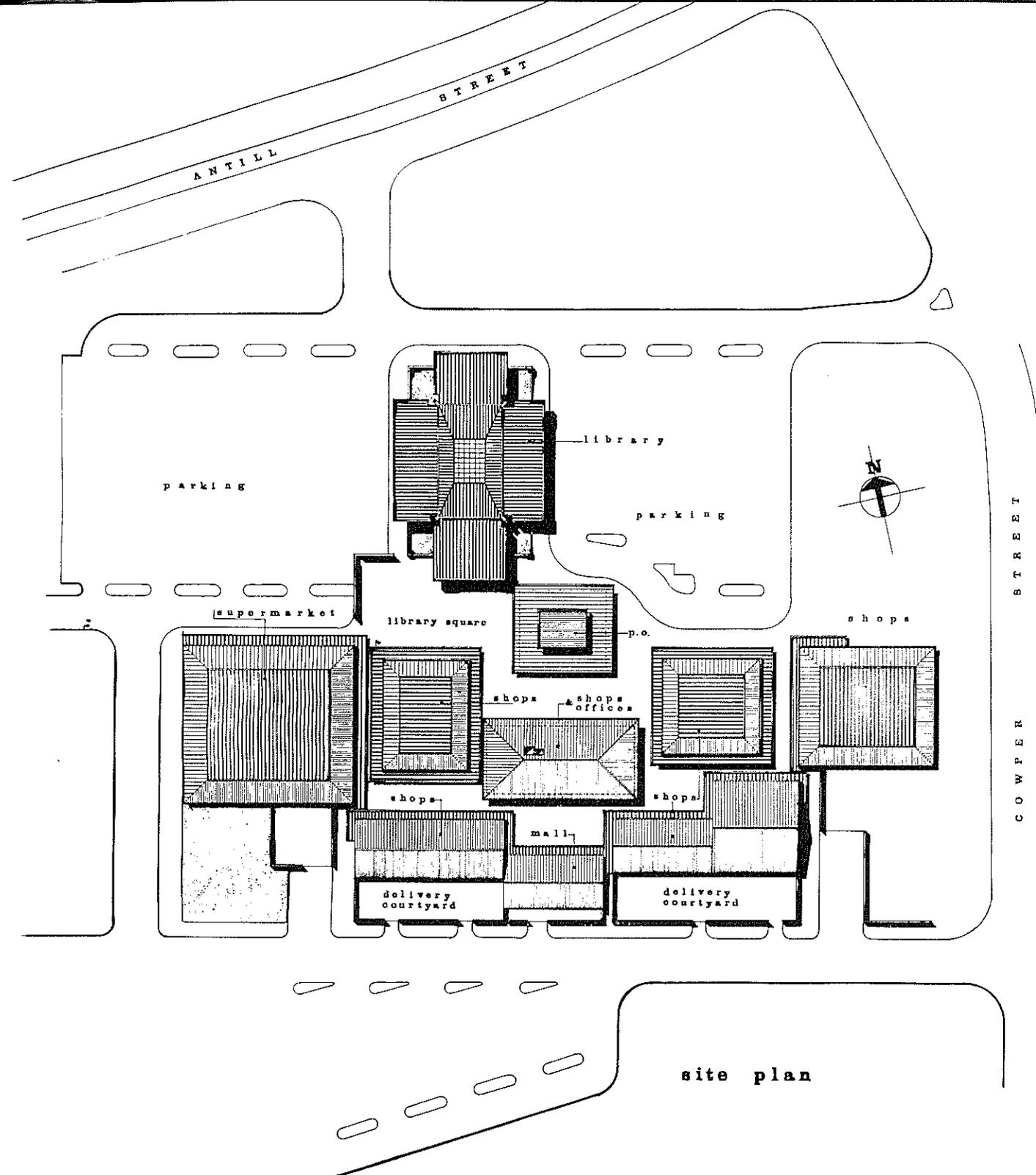
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10 APPENDICES

10.1 Booklet prepared for the opening of the Dickson Library

d i c k s o n
d i s t r i c t
l i b r a r y



d i c k s o n
d i s t r i c t
l i b r a r y
FOR
n a t i o n a l
l i b r a r y
OF
a u s t r a l i a

DICKSON LIBRARY

1

Date	Revised	Date	Revised	Date	Revised	Date	Revised
4-1967							
Scale	48" to 1"						
By							

Enrico Taglietti Architect

75 Flinders Way,
Canberra, A.C.T., 2600.
Tel. 92288



west elevation

EXTERNAL WALLS
off form concrete
or manganese bricks

ROOFING
steel deck on
steel truss frame

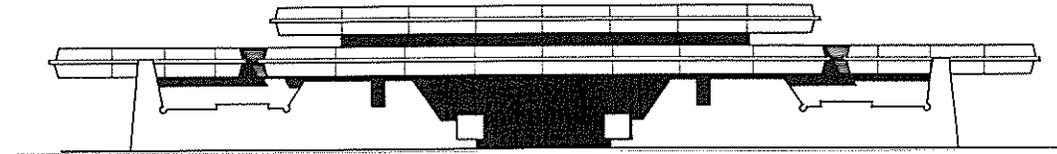
FLOOR
reinforced
concrete slab

WALL FINISHES
natural
structural materials

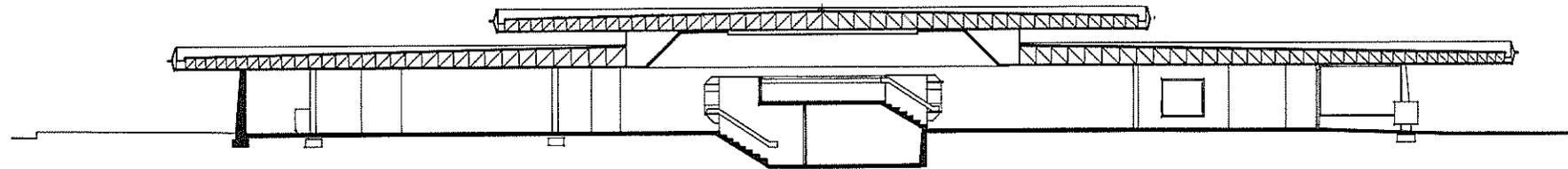
FLOOR FINISHES
carpet-tiles &
ceramic tiles

CEILING
low density fibre-board

HEATING & AIR CONDITIONING
ducted air
in ceiling



south elevation



longitudinal section

Date	Revisions	Date	Revisions	Date	Issued to	Date	Issued to	Date
4-1967								
Scale								
8" to 1"								
By								

The Library sited in the Dickson Shopping Centre is planned to serve North Canberra.
The library will have attached to it an ultimate total of five children's libraries operating in the other perimeter of its area.

The requirements were for a building to accommodate 30,000 volumes inclusive of 10,000 children's books and all to fulfill the followings:
a) lending, returning and choosing of books
b) browsing and study
c) perusal of reference books, sheet maps, periodicals and newspapers
d) presentation of displays, exhibitions and library material
e) group activities and music listening
f) visits by schools

The site was clearly defined, already kerbed, surrounded by established carparks and shops. Its rectangular shape did obviously dictate the building perimeter. The vicinity of the shops suggested a creation of a "Piazza" where community district life could develop and take full advantage of the library activities

The building is encircled by an 'off form' concrete wall forming a rectangle approximately 180' x 100'. The four corners are left open to form small gardens where the water is collected from three large open spouts into concrete draining pools. Opening to the Patios are: the small children section, the adult section, and the exhibition area.

The four Patios give the building a cruciform shape. The centre of which is raised to contain under a concrete slab all the services, and above the study area.

Around the study area are grouped all other activities: Reception and Magazine reading, perusal, information, maintenance of books, and exhibition area.

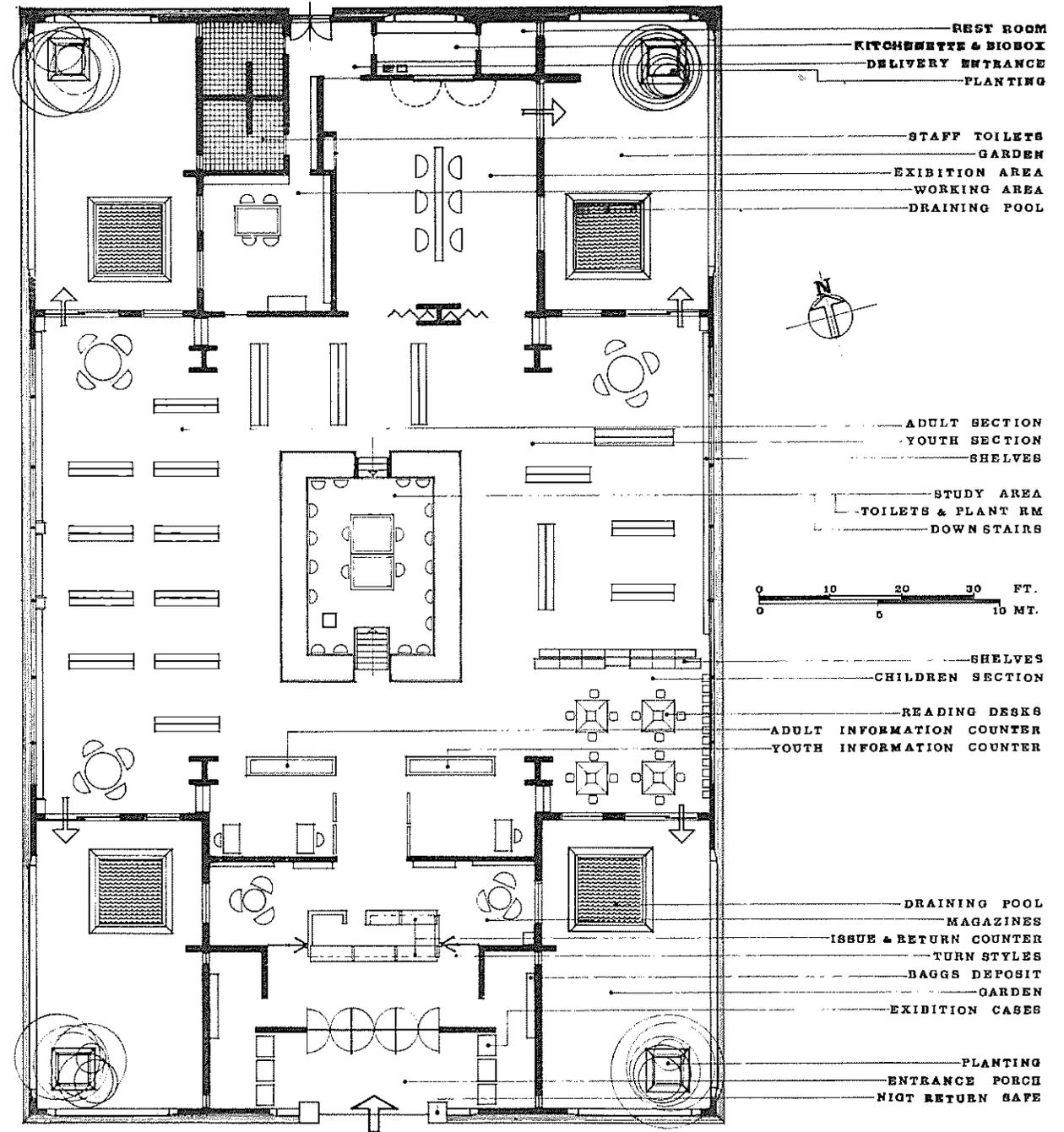
The exhibition area is served by a kitchenette, is approachable from a separate entrance, is equipped for projection of films. Sound system, H.F. record player and tape recorder are built-in together with pictures hanging devices and a movable spotlighting.

The design tries to achieve the following:
A total communion between the building, the patrons and the outside environment. Space with a complete lack of paternalism and scholarly austerity.
The assembly of learning matter reachable directly by children and adults without the obstacle of sterilizing formal barriers.
The successful association of: exhibition, with their inherent traffic; music, with its distracting characteristic, and small children and their natural reactions within the same shell.
The creation of a study area sufficiently introverted and conducive of concentration.

A place where grand-parents, parents, children and grand-children can emotionally realize and enjoy the quality of grouped individuals and deepen the reliance on choices that once appeared to rise only in market places

Walls as objects to look at as though created without utilitarian background but just symbols, scenery

The filled-in and the hollow, the grey and the black, the thicknesses expressed or only suggested, demand the same observation based on individual fantasy; the essence of qualitative life



DICKSON LIBRARY

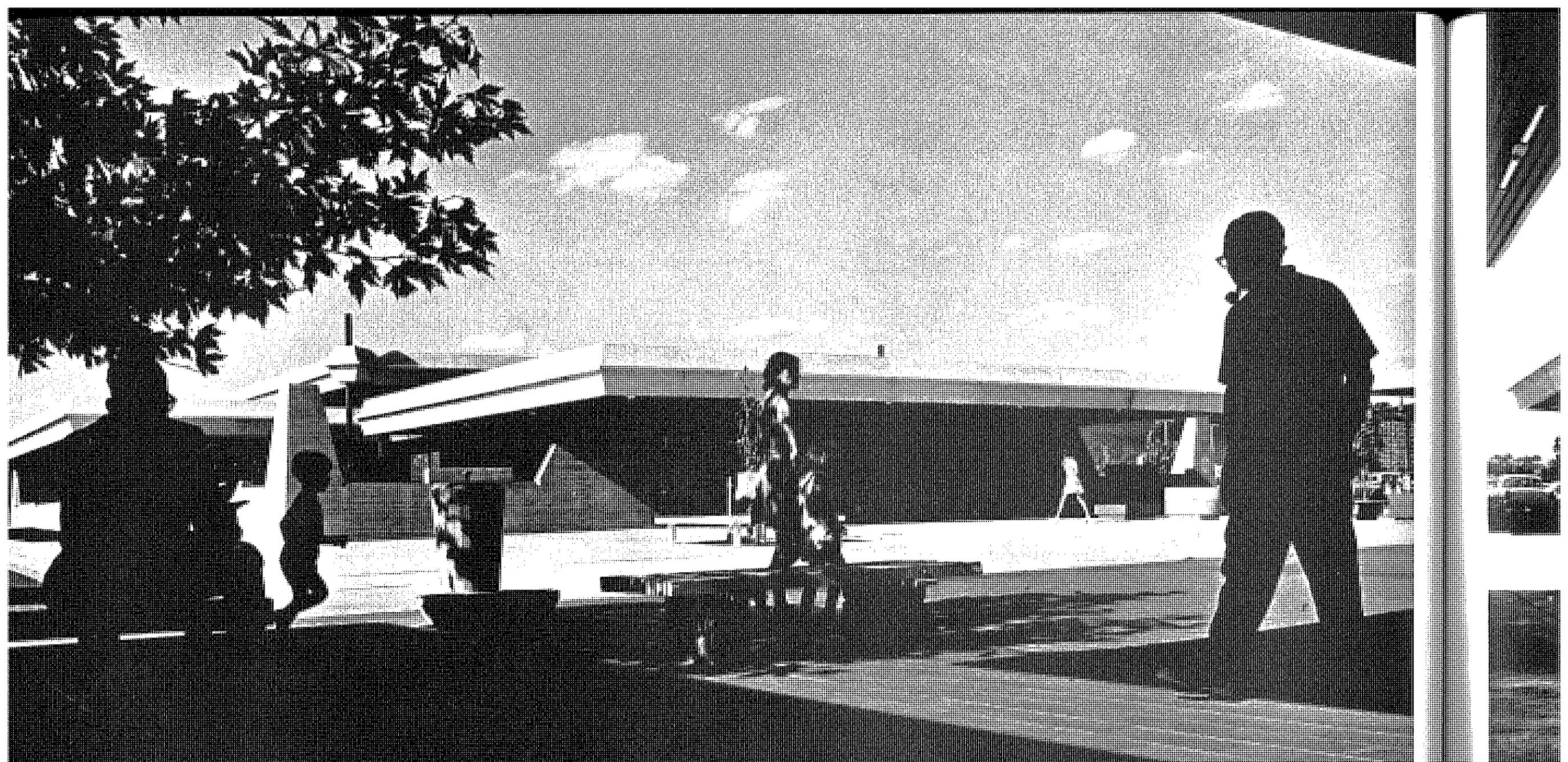


Revision	Date	Revision	Date	Issued to	Date	Issued to	Date
Date	4-1967						
Scale	8' to 1"						
By							

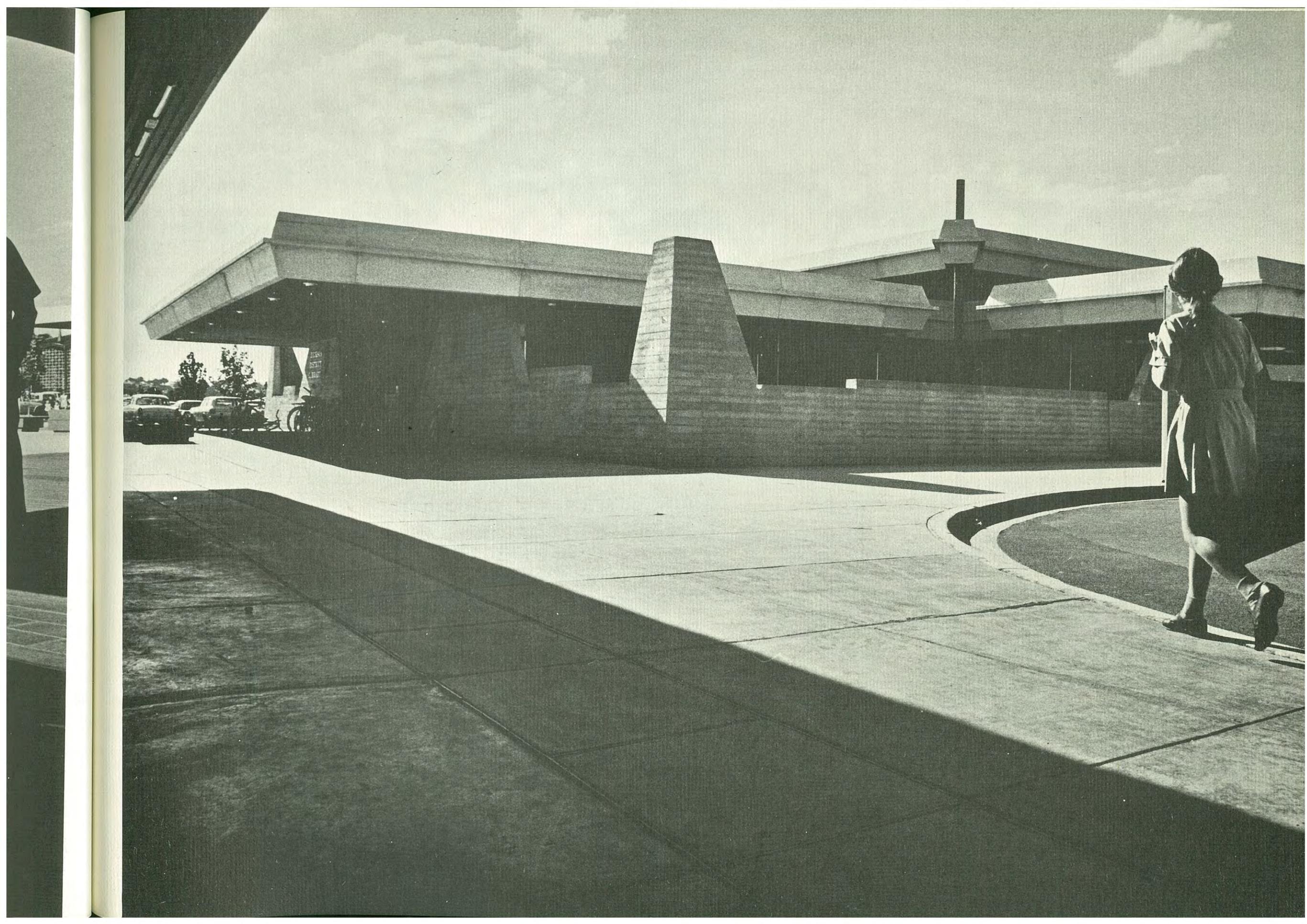
Enrico Taglietti Architect

75 Flanders Way,
Canberra, A.C.T. 2603.
Tel. 95 6906

75 Flanders Way,
Canberra, A.C.T. 2603.
Tel. 95 6906



A place where grandparents parents children and grandchildren can emotionally realize and enjoy the qualities of grouped individuals and deepen the reliance on research for choices that once appeared to arise only in market places



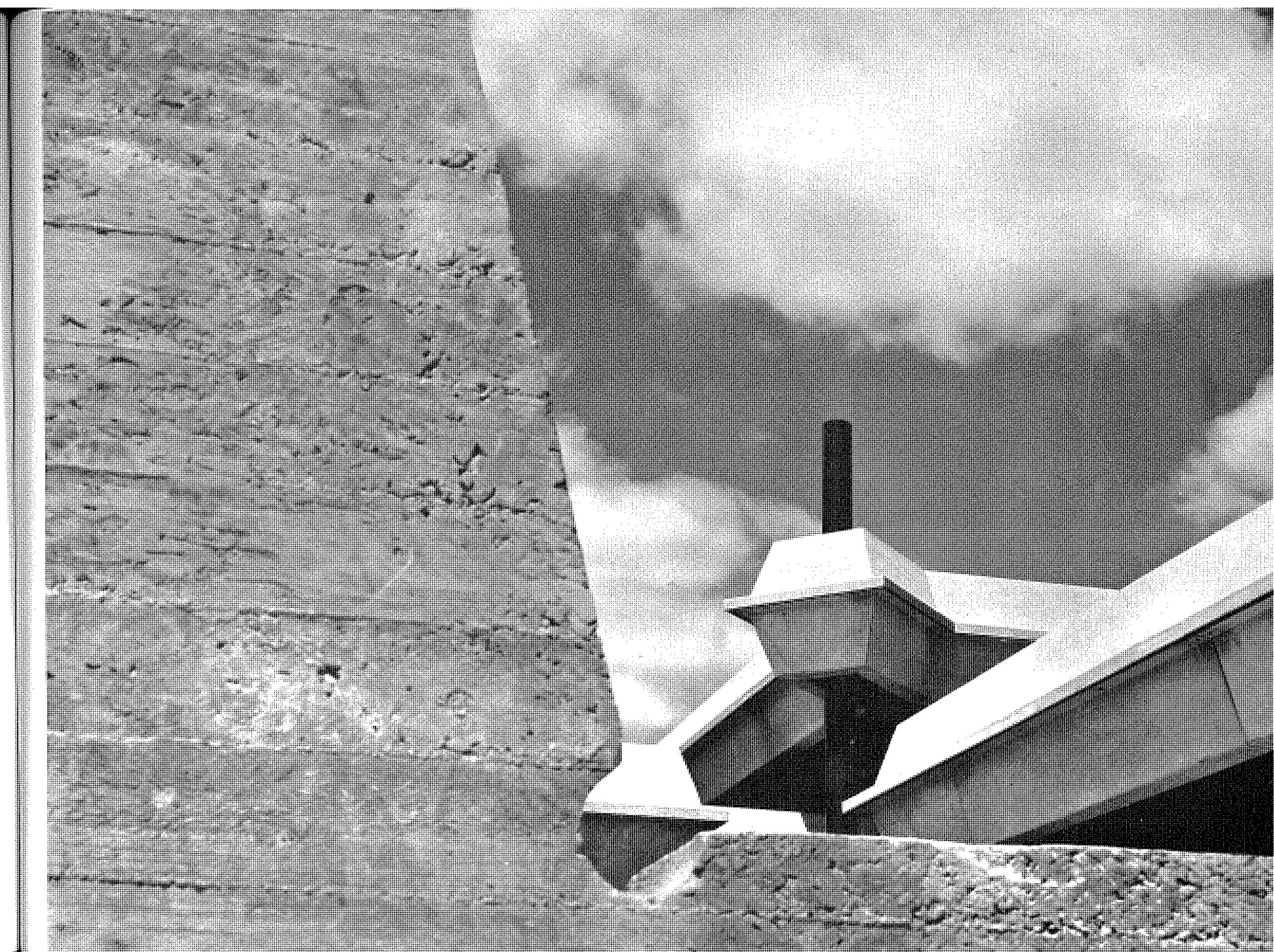
Walls, as objects to look-at
as though created without
historical or utilitarian
background but just
symbols, scenery.

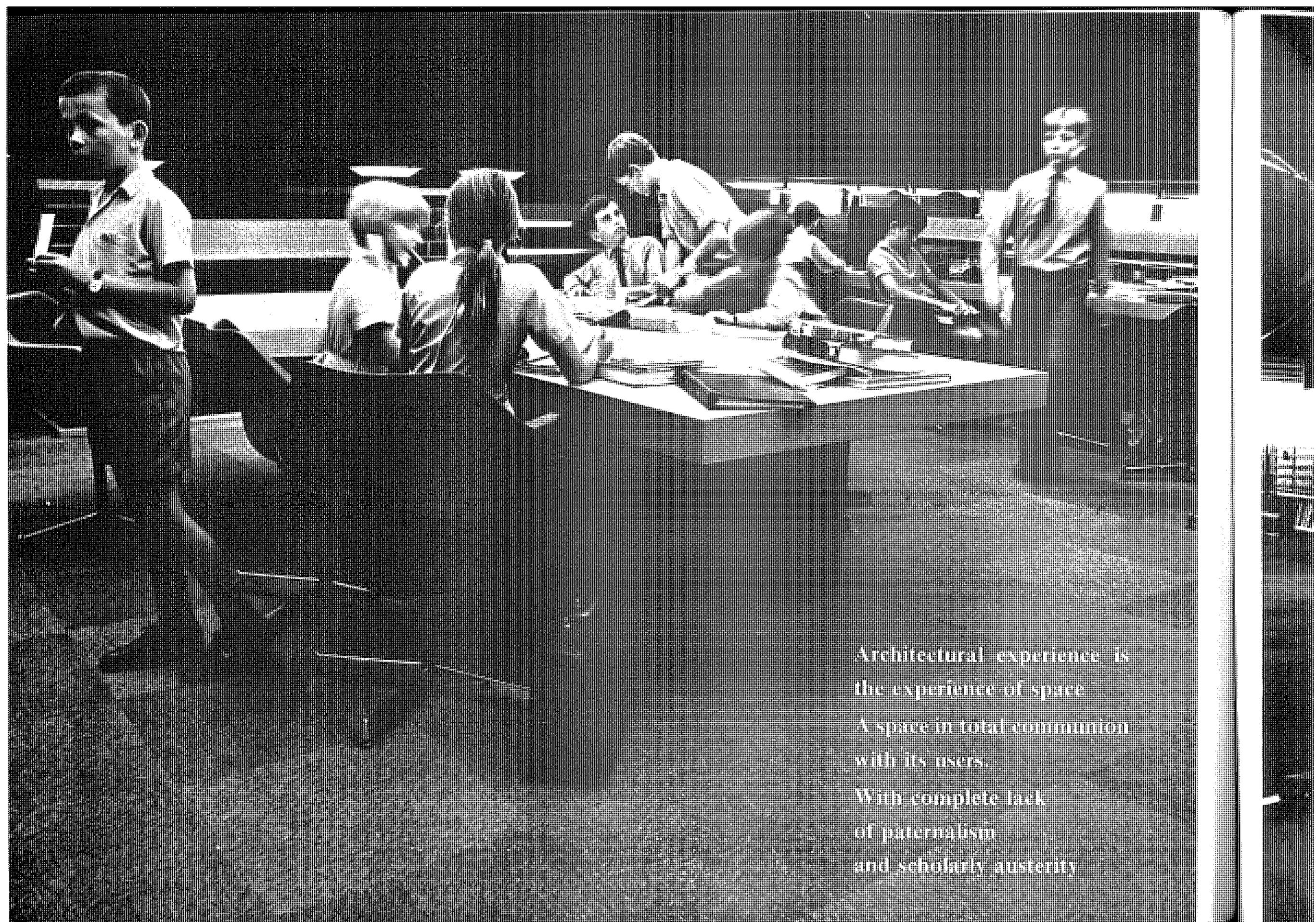
The filled-in and the hollow,
the grey and the black,
the thicknesses expressed or
only suggested, all demand
the same observation based
on individual fantasy, the
essence of culture and
sensitivity, the essence of
qualitative life.

This is after all, the
requirement common to every
art experience and a suggested
solution to our environment

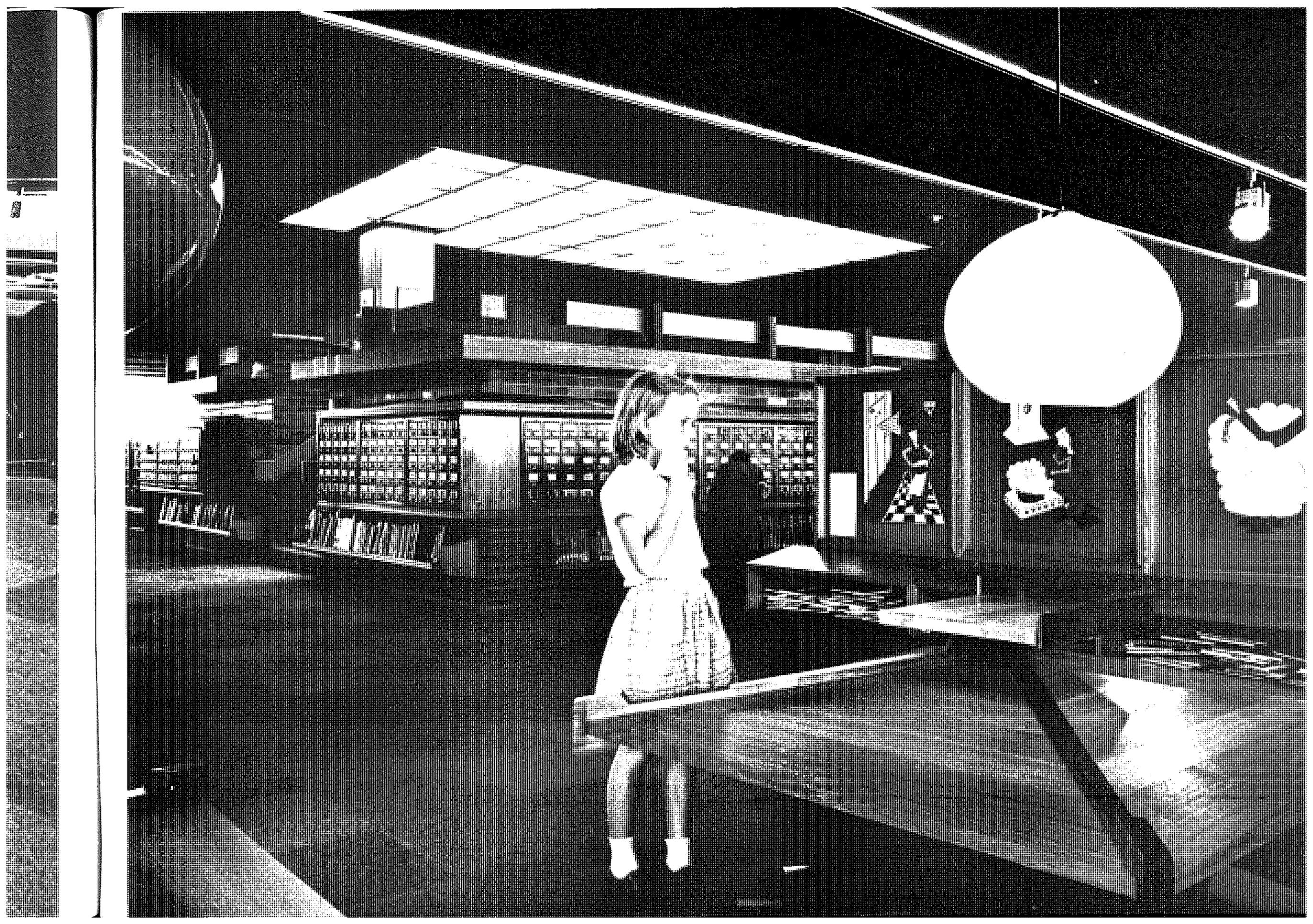


Interlocking eaves rain water
pipes and walls as assembly
of voids of diverse contours
and shapes which the
temporary inhabitant may
enter wonder enjoy or resent
while searching for his
emotional cultural or artistic
relation with the environment





Architectural experience is
the experience of space.
A space in total communion
with its users.
With complete lack
of paternalism
and scholarly austerity.





DICKSON
DISTRICT
LIBRARY

designed for: N.C.D.C.

structural engineers: k.s. sellick & associates

mechanical engineers: w.c. jewell & partners

quantity surveyors: rider hunt & partners

builder: a.v. jennings industries ltd.

photographers: harry sowden
e. taglietti

editing: franca taglietti

printed: printers of dickson

10.2 ACT Heritage Register entry

10.3 Australian Institute of Architects RSTCA Citation

Register of Significant Twentieth Century Architecture

RSTCA No: R054

Name of Place: Dickson Library

Other/Former Names:

Address/Location: Antill Street DICKSON 2602

Block 13 Section 30 of Dickson

Listing Status:	Registered	Other Heritage Listings:	
Date of Listing:	1986	Level of Significance:	Local
Citation Revision No:	3	Category:	Educational
Citation Revision Date:	November 2004	Style:	Organic

Date of Design:	1967	Designer:	Enrico Taglietti
Construction Period:	1968-69	Client/Owner/Lessee:	NCDC for Dept Interior
Date of Additions:		Builder:	AV Jennings

Statement of Significance

The Dickson Library is an example of significant architecture and an educational resource. It is a good example of the Late Twentieth-Century Organic Style (1960-). The design incorporates complex, angular geometry complementing nature, and horizontal roof planes. It is notable for displaying the high design skill of the architect Enrico Taglietti.

The following design features are of additional significance; the deep horizontal fascias, insitu board patterned off-form concrete walls, plastic covered steel glazing frames, face brickwork, clear timber finish internally, open planning, courtyards, and varied ceiling heights.

The 'free' design of the complex demonstrates an important development in architectural style in the 1960s by contrast with the more rationalist architecture in Canberra at that time.

The library was awarded the RAI A ACT Chapter Twenty Five Year Award in 1995.

The original interior design was significant; it provided an open plan solution, with a central mezzanine level articulating areas for children, adults and display.

The complex is important for its strong association with the talented architect Enrico Taglietti who is considered a key practitioner in the Late Twentieth-Century Organic style in Australia. This complex is featured in a number of important publications. Enrico Taglietti played and still plays a significant role in Canberra's cultural history. He is one of the most important local architects to practice in Canberra and this is a major work in his career. He believes that this project is an important building in his architectural. Enrico Taglietti was awarded a Life Fellow of the RAI A in 2001.

The Dickson Library is one of the two most important works of architecture in Canberra by the leading local and nationally significant architect Enrico Tagliette. The other is Giralang School and Health Centre complex, Giralang, 1976.

The architecture of this complex may contribute to the education of designers in their understanding of Late Twentieth-Century Architectural styles by locating the building in its historical and environmental contexts and placing it within the knowledge domain of architectural, urban and environmental histories.

Description

Dickson Library, 1969, by Enrico Taglietti, is a good example of the Late Twentieth-Century Organic Style (1960-) with its complex, angular geometry complementing nature, and horizontal roof planes.

Dickson is an inner northern suburb of Canberra abutting onto Northbourne Avenue, the main entry avenue into Canberra from the north. The library is located within the Dickson Centre, the main retail and business centre to the inner north of Civic. The library is sited on the northeast side of the centre surrounded by pedestrian paths to two sides and a secondary street and carpark to the north and west resulting in all facades to the building being prominent.

The design solution, a sculptural building form in an urban context, was conceived as a peninsular attached to the shopping complex with a "piazza" or "town square" in front of the building to the south.

The "off form" concrete perimeter wall forming a rectangular perimeter 48.8m x 30.5m and the spreading deep fascia cantilevering flat roofs define the building's form. In plan, the four walled corners are left open to form small landscaped courtyards where water is collected from large open spouts into concrete draining pools. The three circular hollow section pipe spitters were originally red but have been changed to a brown colour.

The perimeter insitu boarded concrete walls are incised with slots and angled cuts to create a dialogue with the surrounding urban centre. The walls' tall corner "stacks" define both the rectangle of the plan as well as enhancing visual protection to the semi-private courtyards.

The horizontal roof and deep fascia forms create deep dark shadows below the fascia. This emphasis on the horizontal and the deep dark shadows created is an important theme in Taglietti's "organic" architecture. The replacement of the original dark soffit lining with white painted metal decking has negated somewhat the original design intent.

The entrance to the library is from the south. The plan is based on a cruciform within the overall rectangle, with interconnecting stack and reading areas under one roof. The walled courtyards provide natural light and enhance the feeling of openness through their full height glazing. The perimeter walls protect the privacy from the passing traffic with the full width glazing placed above stack height.

The internal planning has been altered over the years with the exhibition space to the north being changed to provide additional staff accommodation, a room for community activities and additional toilets. The space around the entry has been altered with toilets added and the reception counter reworked. The most disappointing change has been the removal of the central raised mezzanine, the "heart" of the library. Where there once was a raised intimate reading area there is now a vinyl floored computer terminal space all at the main floor level.

The stack and reading areas appear to be the only unaltered interior space.

The plasterboard ceiling level is raised at an angle that mirrored the stepping up of the half-height mezzanine level. A timber framed diffused lighting system is located across the full extent of the raised ceiling.

The original library was designed to provide stacks for 30,000 books with associated reading areas and an exhibition space. Additional activities such as music performances and school visits were also allowed for.

Taglietti describes the library as being "conceived as a totality and is comprised of related elements that are essential in defining the spatial experience", ie the architectural volume and emotional response; these elements are:

- The mezzanine (the heart of the building);
- The four supports;
- The roof;
- The four courts, and
- The external walls.

Construction generally is in reinforced concrete to the floor slab and perimeter off-form horizontal boarded walls. The inner courtyard walls are a brown face brickwork. The windows are “**Plas-steel**” plastic coated steel frames. The roof is framed in steel and timber and clad in metal sheet and a green painted metal fascia has replaced the natural grey asbestos sheet fascia that alluded to a concrete roof form. Internally the walls were face brickwork and off-form concrete; both are now painted. The ceiling is plasterboard. Little of the original study carrels, shelving, work counters, benches, tables and the built-in timber reception counter, some combining laminated worktops and face brick supports still remain after the major renovation.

The additional significant design features are; horizontal fasciae, the surrounding sculptural horizontally boarded insitu grey concrete perimeter walls, face brickwork, the remains of the original clear timber finish internally, open planning, courtyards, and varied ceiling height.

Enrico Taglietti is considered a key practitioner in the Late Twentieth-Century Organic style in Australia.

The library is well maintained and in good condition, although much of the original interior has been altered. The removal of the raised central reading area has had a major affect on the architectural space of the interior, however, it is believed that the structure and fabric are in store and can be reinstalled when its heritage value is more appreciated. The green colour of the new fascia instead of the original grey colour detracts from the original concrete aesthetic implied by the natural colour of the fibre sheet fascia.

Condition and Integrity

Background/History

The Dickson Library is one of two libraries Taglietti has designed, the other is in St Kilda, Victoria. It was “his most accomplished early building”.

The library was Taglietti’s first commission for the National Capital Development Commission and was designed during a period in Canberra’s history when the NCDC were “commissioning buildings which would demonstrate the maturity of the city by an architectural distinction missing in most post war developments” **CT** The NCDC at first required a normal documentation and building process, however, once the sketch design had been approved the NCDC instructed the architect to document the building as it was being constructed thus instigating a “Fast Track” design and build process.

Organic architecture is imbued with the principles and teachings of F L Wright. Wright is one of the most important figures in modern architecture and influenced architects throughout the world during the 20th Century. His “Prairie” style of the first 20 years of the 20th Century emphasized the horizontal using cantilevering forms, extensive roof overhangs and open free planning with extensive areas of glazing, often crafted with leadlight designs.

The original Dickson Library had a strongly symmetrical plan with the mezzanine level at its heart.

The library has been refurbished:

Externally the natural grey coloured fibre sheet fascia has been replaced with a matching profiled but green coloured metal fascia.

Internally the mezzanine reading area and associated lower level has been removed; toilet facilities have been located near the entry; the book stacks have been reorganized; the front counter has been replaced; the administration space has been rearranged; the exhibition space has been altered and is now a community space and the enlarged staff room has encroached on this area, and the wet areas have been modified.

The mezzanine was a fundamental component of the initial design that provided an open plan solution, where the central mezzanine level articulating areas for children, adults and display.

The library is greatly valued by the community, evidenced by the numbers of people who take advantage of it and their comments.

Its design can be contrasted with the library designs of Alvar Aalto, the internationally significant 20th Century Finnish architect, where the central reading areas in his libraries were recessed a half level down as opposed to Taglietti's raised reading area. It would be considered unthinkable to fill in these lowered floor levels of Aalto's libraries on the grounds of access and would result in condemnation from the international architecture and heritage community.

The installation of toilets at the entry and changes to the front counter alter the symmetry and impact of this space. It is quite unfortunate to place toilets at the entry to the library as a public facility to be used off the street.

"Enrico Taglietti came to Australia from Italy to design the Italian promotional display for a department store in Sydney. While in Australia he was invited to design the Italian Embassy."

He established his own architecture practice in Canberra in 1955 and has constructed some of Canberra's most dynamic buildings. "The freedom of his work contrasts with the functional rigidity of much of Canberra's architecture." "Baffle walls and mouldings, stepped and curved forms, come not from the rational dictates of structural determinism, but from his abstract patterning of the shapes of the building to create interest through striking visual spatial effects."

Taglietti has written of his architecture: "Architecture is the Art of making spaces work for people, is human made environment on which the lives of our children will unfold, is the Matrix that transforms static places into a dynamic assembly of voids that excites emotions alive with users. Is "Piazza del Palio", "Central Park", "Chartre", the Opera House... is the "Invisible Canberra" of my dreams."

Taglietti studied architecture at the Milan Polytechnic, after the WWII, subsequent to spending much of his youth in Eritrea. Gio Ponti was a senior lecturer at the Polytechnic, a Bauhaus modernist and one of Italy's most important architects and founder, in 1928, of the journal *Domus*. Taglietti believes he was an excellent teacher and influenced him in these early years, however, it was the ideas of Bruno Zevi at the School of Rome that had the greatest influence on Taglietti. Zevi had recently returned from the USA and brought with him the knowledge of F L Wright and his 'natural' or organic architecture as opposed to 'rational' architecture. Zevi headed the Istituto Nazionale di Architettura in Rome and also edited the journal *L'Architettura*. Taglietti found himself being educated in Milan but his preferred philosophy of architecture was being taught in Rome. Another early influence on him was the poetic style by reference to tradition and local environment of the work of the BBPR.

Taglietti's interest in concrete and its plastic forms comes directly from his early experiences in Italy. In Italy reinforced concrete is a relatively inexpensive construction material compared with other construction materials such as steel. The material has a long history of being used in exceptionally innovative ways with the work of Nervi, Montuori, Figini & Pollini, Michelucci, Valle, and others

The use of geometric forms and extensive cantilevers, while partly based on F L Wright's early work, is also a theme in modern Italian architecture and can be seen in the work of Valle, Sartago, Moretti. At the base of Moretti's apartment and office building in Via Rugabella, Milan, the tower sits into the lower level with the lower level wall cut at an angle similar to Taglietti's angled cuts into perimeter walls to some of his buildings.

Dickson Library was awarded the RAIA ACT Chapter Twenty Five Year Award in 1995, which is awarded to places of architectural significance that deserve heritage protection.

Enrico Taglietti was made a Life Fellow of the RAIA in 2001. He is a Knight of St Gregory and Knight Officer of the Italian Republic.

Comparisons with other Canberra examples of the Late Twentieth-Century Organic style buildings are interesting because the comparison will probably be with another of Taglietti's own works. The library can be compared with the Giralang Primary School Complex, 1976, that has, in principal, a similar cruciform plan. The location of the school library at the centre of the plan

can be compared with the Dickson Library that had as its 'heart' the raised reading area, which has now been 'cut out' due to access and supervision requirements.

Other examples of his work include the Town House Motel, 1961, (demolished), Cinema Centre, Civic, 1966, (now extensively altered internally), `ACMA Conference Centre, Barton, 1967, (altered), Embassy Complex for the Republic of Italy, Deakin, 1967, Apostolic Nunciature and Chapel, Red Hill, 1977, Australian War Memorial Repository, Mitchell, 1979, the schools previously mentioned above, Forrest Child Care Centre, Forrest, Woden Youth Centre, Philip, and various houses including Dingle House, Hughes, (De Quetteville), Paterson House, Aranda, McKeown House, Downer.

There are important works in Sydney including the Smith House, Pennant Hill, 1965 and the St Anthony's Church, Marsfield, 1968. He also produced work in Hobart and Melbourne.

The Dickson Library is featured in major national publications and was considered by Taglietti to be one of his most important works, up until the internal renovations removed the mezzanine.

Taglietti's buildings have received many awards in addition to the award for the Dickson Library including: the RAIA ACT Chapter Canberra Medallion and Twenty Five Year Award for the Giralang School, nine Architecture Merit awards from the RAIA ACT Chapter. He is considered by the RAIA ACT Chapter as one two of the most eminent members still practicing in Canberra, the other being Romaldo Giurgola who is semi-retired.

Analysis against the Criteria specified in Schedule 2 of the Land (Planning and Environment) Act 1991

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

The creativity of the architect Enrico Taglietti is apparent in the design of the Dickson Library, 1969, which was innovative when compared with other public complexes built in Canberra. The Library is one of the two most important works of architecture in Canberra by the leading local and nationally significant architect Enrico Taglietti. The other is the Giralang Primary School complex, Giralang, 1976.

It is the only library designed by Enrico Taglietti in Canberra and was commissioned by the NCDC. It is his earliest public building in Canberra and one of his most innovative and significant works of architecturally.

The 'organic' design of the library demonstrates an important development in architectural style in the 1960s by contrast with the more rationalist architecture in Canberra at that time.

The original interior design was significant; it provided an open plan solution, with a central mezzanine level articulating areas for children, adults and display.

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

The Dickson Library is a good example of the Late Twentieth-Century Organic Style (1960-) with its complex, angular geometry complementing nature, and horizontal roof planes. It is notable for displaying the high design skill of the architect Enrico Taglietti.

The following design features are of additional significance; deep horizontal fascias, insitu board patterned off-form concrete walls, plastic covered steel glazing frames, face brickwork, clear timber finish internally, open planning, courtyards, and varied ceiling heights..

The library is highly valued by the RAIA as an excellent example of this style of architecture by a leading local and nationally significant architect. It was awarded the RAIA ACT Chapter Twenty Five Year Award in 1995, (prior to the mezzanines removal) an award to places of architectural significance that deserve heritage protection.

Enrico Taglietti is considered a key practitioner in the Late Twentieth-Century Organic style in Australia.

The library is greatly valued by the community.

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

The design of the library demonstrates an important development in architectural style that has extended through the 20th Century, by contrast with traditional architectural styles. Relatively few public buildings were built in this style in Canberra. Modern architecture, including Organic architecture, was the most important architecture of the 20th Century. Organic architecture had as its origins the work of F L Wright in USA. Walter Burley Griffin worked for Wright and brought the ideas of organic modern architecture to Australia when he was awarded the design of Canberra. While there are no buildings designed by Griffin in Canberra there are a small number in State Capital Cities. Canberra is one of the few 20th Century designed cities in the world. The combination of modern architecture and urban design is of exceptional interest.

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

The residence is a notable design in the Organic style. It contains the key elements of the style in an economic form. The original design gave definition to differing functions, in particular the raised mezzanine. The design resolves its urban setting with an accomplished methodology through the use of walled courts and cantilevered forms.

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

The library is important for its strong association with Enrico Taglietti who played and still plays a significant role in Canberra's cultural history. He is one of the most important architects to practice in Canberra and this is a major work in his career.

Enrico Taglietti was awarded a Life Fellow of the RAIA in 2001.

The Dickson Library is featured in major national publications and is considered by Taglietti to be one of his most important works.

The library was Taglietti's first commission for the National Capital Development Commission and was designed during a period in Canberra's history when the NCDC were "commissioning buildings which would demonstrate the maturity of the city by an architectural distinction missing in most post war developments."

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

Through its architectural style, planning and urban form this building is a valuable educational resource for designers and planners. Its architecture is characteristic of the Late Twentieth-Century Organic style.

The architecture of this library may contribute to the education of designers in their understanding of Late Twentieth-Century Architectural Styles by locating the building in its historical and environmental contexts and placing it within the knowledge domain of architectural, urban and environmental histories. This building is a very good example of the style. Its innovative planning contributes to its significance and educational heritage. .

The Dickson Library can be compared with the Giralang School and Health Centre that has, in principle, a similar cruciform plan. Both buildings have in common the display of free massing and design features typical of the style: the way the complex angular geometry complements nature, the use of horizontal roof plains, and strong horizontal fascias. The parkland setting of the School and Health Centre can be contrasted with the urban setting of the Library.

References

Other Information Sources

10.4 Other projects by Enrico Taglietti

The following is a chronology of architectural projects by Enrico Taglietti in Australia.

- 1961 Town House Motel in Civic ACT (now demolished)
 Grantham Park Country House, Currandooley
 Town House Motel, Young NSW
 Motel Hay, Hay NSW
- 1962 Italo-Australian Club, Forrest
- 1963 Town House Motel in Wagga Wagga NSW
- 1965 Dingle House in Hughes ACT
 McKeown House I in Watson ACT
 St. Anthony's Church in Marsfield NSW
 Gibson House, Red Hill ACT
 Canberra House Motel, Lyneham
- 1966 Cinema Centre in Bunda St. Civic ACT (extensively altered internally)
- 1967 Dickson Library (heritage listed)
 Italian Ambassador's residence
 Conference Centre for the Associated Chambers of Manufacturers of Australia in Barton ACT (heritage listed)
 Embassy Complex for the Republic of Italy in Deakin ACT
- 1968 Smith House in West Pennant Hills NSW
 Paterson House at 7 Juad Place Aranda ACT
 Sundown Drive-In Theatre in Narrabundah
- 1970 Killen House in Majura
- 1971 Evans House at 62 Skinner St. Cook ACT
- 1972 Flynn Primary School
- 1973 St. Kilda Library in Victoria
 Polish Australian White Eagle Club
 Townhouses at Mockridge Crescent Holt ACT
 The Boulevard Twin (Red and Blue) Cinemas
- 1974 The Embassy of Italy Chancellery
- 1976 Giralang Primary School and Health Centre Complex in Canopus Cres.
 Giralang (heritage listed)
- 1978 Apostolic Nunciature and Chapel (Embassy for the Vatican) in Vancouver St. Red Hill (heritage listed)
 Australian War Memorial Annex 4 Callan St. Mitchell
 Nitrate Film Vaults, Mitchell
 Tier House, Murrumbateman NSW
- 1979 Australian War Memorial Repository at Flemington Rd. Mitchell
- 1980 Herzog House, Creekborough, Lake George NSW
- 1981 Dickson Health Centre
 Parliament House Exhibition Building, Capital Hill ACT
- 1983 Mijuscovic House at 61 Sullivan Crescent Waniassa
 Gowrie Primary School
- 1985 Phillips Fox Building at 54 Marcus Clarke Street Civic
 Capital Centre, Canberra City
- 1988 Woden Youth Centre in Philip
- 1989 Real Estate Institute Australia headquarters, Deakin ACT
- 1990 Pavilion at Capital Velodrome, Narrabundah ACT

- Philip District Oval Grandstand
- 1991 Forrest Early Childhood Centre
- 1994 McKeown House II in Watson
Crespigny Sea Residence, Lilli Pilli NSW
- 1995 IBM Building in Barton ACT
Lo Hu Min House, Lilli Pilli NSW
- 1996 Kingdom of Saudi Arabia ambassadorial residence, Garran ACT
- 1997 Tuggeranong Youth Centre
Lo Hu Min House, Griffith ACT
- 1998 Embassy of Saudi Arabia Swimming Pool and Guard House
- 1999 Villaggio Italiano Sant' Antonio, Page ACT
- 2001 75 Flinders Way Griffith ACT

10.5 Landscape assessment



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LANDSCAPE ARCHITECTURE

LANDSCAPE HERITAGE ASSESSMENT DICKSON LIBRARY COURTYARDS

Existing Conditions

Site planning

The library has four courtyards, at each corner of the building. The dimensions and structured elements are consistent to each courtyard. Originally the courtyards all had specific uses: Children's space, staff space, community space and a public space. The four courtyards retain a high level of consistency, in spite of the deterioration of the soft landscape elements.

Each courtyard has an off-form concrete stormwater collection device, and a square tree surround, raised 150mm or so above the general ground level. Each of the courtyards had a *Malus Crab Apple*) planted in the raised tree surround. There are two different *Malus* species present. The ground material is pine bark mulch, this is not original. It is possible that the original surface was decomposed granite gravel.

Vegetation

Southeast Courtyard

Species	Original or later planting
<i>Malus spectabilis</i>	Original
<i>Malus</i> ssp. (Fruiting)	Later planting – from apple core?
<i>Nandina domestica</i>	Original
<i>Camellia japonica</i>	Original??
<i>Viburnum tinus</i>	Later planting

Northeast Courtyard

Species	Original or later planting
<i>Malus</i> ss.	Original
<i>Acacia vestita</i>	Later planting
<i>Nandina domestica</i>	Original
<i>Cotoneaster</i> ssp.	Original??
<i>Westringia fruticosa</i>	Later planting

Northwest Courtyard

Species	Original or later planting
<i>Malus</i> ssp.	Original
<i>Ailanthus</i> ssp. (Tree of Heaven)	Later planting – seedling/sucker?
<i>Nandina domestica</i>	Original
<i>Cordyline australis</i>	Original??
<i>Viburnum tinus</i>	Later planting

Southwest Courtyard

Species	Original or later planting
<i>Malus</i> (stump only)	Original
<i>Celtis australis</i>	Later planting – seedlings/suckers
<i>Nandina domestica</i>	Original
<i>Nandina domestica</i> 'Nana'	Later planting
<i>Phormium tenax</i>	Later planting

Intactness

Southeast courtyard

The extant original planting and off-form concrete elements are in good condition. The *Viburnum tinus* restricts use of the courtyard through the sliding doors. Mechanical plant intrudes in the southwestern corner.



Fruiting Apple is a later planting
Pine Bark mulch is not original and presents a maintenance hazard



Storm water device requires cleaning to remove loose debris and moss.

Northeast courtyard

The extant original planting is in good condition. The off-form concrete planter has cracked.

This courtyard has had several inappropriate intrusions:

- The ramp, garbage bins storage and lattice screen;
- The removal of a portion of the precast wall and addition of a gate to the street;
- The large mechanical plant in the northwest corner;
- The domestic scale brick paving
- The municipal style bench



Intrusive mechanical plant



Insensitive insertion of gate including removal of off-form wall section.

Northwest courtyard

The Nandina is in good condition. The off-form concrete planter has cracked, due to the Ailanthus ssp. Suckers. The Cordyline australis, while a later planting, is a species consistent with landscape design style of the period (viz the southern façade of the ABC Radio building on Wakefield Avenue, Dickson).

The mechanical plant detracts from the quality of the space.



Cordyline australis – later planting



Ailanthus suckers and crowding out the original Malus ssp.

Southwest courtyard

This courtyard has the best quality bank of *Nandina domestica*. The original *Malus* ssp. has died, the raised tree planter contains *Celtis australis* suckers.



Bank of extant *Nandina domestica*



Celtis suckers in raised tree planter

Northern elevation

There is a service door access to the north. A portion of the verge is grassed. The grass has died/was never planted under the overhang. The original material may have been decomposed granite gravel?.

The current situation presents a safety hazard due to the loose surfaces. The loose surface has litter including cigarette butts and small pieces of general litter.

**Recommendations**

There are a range of measures that could be implemented to remove extraneous elements of the landscape, and reinstate original plantings where appropriate:

Southeast courtyard

- Remove extraneous plantings;
- Infill /replace *Nandina domestica*;
- Remove pine bark mulch and replace with gravel or a combination of large-format precast concrete paver and decomposed gravel;
- Remove mechanical plant – or provide a discreet screen softened by additional *Nandina domestica* plantings

Northeast courtyard

- Relocate bin store away from library door;
- Remove extraneous plantings;
- Infill /replace *Nandina domestica*;
- Remove pine bark mulch and domestic scale pavers and replace with gravel or a combination of large-format precast concrete paver and decomposed gravel;
- Provide seating for staff more in keeping with era of the architecture
- Remove mechanical plant – or provide a discreet screen softened by additional *Nandina domestica* plantings

Northwest courtyard

- Infill /replace Nandina domestica;
- Remove pine bark mulch and replace with gravel or a combination of large-format precast concrete paver and decomposed gravel;
- Remove Ailanthus ssp. suckers adjacent to precast planter – remove poor quality Malus ssp. and replace with new stock.
- Remove mechanical plant – or provide a discreet screen softened by additional Nandina domestica plantings

Southwest courtyard

- Remove extraneous plantings;
- Remove pine bark mulch and replace with gravel or a combination of large-format precast concrete paver and decomposed gravel;
- Remove mechanical plant – or provide a discreet screen softened by additional Nandina domestica plantings

Northern facade

- The surface could be made safe and maintenance level reduced by removing the grass and bare earth, and replacing the material with an epoxy bound gravel, using a locally occurring (and available) gravel such as 'Bungendore Brown' or 'Jugiong Brown'.

Landscape Setting

The extant original planting gives several cues to the original design intent. The retention of the off-form concrete elements adds to the level of intactness and maintains the design consistency

Heritage Significance

The existing vegetation has a moderate level of intactness. There is also a strong connection to the original designer, who is a significant figure in the architectural/landscape development of Canberra

In my opinion, the landscape design has moderate heritage significance. The heritage significance of the landscape setting could be enhanced by implementing the recommendations noted.



Neil Hobbs FAILA Registered Landscape Architect 13 February 2012

10.6 Condition audit

David Hobbes and Alanna King carried out a physical assessment of the building on 6th December 2011. The following tables record the condition of the building fabric at that time.

South (front) elevation

Element	Description	Age	Condition
Walls 1	Unpainted off-form concrete walls, battered in section and stepped in elevation. Powder coated Dickson Library sign and public toilet sign. Bev Hogg mosaic tile artwork signage 'ACT Public Library Dickson'	Original	Weathering at top of walls. Some evidence of former signage fixings, some chipping and graffiti.
Walls 2	Brick pillars either side of front door	1996	
Fascia	Profiled green colorbond fascias with pop rivet fixing.	Replaced in profile to match original asbestos design at some stage	Dirty and faded. Design attracts roosting of birds
Soffit	Cream colorbond soffit lining in ribbed profile	Replaced original caneite soffit lining at some stage	
Services	Fluorescent light fittings fixed to underside of soffit	Modern	

Southeastern corner courtyard

Element	Description	Age	Condition
Walls 1	Dry pressed brown manganese brick with ironed joints.	Original	Good condition
Walls 2	Unpainted off-form concrete walls, battered in section and stepped in elevation.	Original	
Downpipes	Formed circular profile galvanised sheet down pipes, painted brown	Original	Rusting. Peeling brown paint, red paint visible under
Storm water drainage pond	Low unpainted off-form concrete wall, stepped in elevation. Coarse river pebbles at ground plane with fall to drain	Original	Mossy and unevenly stained. Water appears to drain quickly
Concrete planter bund	Low unpainted off-form concrete wall	Original	
Ground	Timber mulch		Rubbish thrown from public footpath
Services	Air conditioning units	Modern	Unightly

East (side) elevation

Element	Description	Age	Condition
Walls	Unpainted off-form concrete walls, battered in section and stepped in elevation. Dickson Library signage	Original walls. Modern signage	Weathering at top of walls. Some evidence of former signage fixings, some chipping and minor cracking, but generally good condition for their age. Graffiti
Fascia	Profiled green colorbond fascia with pop rivet fixing.	Replaced at some stage in profile to	Dirty and faded. Design attracts roosting of birds

		match original asbestos design	
Soffit	Cream colorbond soffit lining in ribbed profile	Replaced original caneite soffit lining at some stage	
Services	Fluorescent light fittings fixed to underside of soffit. Street furniture under awning	Modern	

Northeastern corner courtyard

Element	Description	Age	Condition
Walls 1	Dry pressed brown manganese brown brick with ironed joints.	Original	Good condition
Walls 2	Unpainted off-form concrete walls, battered in section and stepped in elevation.	Original	Opening cut to provide access for wheelie bins. Steel gate with FC panel
Downpipes	Formed circular profile galvanised sheet down pipes, painted brown	Original	Rusting. Peeling brown paint, red paint visible under
Storm water drainage pond	Low unpainted off-form concrete wall, stepped in elevation. Coarse river pebbles at ground plane with fall to drain	Original	Mossy and unevenly stained. Water appears to drain quickly
Concrete planter bund	Low unpainted off-form concrete wall	Original	Cracked
Ground	Timber mulch. Formed concrete ramp from doors to external wall. Small area of brick paving.	Modern	Rubbish thrown from public footpath
Services	Air conditioning units. Lattice screening to garbage bin storage. Outdoor table.	Modern	

North (rear) elevation

Element	Description	Age	Condition
Walls	Unpainted off-form concrete walls, battered in section and stepped in elevation. Dickson Library signage	Original walls. Modern signage	
Fascia	Profiled green colorbond fascias with pop rivet fixing.	Replaced at some stage in profile to match original asbestos design	Dirty and faded. Design attracts roosting of birds
Soffit	Cream colorbond soffit lining in ribbed profile	Replaced original caneite soffit lining at some stage	
Ground	Concrete verge crossing and enlarged sump at loading dock., otherwise grassed verge		Sump blocks and overflows occasionally. Dead grass at verge
Services	Fluorescent light fittings fixed to underside of soffit	Modern	

Northwestern corner courtyard

Element	Description	Age	Condition
Walls 1	Dry pressed brown manganese brick with ironed joints.	Original	Good condition
Walls 2	Unpainted off-form concrete walls, battered in section and stepped in elevation.	Original	Evidence of large sign removed at corner pillar

Downpipes	Formed circular profile galvanised sheet down pipes, painted brown	Original	Rusting. Peeling brown paint, red paint visible under
Storm water drainage pond	Low unpainted off-form concrete wall, stepped in elevation. Coarse river pebbles at ground plane with fall to drain	Original	Mossy and unevenly stained. Water appears to drain quickly
Concrete planter bund	Low unpainted off-form concrete wall	Original	
Ground	Timber mulch.	Modern	Rubbish thrown from public footpath, dead bird carcass
Services	Air conditioning units.	Modern	Unightly

West (side) elevation

Element	Description	Age	Condition
Walls	Unpainted off-form concrete walls, battered in section and stepped in elevation. Dickson Library signage	Original walls. Modern signage	Evidence of graffiti, some painted over in grey paint
Fascia	Profiled green colorbond fascias, pop rivet fixing.	Replaced at some stage in profile to match original asbestos design	Dirty and faded. Design attracts roosting of birds
Soffit	Cream colorbond soffit lining in ribbed profile	Replaced at some stage. Original caneite soffit lining	
Services	Fluorescent light fittings fixed to underside of soffit. Street furniture under awning	Modern	



FIGURE 78 • Patches of graffiti on the concrete walls have been painted over unsympathetically in grey paint • Source: Philip Leeson Architects.

Southwestern corner courtyard

Element	Description	Age	Condition
Walls 1	Dry pressed brown manganese brown brick with ironed joints.	Original	Good condition
Walls 2	Unpainted off-form concrete walls, battered in section and stepped in elevation.	Original	
Downpipes	Formed circular profile galvanised sheet down pipes, painted brown	Original colour, newer finish	Rusting. Peeling brown paint, red paint visible under
Storm water drainage pond	Low unpainted off-form concrete wall, stepped in elevation. Coarse river pebbles at ground plane with fall to drain	Original	Mossy and unevenly stained. Water appears to drain quickly
Concrete planter bund	Low unpainted off-form concrete wall	Original	Cracked
Ground	Timber mulch.	Modern	Rubbish thrown from public footpath
Services	Air conditioning units.	Modern	

Raised area of roof

Element	Description	Age	Condition
Walls	Anodised aluminium louvres, perhaps part of ventilation system	Original?	

Entry lobby

Element	Description	Age	Condition
Floor	Carpet and rubber entry mat	1996	Very worn in high traffic areas
Walls 1	Unpainted off-form concrete walls	1996 to match original detail	Good condition
Walls 2	Lightweight construction with painted plasterboard lining to book returns area and toilets adjacent	1996	
Ceiling			
Trims (skirting, cornice, window reveals)			
Entry doors	Black powder coated aluminium framed, clear glazed, sliding entry doors on automatic opener	1996	Very noisy in operation
Windows	Black powder coated aluminium framed fixed windows	1996? Or original	
Fire hose reel cupboard	Clear finished Ash solid core timber door and clear finished Ash timber panel to wall above door frame		
Services	Fire indicator panel		
Contents	Wall fixed historical plaque, Sir James Robert Dickson KCMG (1832 -1901)		
	Freestanding Ash framed noticeboard	Original, relocated	

Sorting area for book returns

Element	Description	Age	Condition
Floor	Vinyl flooring	1996?	
Walls 1	Painted off-form concrete to south wall	Original concrete, modern paint	After hours return chutes installed with very poor detailing
Walls 2	Painted dry pressed bricks with ironed mortar joints at east wall	Original brickwork, modern paint	Return wall removed in prior renovations, prior location visible

Walls 3	Lightweight construction with painted plasterboard lining	1996?	
Trims (skirting, window reveals)	Clear finished Ash timber	Typically original, replicated at new walls	Fair condition, needs refinishing
Ceiling	Painted plasterboard with plain coved plaster cornice		
Door	Sliding fire door with Henderson hardware	Original door relocate din new wall	
Window	Two anodised aluminium double hung window with obscure glass. Clear finished Ash timber jamb and sill	Original	Corroded and stuck shut. Timber window sill has suffered water damage. Sill needs refinishing
Window	Fixed window	? Possibly added in 2001, possibly original TBC	
Cabinetry	Ash cupboard to main switchboard	Original, relocated	
Services	Four ceiling mounted powder coated white framed light fitting with acrylic diffuser	Original	
	Ceiling vent	Modern	
	Wall mounted air conditioning unit	Modern	

Main library

Element	Description	Age	Condition
Floor 1	Carpet tiles on slab. Alternative carpet type where reception desk shifted since 2001	2001 and more recent	
Floor 2	Suspended timber floor with carpet tiles over at area of former mezzanine. Carpet cording direction 90 degrees to main floor covering	2001	
Walls 1	Painted dry pressed bricks with ironed mortar joints at external walls	Original brickwork, modern paint	
Walls 2	Lightweight construction with painted plasterboard lining	2001	
Walls 3	Painted off-form concrete to east and west walls	Original concrete, modern paint	
Walls 4	Rendered and painted H columns. Enclosed to form return air and cupboard at SE corner	Original construction, modern paint, plant and joinery	
Ceiling	Painted plasterboard. Typically flat, angled and raised to higher ceiling above former mezzanine at centre of library. Air conditioning grilles at angled ceiling	Original. Query regarding age of AC grilles	
Trims (skirting, cornice, window reveals)	Clear finished Ash timber	Typically original, replicated at new walls	Fair condition. Needs refinishing.
External doors to courtyards	Black plastic coated steel framed sliding doors with clear glass. Ad hoc combination of pull handles and lock bolts	Typically original, instances of removed and/or replaced hardware and panes of glass	Silicone joint at two panes of glass in door at NE corner rickety. Glass very dirty
Windows to courtyards	Black plastic coated steel framed fixed windows with clear finished	Original	Timber sills damaged from pot plants, glass dirty

	timber sills		
Windows to street elevations	Black plastic coated steel framed fixed windows in east and west elevations, slightly angled out to match angle of walls. Painted steel RHS between windows. Roller blind.	Original windows, modern roller blind	Paint flaking on RHS
Services	Central lighting feature of a grid of acrylic diffusers with fluorescent lights at the raised ceiling over the former mezzanine	Original	Collecting dust and insects
	Round ceiling recessed light fittings	Original?	
	Painted galvanised ventilation risers, floor to ceiling at SE and NE corners of former mezzanine area	2001	
	Cable runs with powder coated top hat covers along the eastern wall		
	Ventilation grilles	2001	
	Smoke detectors		
	Security detectors		
Contents	Wall fixed clear finished Ash timber framed noticeboards	Original, relocated	

Lobby to public toilets

Element	Description	Age	Condition
Floor	Concrete slab with vinyl over, coved to wall	Modern vinyl	
Walls	Lightweight construction with painted plasterboard lining and fixed glazing partitions	2001	
Trims (jambs, cornice, sill)	Clear finished Ash timber	2001 trims to match original	Fair condition. Timber window sill has suffered water damage
Ceiling	Painted plasterboard		
Services	Distribution boards	Modern	

Public disabled access toilet

Element	Description	Age	Condition
Floor	Concrete slab with vinyl over, coved to wall	Modern vinyl	
Walls	Lightweight construction tiled to ceiling	2001	
Ceiling	Painted plasterboard	Likely replaced 2001	
Trims (jambs, cornice, sill)	Clear finished Ash timber	2001 trims to match original	Fair condition. Timber window sill has suffered water damage
Door	Clear finished Ash solid core timber door. Door closer, handle and lockset. Clear finished Ash timber panel to ceiling above door frame	Likely 2001 door to match original detail	
Window	Anodised aluminium double hung window with obscure glass, blocked internally	Original, probably altered 2001	Disused, covered
Window	Fixed window	Possibly added in 2001, possibly original TBC	
Services	Light fitting and switches	2001	
	Ventilation	2001	
	Disabled access WC and basin	2001	

Public ladies' toilet

Element	Description	Age	Condition
Floor	Concrete slab with vinyl over, coved	Modern vinyl	

	to wall		
Walls 1	Lightweight construction tiled to ceiling	2001	
Walls 2			
Ceiling	Painted plasterboard	2001	
Trims (jambs, cornice, sill)	Clear finished Ash timber	2001 trims to match original	Fair condition. Timber window sill has suffered water damage
Door	Clear finished Ash solid core timber door, clear finished Ash timber panel to ceiling above door frame	Likely 2001 door to match original detail	
Window	Anodised aluminium double hung window with obscure glass. Clear finished Ash timber jamb and sill	Original	Corroded and stuck shut. Timber window sill has suffered water damage
Services	Light fitting and switches	2001	
	Ventilation	2001	
	WC and basin	2001	

Staff work area / offices

Element	Description	Age	Condition
Floor	Carpet tiles		
Walls 1	Painted dry pressed bricks with ironed mortar joints at external walls	Original brickwork, modern paint	Drill holes for cables at eastern wall
Walls 2	Lightweight construction at walls to new offices and main library. Painted plasterboard lining	2001	
Ceiling	Painted plasterboard with manhole access hatch	2001	
Trims (jambs, cornice, sill)	Clear finished Ash timber	2001 trims to match original	Fair condition. Timber window sill has suffered water damage
Window	Anodised aluminium double hung window with clear glass. Clear finished Ash timber jamb and sill	Original window	New partitioning fixed against frame. Refinish timber sill
External door	Hinged door to courtyard	Replaced original sliding door?	
Internal doors	Semi-hollow core clear finished timber doors to offices	2001 to match	
Services	Ceiling mounted powder coated white framed light fitting with acrylic diffuser	Original	
	Smoke detectors and fire exit sign	Likely 2001	
Contents	Vertical blinds at sliding door	2001?	
	Built in cupboard. Clear finished Ash timber framed doors with infill MDF panels.	Original Ash timber framing, new infill panels	

Staff dining / meeting room

Element	Description	Age	Condition
Floor	Vinyl	Modern	
Walls 1	Painted dry pressed bricks with ironed mortar joints	Original	
Walls 2	Painted off-form concrete	Original concrete, modern paint	
Walls 3	Lightweight construction with painted plasterboard lining	2001	
Ceiling	Painted plasterboard	Likely original	
Trims (skirting, cornice)	Clear finished Ash timber	Likely original, except at new wall	Fair condition. Refinish
Window	Anodised aluminium double hung	Original	Corroded and stuck shut.

	window with clear glass. Clear finished Ash timber jamb and sill. Shelf fixed into window reveal	window. New shelf	Timber window sill has suffered water damage. Refinish timber sill
Services	Ceiling mounted powder coated white framed light fitting with acrylic diffuser	Original	
Contents	Freestanding Ash framed noticeboard	Original, relocated	
	Notice boards	New	

Staff kitchenette

Element	Description	Age	Condition
Floor	Ceramic tiles	Likely 2001 upgrade	
Walls 1	Internal wall tiled to ceiling. Infill at former server opening.	New tiles likely 2001 upgrade	Movement cracking at NW corner
Walls 2	Painted off-form concrete	Original concrete, modern paint	
Ceiling	Painted plasterboard	Likely original	
Trims (jambs, skirting, cornice)	Clear finished Ash timber	Likely original, except at new wall	Fair condition. Refinish
Window	Anodised aluminium frameless sliding window. Clear finished Ash timber sill	Original, sliding piece of glass replaced	Timber sill has suffered water damage. Window fixed closed. Refinish timber sill
Cabinetry	Solid ash doors, particleboard carcass, satin chrome D handles under black laminate bench top with single bowl stainless steel sink, drainer and tap set. Wall mounted Ash wall cabinet with satin chrome D handles. Wall mounted laminate shelf.	Original timber and black laminate joinery, modified for new appliances. New all mounted laminate shelf at former server opening	Cabinet doors worn, water damage to timber bench at walls. Water damage from possible former water heater. Refinish timber doors. Seal bench top against wall
Appliances	Billi instant hot water tap, oven and dishwasher built into cabinetry. Freestanding fridge.	New appliances	
Services	Ceiling mounted powder coated white framed light fitting with acrylic diffuser	Original	
	Ventilation pipe	Likely 2001	Ceiling damaged at penetration
	Air conditioning grilles	Likely 2001	
	Smoke detectors	Likely 2001	
Contents	Staff lockers	Modern	

Staff entry lobby

Element	Description	Age	Condition
Floor	Concrete slab with carpet tiles over		
Walls 1	Painted dry pressed bricks with ironed mortar joints	Original	Dirty and chipped
Walls 2	Painted off-form concrete	Original concrete, modern paint	
Walls 3	Lightweight construction with painted plasterboard lining	2001	Scuffed and worn
Ceiling	Painted plasterboard		
Trims (jambs, skirting, cornice)	Clear finished Ash timber	2001 trims at lightweight walls to match existing at original walls	Fair condition. Refinish

Entry doors	Black powder coated aluminium framed translucent glass doors with matching clear glass sidelight. Clear finished Ash timber cricket bat profile crash bars.	Original	Timber plugs to screw holes missing at one door
Internal doors	Clear finished Ash timber door. Clear finished Ash timber panel to ceiling above doorframe.	Combination of 2001 reproduction doors at lightweight walls and original doors in place	
Services	Powder coated white framed light fitting with acrylic diffuser	Original	
	Strip fluorescent lighting	Modern	
	Switches with surface conduit	Modern	
	Fire services	Modern	
	Alarm pad	Modern	
Contents	Swipe card access	Modern	
	Melamine / Laminex storage cupboard	Modern	

Staff and community room disabled access toilet

Element	Description	Age	Condition
Floor	Concrete slab with vinyl over, coved to wall	Modern vinyl	
Walls	Lightweight construction tiled to ceiling	2001	
Ceiling	Painted plasterboard	Likely replaced 2001	
Trims (jambs, cornice, sill)	Clear finished Ash timber	2001 trims to match original	Fair condition. Timber window sill has suffered water damage. Refinish
Door	Clear finished Ash solid core timber door. Door closer, handle and lockset. Clear finished Ash timber panel to ceiling above door frame	Likely 2001 door to match original detail	
Window	Anodised aluminium double hung window with obscure glass	Original	Corroded and stuck shut. Masonite over bottom panel (originally glazed). Disconnected exhaust fan with pull cord installed in window.
Services	Light fitting and switches	2001	
	Ventilation	2001	
	Disabled access WC and basin	2001	

Cleaner's cupboard

Element	Description	Age	Condition
Floor	Concrete slab with vinyl over, coved to wall	Modern vinyl	
Walls	Lightweight construction tiled to ceiling	2001	
Ceiling	Painted plasterboard	2001	
Trims (jambs, cornice)	Clear finished Ash timber	2001 trims to match original	Fair condition. Timber window sill has suffered water damage. Refinish
Door	Clear finished Ash solid core timber door. Door closer, handle and lockset. Clear finished Ash timber panel to ceiling above door frame	Likely 2001 door to match existing	
Services	Light fitting and switches	2001	
	Ventilation	2001	
	WC and basin	2001	

Staff and community room men's toilet

Element	Description	Age	Condition
Floor	Concrete slab with vinyl over, coved to wall	Modern vinyl	
Walls	Lightweight construction tiled to ceiling	2001	
Ceiling	Painted plasterboard	2001	
Trims (jambs, skirting, cornice)	Clear finished Ash timber	2001 trims to match original	Fair condition. Timber window sill has suffered water damage. Refinish
Door	Clear finished Ash solid core timber door. Door closer, handle and lockset. Clear finished Ash timber panel to ceiling above door frame	Likely 2001 door to match existing	
Services	Light fitting and switches	2001	
	Ventilation	2001	
	WC and basin	2001	

Staff and community room ladies' toilet

Element	Description	Age	Condition
Floor	Ceramic floor tiles	Original	
Walls 1	Masonry walls tiled to ceiling	Original	Cracked at NW corner, dirty
Walls 2	Infill, check if matching finish??	2001	
Ceiling	Painted plasterboard	Likely original	
Trims (jambs, skirting, cornice)	Clear finished Ash timber	Likely original, except at new wall	Fair condition. Refinish
Door	Clear finished Ash solid core timber door. Door closer, square Lockwood mortice latch set. Clear finished Ash timber panel to ceiling above door frame	Original door, handle and lockset. Modified with acrylic signage and keypad on outside face	
Window	Anodised aluminium double hung window with obscure glass. Clear finished Ash timber jamb and sill	Original	Corroded and stuck shut. Timber window sill has suffered water damage. Refinish timber sill
Partitioning	Terrazzo partitions between cubicles, painted solid core timber doors	Original	Doors water damaged at base. Repair and repaint doors
Vanity	Terrazzo bench top, black laminate splash back. Pair of under mounted oval vanity basins and two mismatched tap sets. Particleboard carcass with clear finished Ash frame at front. Blackwood veneered doors with recessed hinges, designed without handles.	Original with the exception of one tap set	Some staining to terrazzo
Mirror	Four panels of wall mounted mirror in clear finished Ash timber frame		
Services	Generally	Modern	
	Toilets	Original pans, new dual flush cisterns	

10.7 Summary of recommended repairs and maintenance

These tables summarise the recommended repairs and maintenance presented for each area of the building within the Physical Assessment. All photographs in this section are by Philip Leeson Architects.

Key to priority

Key	Meaning
Critical	Failure is imminent. Immediate repair or replacement work is necessary to remedy or avoid breakdown
Essential	Work needed to ensure condition complies with minimum functional requirements. Should be scheduled for current year.
Important	Work to prevent potential damage or deterioration to the fabric.
Desirable	Work to preserve the long term performance or appearance of the item

EXTERIOR			
PRIORITY	LOCATION	WORKS	PHOTO
Important	Unpainted off-form concrete walls	Pressure clean. Monitor any change in cracks.	
Desirable	Unpainted off-form concrete walls	Commission the design of a more sympathetic entry gate. Replace existing.	
Important	Profiled metal fascias	Pressure clean to remove bird droppings	

			
Important	Profiled metal fascias	Fix anti bird roosting devices to ledges	
Desirable	Profiled metal fascias	Replace colorbond steel fascias with pre-formed fibre cement sheet to match original details	
Desirable	Colorbond soffit lining	Replace with fibre cement sheeting to more closely match original painted caneite.	
Desirable	External lighting	Replace with fittings more akin to the original lighting design	
Important	Circular galvanised sheet	Treat rust	

	down pipes		
Desirable	Circular galvanised sheet down pipes	Paint in original red colour	
Important	Off form concrete planters	Repair cracked planter in northeast courtyard	
Important	Off form concrete stormwater ponds in courtyards	Remove sludge and debris, pressure clean	
Desirable	Timber mulch and brick paving in courtyards	Replace with concrete unit pavers and / or crushed granite	
Desirable	Air conditioning units in	Install a new system that is not visible on	

	courtyards	the building exterior	
Desirable	Anodised aluminium louvres between two tiers of roof	Clean, bird proof	

INTERIOR			
PRIORITY	LOCATION	WORKS	PHOTO
Desirable	Carpet and rubber entry mat	Worn, replace	
	Auto entry doors	Overhaul / replace so not noisy	
Desirable	Ash framed noticeboards	Original - retain	
Desirable	After hours return chutes	Repair poor edge trims	
Desirable	Clear finished Ash trims, doors and sills	Worn. Sand and re-finish	

			
Desirable	Glazing generally	Clean	
Important	Anodised aluminium windows	Several corroded and stuck shut. Overhaul to ensure smooth operation. If replacement required match existing as closely as possible.	
Important	Plasteel windows	Flaking surface on east elevation. Repair with suitable waterproof material.	
Important	Plasteel sliding doors to courtyards.	Overhaul to ensure smooth operation. Secure loose glass joint in door to	

		northeast courtyard.	
Desirable	Door & window hardware	Retain original fittings. Replace later fittings to match originals as closely as possible.	
Important	Ash window sills	Worn, water marked. Sand and re-finish. Avoid placing pot plants on sills.	
Desirable	Light fittings	Clean to remove dust and insects	
Desirable	Ash cupboard in Admin Area	Replace MDF panels with Ash veneered board.	
Desirable	Ceramic floor and wall tiles in kitchen	Unsympathetic. Replace with new tiles or linoleum at floor to match original architectural character	

Important	Solid Ash joinery doors in Kitchen	Sand and re-finish	
Important	Black laminate benchtop in Kitchen	Seal against wall	
Desirable	Unsympathetic elements in Kitchen	Provide adequate storage for kitchen appliances. Devise a more sympathetic storage arrangement for staff personal items and remove lockers.	
Important	Vent pipe in Kitchen	Repair poorly patched ceiling at penetration.	
Desirable	Anodised aluminium window at disabled Staff Toilet	Replace masonite in bottom panel with obscure glazing to match original. Remove window mounted exhaust fan and replace glazing to match original.	
Important	Original tiled walls at Female Staff Toilet	Clean dirty upper walls. Repair cracked tile in northwest corner	
Important	Painted solid timber partition doors in Female	Doors water damaged. Replace to match existing.	

	Staff Toilet		
Desirable	Terrazzo bench top at Female Staff Toilet	Remove stains	
Desirable	Tapsets at Female Staff Toilet	Replace the non original set to match the original as closely as possible.	