THE FIRST BROCHURE ON THE FIRST PREMIATED DESIGN

THE NATIONAL WAR MEMORIAL OF VICTORIA

ISSUED BY THE NATIONAL MEMORIAL EXECUTIVE COMMITTEE, JANUARY, 1924
The National War Memorial of Victoria
1924

This Brochure was compiled by Hudson & Wardrop, Architects, Melbourne
Model showing Architectural Portion of Scheme
THE FIRST BROCHURE ON THE FIRST PREMIATED DESIGN OF

THE NATIONAL WAR MEMORIAL

OF VICTORIA

"A SHRINE OF REMEMBRANCE"

"Let all men know that this is holy ground, neither decay nor time shall ruin this shrine, for it is built, not only in stone, but also in the hearts of men. Therefore, instead of tears give remembrance, instead of pity, praise. The sacrifice of a nation lies here.

CARVED on the beautiful plain east and west stone walls of the Memorial, these words express the spirit in which the design has been conceived. The suffering of War was the travail of our country, and the Memorial, therefore, commemorates the true birth of Australian sentiment and tradition. The Memorial will be erected, not only to the memory of those who served abroad, but also to the sacrifice of those who waited and worked at home—the sentiment expressed is, therefore, national in every way.

Several months were devoted by the Architects, Messrs. Hudson & Wardrop, to the consideration of the character of the Memorial. It was thought that in accordance with the established custom of observing on Armistice Day, (at the eleventh hour of the eleventh day of the eleventh month) a period of silence, the Memorial must be a silent one.

Further, a Memorial to our country's sacrifice in the Great War calls neither for "A Shaft of Might" nor "An
Arch of Triumph"; but for a "Shrine of Remembrance," which, by its nobility of mass and line will perpetually inspire men to dedicate themselves to the cause for which the Memorial stands.

The War has taught us that might is not right. The triumph of the victor is a useless tradition to a nation unless the nation is prepared for sacrifice. Sentiment and tradition are not going to be fostered in the best way, in our glorious Australia, by a monument which emulates triumph or might.

To those who have suffered the loss of near and dear ones in the Great War, remembrance is not a matter of grief. It gives a glorious and proud tradition to live up to. The sacrifice of the past makes possible the glory of the future.

The theme is Remembrance, and the design is indicative of Remembrance. It is Australian in feeling, in that it stands for the highest of Australian ideals—ideals we fought for—Patriotism, Sacrifice, Justice, and Freedom. Further, the climax of a pilgrimage to the Memorial is at "The Rock of Remembrance" lit by the eye of light and emblematically guarded by the best of virtues striven for by our glorious dead.

The site of the Memorial is a most commanding one. The existing ground level at the heart of the site is 86 feet (eighty six feet) above sea level. The crown of the Memorial will be 182 feet (one hundred and eighty two feet) above sea level and 150 feet (one hundred and fifty feet) above St. Kilda Road. (The Equitable Buildings, at Corner of Collins Street and Elizabeth Street, is in height about 130 feet above Collins Street).
The Inner Shrine

Drawing No. 13
The Site has not an abrupt rise and calls for a structure rather growing out of the contour of the hill than rising abruptly from it.

Further, the Memorial is so situated on the site that it will be clearly visible from the heart of the city and easy of access from all approaches—thus bringing the purpose of the Memorial into the daily lives of our citizens. It stands out and dominates the surrounding country, and will be a landmark for all shipping navigating Port Phillip.

The site is peculiarly fitted for this exalted purpose. Sufficiently near the city to dominate it—it is far enough removed from the centre of industry to preserve the sacred character of the Memorial.

The aeroplane view, taken from a point two hundred and fifty feet above the ground, illustrates the Memorial's isolation, as well as its dominating position. A broad road encircles the platform with Plazas of Remembrance on the north and south and such familiar landmarks as the Melbourne Grammar School, The South African Memorial Obelisk, and Hoadley’s, stand in the middle distance. The view clearly indicates how Banks Street could be made an axial line of the Memorial by extending it to meet St. Kilda Road. Another axial line is St. Kilda Road South, but a portion of “Wadhurst” would have to be resumed if this road is to pass straight to the Memorial. Punt Road, Wellington Street, and Fitzroy Street can easily be traced in this drawing, as well as the whole length of St. Kilda Road, with Albert Park Lake and the broad flat plain stretching beyond it to the sea. In the distance lies Hobson's Bay, with Williamstown on the horizon stretching round to Port Melbourne, St. Kilda and Brighton, and it is a point worthy of emphasis that the National War Memorial will be seen
from every ship that navigates the upper reaches of the Bay.

The Memorial will be a landmark, not only from the sea, but from nearly the whole of Melbourne and suburbs and surrounding districts as well. In this relation, the site is analogous to the Athenian Acropolis, and it needs an axial treatment to do it justice. Full advantage has been taken of this in the accompanying design, and strength and repose have been obtained by using a Grecian classic style in the form of a Cenotaph, with a simple Rock of Remembrance sunk in the centre of the Inner Shrine. The main axes lead from the Plazas of Remembrance by flights of steps to two broad terraces, the lower with four equestrian statues of our leaders in the Great War (to be erected in the future by public subscription after their decease). The statues are correctly placed, and act as sentries of the Shrine—silently guarding the sentiment and tradition created by the men and women whom they had the honour to lead in the Great War. The upper is the platform of the building itself with north and south octastyle porticos of pure Grecian Doric standing up from it. Four figures, Justice, Freedom, Sacrifice, and Patriotism stand at the corners of the building facing east and west, and flanking the inscription previously quoted. On the east and west sides, between the groups of statuary at the corners of the Monument, are two raised terraces, which are designed so that the inscriptions may be viewed closely, and where citizens may rest in comfort—that is to say, seats would be placed on the east side for the summer and on the west side for the winter. The tympanums over the porticos are carved in bas-relief, one emblematic of “The Call of the Sword” and the other of “The Homecoming.” A suggested site for an equestrian statue of King George V. is at the head
The North Elevation

Drawing No. 4
of the terraced steps on the west side, leading to St. Kilda Road.

Just within the external walls is an ambulatory dimly lit by slots through the triglyphs, and containing niches for the sarcophagi of our national heroes. Above it, reached by stairs from the north, is a high level promenade from which a magnificent view will be obtained. At the stair openings on the north and at the corresponding openings on the south are four memorial panels dedicated to the Sacrifice of the State of Victoria, the City of Melbourne, the Country Districts of Victoria, and the Metropolitan Cities.

These constitute the outer shell of the Memorial. Within it rises the Inner Shrine itself, where polished Grecian Ionic columns of black trachyte support a stepped dome, in the centre of which an eye of light looks down on the Rock of Remembrance. The Rock is sunk below the pavement where no hands may touch it, and where men must bow their heads to read the inscription engraved on it:

“Greater love hath no man”

Eight sentinels guard the Inner Shrine: Love, Peace, Courage, Integrity, Strength, Faith, Honour, Brotherhood, and a bas-relief frieze above the Ionic columns is symbolical of “The Progress of Our Arms.”

The Memorial is particularly suitable for ceremonials. Thousands might congregate on the terraces while a continuous line of worshippers pass solemnly up the steps, through the portico, and thence into the Inner Shrine, pausing a moment at the Rock of Remembrance before getting out to the terraces on the opposite side.

Further, it is proposed to illuminate the Monument at night by means of flood lights from stone lamp piers
as shown on plans, and aeroplane view. The view of
the Monument by night illustrates this night illumina-
tion.

The Memorial will be constructed only of the most
lasting materials. Fine axed granite will be used for all
external dressings and pavings and statuary, and the ex-
ternal doors, railings, window-frames and lamps will be
bronze. Internally, the building will be faced with fre-
stone, and the sentinels of the Shrine, and all internal
paving will be marble. The outer and inner shells of the
stepped dome will be of steel-framed reinforced concrete
construction, faced externally with fine-axed granite, and
internally with freestone. The foundations and substruct-
ure will be of reinforced concrete.

Constructed in this way, “neither decay nor time shall
ruin this Shrine.” The site is perfect, the axial treat-
ment inevitable, and its relation to the city ideal for its
sacred purpose. As generation succeeds generation, the
Memorial will be a constant inspiration to all that is best
in our national life, for the sacrifice of the past makes
possible the glory of the future. It will always be—

“A Shrine of Remembrance”
A SHRINE OF REMEMBRANCE

Plan of Site and Immediate Surroundings

Drawing No. 1
DRAWINGS OF FIRST PREMIATED DESIGN EXHIBITED AT MELBOURNE TOWN HALL

(1). Plan, Scale—one inch equals eighty feet.
Plan of site and immediate surroundings. St. Kilda Road runs in a straight line from the city to a point near Government House gates, from which it curves around the site of the Memorial as shown on illustrations. From the point where the curves start a new road will be formed up to the Memorial, so that a straight road will be obtained from the top of Swanston Street right up to the Memorial, giving an uninterrupted view of the nation's Memorial from the heart of the City. Vistas through avenues of trees will give other views at the angles. From the west a broad flight of steps will provide a noble approach up the slope from St. Kilda Road. Roads sweeping into Domain Road and to the corner of St. Kilda Road and Domain Road, the great open Plazas and other features will be noticed on the Plan.

(2). Plan. Scale—one inch equals thirty two feet.
This Plan shows more in detail the Terraces, Plazas of Remembrance, and its immediate surroundings.

(3). Plan. Scale—one inch equals eight feet.
This Plan shows the Memorial Shrine in detail. The ambulatory or outer ring encircles the double staircase leading to the high level promenade. The Inner Shrine, as previously described, is also shown in detail.

(4). North Elevation. Scale—one inch equals 8 ft.
The view shows in detail the beauty of the pro-
portion of the Monument from the north and south, and how the elevation expresses the plan.

(5). WEST ELEVATION. Scale—one inch equals 8 ft. This view, taken parallel to main axis, shows the Memorial from the west and east, and how the general proportions and symmetry are preserved while fresh interest is added as one views the Memorial from different aspects.

(6). SECTION. Scale—one inch equals 8 feet. This drawing shows how the exterior and interior have been brought into harmonious relationship, at the same time preserving the strength of the exterior and the necessary refinement of the interior.

(7). The aeroplane view from the north is taken two hundred and fifty feet above ground level, from a point marked on the key plan. The view is accurately set out from a map of Melbourne, and is given to show the open manner in which the site has been treated. It illustrates how the Memorial will be equally interesting from all possible points of view, and also how it dominates its surroundings.

(8). The Early Morning Silhouette from the south, shows the Memorial from a point in the vista which terminates at the intersection of St. Kilda Road and Domain Road. This view is given to prove the beauty of the silhouette of the Monument; proving also that the design does not rely on detail.

(9). Perspective view approaching the Monument from the city. This view shows how the Monument stands astride the main axis, arresting all
A SHRINE OF REMEMBRANCE

An Early Morning Silhouette

Drawing No. 8
citizens passing along the busy thoroughfare of St. Kilda Road.

(10). Perspective showing the Memorial illuminated at night. This drawing indicates how the beauty of the conception loses nothing by artificial light, and how the Memorial will stand by night as well as by day, a perpetual reminder. This view also proves that the Memorial loses nothing in beauty to those passing round the site by way of St. Kilda Road.

(11). The view from the Monument, even at the middle terrace level, will be very extensive, and proves the commanding and interesting view that will be obtained of and from the Bay. The background was drawn after sketches had been made on the site.

(12). The view from the city shows the beauty of the silhouette even from the heart of the city.

(13). At the interior of the Inner Shrine the magnificence of the sacrifice of our manhood has been with subdued lighting solemnly perpetuated in stone.

Views 11, 12 and 13 have the following wording under each in the following order:—

UNDER 11—“Overlooking the sea and dominating its surroundings.”

UNDER 12—“The Memorial is ever present, even in the heart of the city.”

UNDER 13—“Making men remember the Shrine of a Nation’s Sacrifice.”

(14). A COMPOSITION OF DETAILS. Scale—one inch equals two feet.
This drawing covers comprehensively all features of the Monument, showing that all details, great and small, have been carefully considered as items in the great "tout ensemble."

(15). The Model is to a scale of \( \frac{1}{8} \) inch equals 1 foot, and measures roughly 5 feet by 5 feet. This model illustrates the Architectural portion of the scheme only, the layout of grounds is illustrated in Drawings (1) and (7).