

Adelaide Park Lands and City Layout

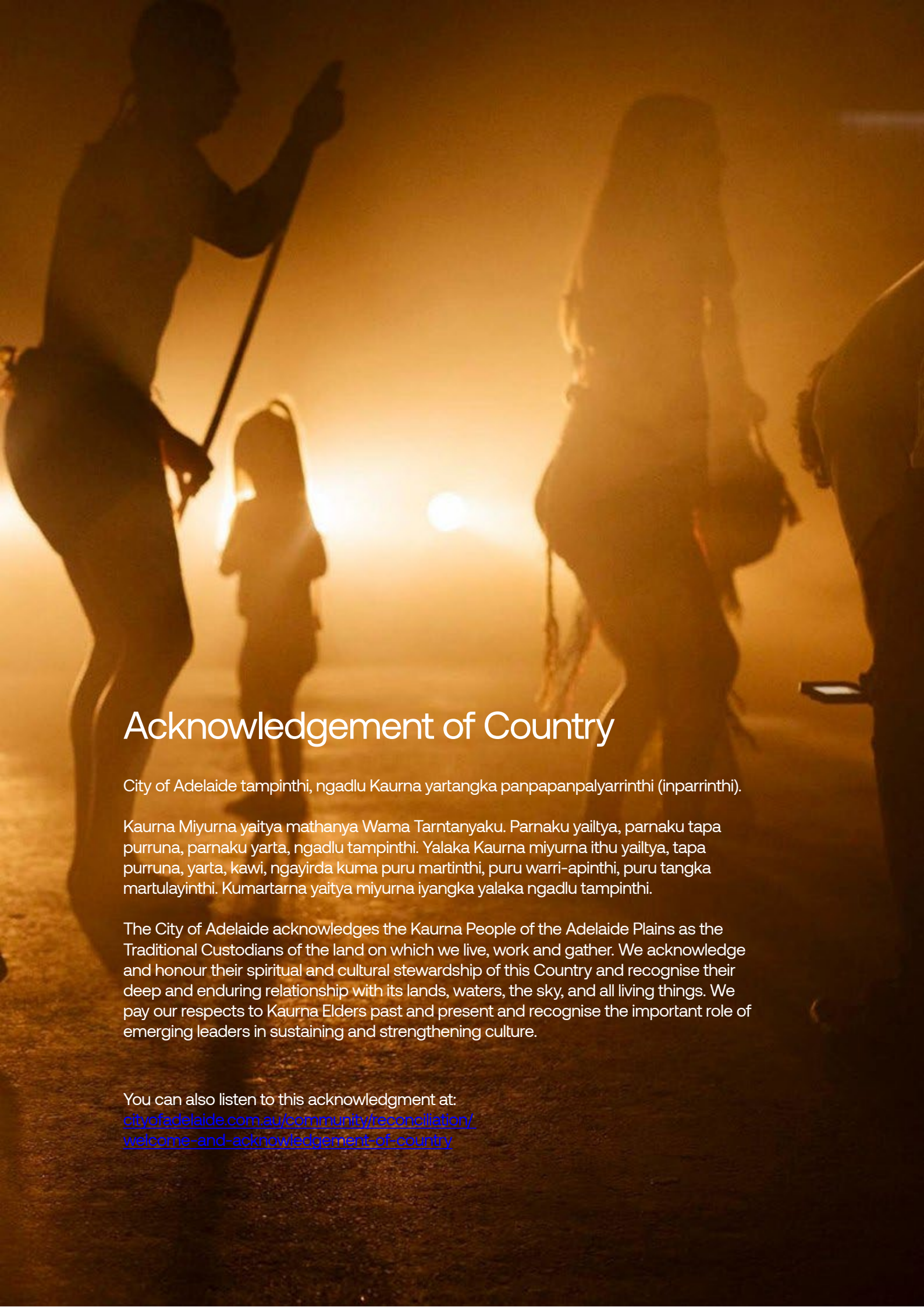
Designed Landscapes and Historic Plantings

National Heritage Management Plan
Implementation Project - 2024/25

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ADELAIDE

The background of the entire page is a warm, golden-orange photograph showing the silhouettes of several Indigenous people. On the left, a man stands holding a long spear. In the center, a small child stands facing away from the camera. To the right, a woman is seen in profile, carrying a large, traditional bag or basket on her back. The scene is set against a bright, low sun, creating a hazy, atmospheric effect.

Acknowledgement of Country

City of Adelaide tampinhi, ngadlu Kurna yartangka panpapanpalyarrinhi (inparrinhi).

Kurna Miyurna yaitya mathanya Wama Tarntanyaku. Parnaku yailtya, parnaku tapa purruna, parnaku yarta, ngadlu tampinhi. Yalaka Kurna miyurna ithu yailtya, tapa purruna, yarta, kawi, ngayirda kuma puru martinhi, puru warri-apinhi, puru tangka martulayinhi. Kumartarna yaitya miyurna iyangka yalaka ngadlu tampinhi.

The City of Adelaide acknowledges the Kurna People of the Adelaide Plains as the Traditional Custodians of the land on which we live, work and gather. We acknowledge and honour their spiritual and cultural stewardship of this Country and recognise their deep and enduring relationship with its lands, waters, the sky, and all living things. We pay our respects to Kurna Elders past and present and recognise the important role of emerging leaders in sustaining and strengthening culture.

You can also listen to this acknowledgment at:
[cityofadelaide.com.au/community/reconciliation/
welcome-and-acknowledgement-of-country](https://cityofadelaide.com.au/community/reconciliation/welcome-and-acknowledgement-of-country)

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1. Executive Summary

This study was commissioned by the City of Adelaide to identify, assess, and provide recommendations for conserving the Historic Plantings and most intact Historic Designed Landscapes within the Adelaide Park Lands and City Squares related to the Park Land's National Heritage Values. The goal is to develop a framework to help the City identify when proposed projects could affect significant elements, and provide management recommendations to conserve the attributes of significance based on sound horticultural practices, including climate change resilience.

The study found that the Adelaide Park Lands demonstrate the historical development and civic beautification of the city from the mid-19th to early 20th centuries, reflecting evolving attitudes and practices of landscape design, acclimatization, tree planting, and urban amenity developed under successive City Gardeners and civic planners. Key figures who left a lasting imprint on the Park Lands include Colonel William Light, George Francis, William O'Brien, John Ednie Brown, August Pelzer, and William Veale. A series of overlays was developed to illustrate the designed landscapes and historic plantings.

A key outcome for the project is the production of GIS mapping of overlays for use in the City's mapping system. These overlays are intended to be updated as new information becomes available.

To ensure the conservation of the historic designed landscapes of the Adelaide Park Lands and City Squares, it is recommended that the findings of this report be integrated into all future planning and management frameworks. Expert heritage and horticultural advice should guide new planting programs. Park Lands managers should be well-informed of the report's findings, supported by clear guidelines for the day-to-day care of historic plantings, with individual plantings within identified overlays progressively documented and assessed.

Significant surviving plantings should be regularly monitored and maintained using the historic management techniques outlined in Part III of the report, while any future development or planting should respect the original design intent and protect the visual and ecological integrity of these landscapes. The report emphasizes the need to balance heritage conservation with sustainable practices to address challenges such as climate change.

The report recommends that following parks are assessed for inclusion in the state heritage register and conservation management plans prepared:

- > Kudnartu / Wellington Square
- > Karrawirra / Red Gum Park (Park 12)
- > Tuthangga / Carriageway Park (Park 17)
- > Veale Gardens - Tuyla Wardli / Bonython Park
- > Olive Plantation (Park 27)
- > Tantutittingga / Brougham Gardens (Park 29)

As this study examined in detail only a portion of the Park Lands (10 parks and 1 square), further research and on-site evaluation across all remaining parks is recommended to build a complete picture of the historic plantings and designed landscape attributes, ensuring consistent heritage overlays and informed conservation across the entire system.

2. Introduction

2.1 Background

2.1.1 Brief and Purpose

This study was commissioned in 2024 by the City of Adelaide. The project brief was to identify, assess, and provide recommendations for conserving Historic Plantings and Historic Designed Landscapes within the areas of the Adelaide Park Lands managed by the City of Adelaide. The focus is on conserving features that contribute to the National Heritage Values of the Adelaide Park Lands, as outlined in the National Heritage values statement under criteria f):

f) the place has outstanding heritage value to the nation because of the place's importance in demonstrating a high degree of creative or technical achievement at a particular period.

...The overall landscape planting design implemented by several successive landscape designers/managers incorporated designed vistas, formal avenues, plantations, gardens, use of specimen trees, botanically important living plant collections particularly at the Adelaide Botanic Garden and the strategic placement of buildings and statuary in their settings...

The goal of the project is to develop a framework that helps the City identify when proposed projects could affect Historic Plantings or Historic Designed Landscapes significant to the National Heritage Values, and to provide management recommendations based on sound horticultural practices, including climate change resilience.

A key outcome for the project is the production of GIS mapping of overlays for use in the City's mapping system.

2.2 Authorship

This report has been prepared by the following people:

- > Dr Stephen Schrapel
- > Dr Susan Lustri
- > Matthew Foreman
- > Dr Martin Ely acting as sub-consultant arborist.

2.3 Acknowledgements

The following organisations/bodies have provided valuable assistance and direction to the consultant team in the preparation of this study:

City of Adelaide

- > Alison Frappell
- > Simon Carter
- > Kenneth Chan

2.4 The Study Area

The study area is the entirety of the Adelaide Park Lands as defined in the Nationally Heritage Listed area - The Adelaide Park Lands and City Layout, excluding the following areas:

- > Botanic Gardens
- > Adelaide Zoo
- > West Terrace Cemetery
- > Adelaide Oval
- > Streets and street plantings to the City Layout

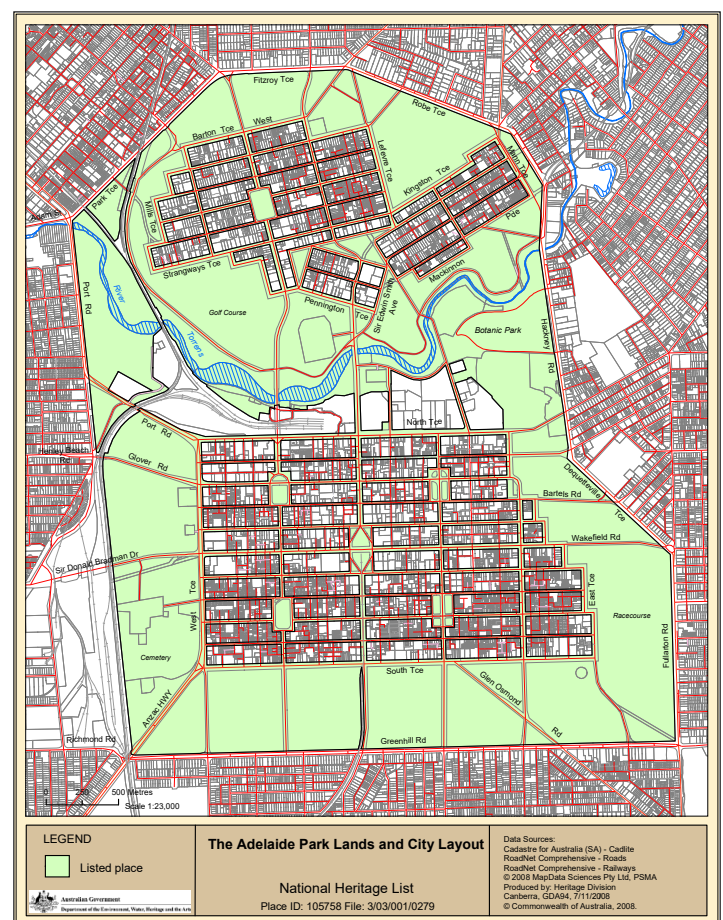


Figure: Location and boundary map of the Nationally Heritage Listed - The Adelaide Park Lands and City Layout. Source: Australian Government, Heritage website, 10575802.pdf (dcceew.gov.au), accessed 6 December 2022.

2.5 Relationship to the National Heritage Management Plan

In 2022, the City of Adelaide commissioned a management plan to protect the National Heritage Values of the Adelaide Park Lands and City Layout (NHMP). The plan identified a range of current and potential issues and opportunities affecting these values.

The NHMP assessed the general condition and integrity of all 29 parks and 5 squares. During this process, it was found that the condition and integrity of designed landscapes and historic plantings were not well understood. As a result, a key policy recommendation was to conduct further studies to better understand the most intact and high-integrity historic landscapes and to develop a management framework for the areas where these features are best preserved.

2.6 Scope and Limitations

Key elements examined in this study include spatial layout, designed vistas, built structures, circulation patterns, and plantings. The scope does not include on site species identification, age, and condition assessment of individual plantings. Additionally, trees are not evaluated against the legal requirements of the Regulated and Significant Tree Overlay in the *South Australian Planning and Design Code*.

While the study also comments on the heritage and management aspects of associated features—such as buildings, monuments, and paths—it does not assess their heritage significance, condition, or propose specific policy for fabric conservation.

The study draws heavily on historical data from two key sources: the *Cultural Landscape Assessment of the Parks and Squares* (2007), commissioned by the City of Adelaide, and the *National Heritage Management Plan: Adelaide Park Lands and City Layout* (2024). The primary historical reference is the 2007 report prepared by Associate Professor David Jones, which provides a detailed account of the development and cultural significance of the Park Lands. However, new primary research is used to supplement the historical information in Jones's report. For example, biographical details of key designers and planners are expanded with additional information about their backgrounds where this provides insights to understanding their design and planting preferences.

Aboriginal cultural heritage of the Park Lands is not explored in this study. A separate mapping project has been commissioned by the City of Adelaide to document the Kaurna People's sacred connections to the land and an online interactive map was produced as an outcome of that project. Refer [Kaurna Voices: Cultural Mapping of the Adelaide... | City of Adelaide](#). In this report, the term 'significance' refers specifically to post-colonial European cultural significance (see the Terminology section below).

The study has also not assessed the designed landscapes against the criteria for State Heritage listing under the *Heritage Places Act 1993* or for consideration as a Local Heritage Place. However, landscapes that may meet these criteria have been identified and are included in the report's recommendations.

This report should be read alongside other relevant documents, particularly the *National Heritage Management Plan: Adelaide Park Lands and City Layout* (2024).

2.7 A Culture of Landscape: Design Influences and Cultural Contexts, 1850s–1970s

Although the idea of a city surrounded by public open space for the well-being and recreation of its citizens was imbedded in the design of Adelaide, detailed and intentional landscape designs for the Park Lands and Square did not emerge until the 1850s¹, marked by horticulturalist (and later first director of the Adelaide Botanic Gardens) George Francis's design for Victoria Square of 1854.² From this period onward, the Park Lands evolved under the influence of international landscape movements, particularly the Victorian–Edwardian *Picturesque* and *Gardenesque* styles, adapted and evolved by successive designers and managers to the South Australian environment, local planting practices, and civic ideals.³

The following section reviews past literature concerning the development of the Park Land's designed landscapes between 1850s and 1970s, focusing on design influences, horticultural approaches, and the broader public functions of green space, including health, recreation, and identity.⁴ To assist with understanding the historic context behind the design approaches taken, the section includes a preamble on the theoretical and stylistic influences pertinent to the period. It also identifies comparable examples across Australia and internationally, providing a framework for understanding the cultural heritage significance of the designed landscapes of the Adelaide Park Lands and informing their future conservation and management strategies. The 1970s provide a logical end point for this design history because they mark a shift in thinking about the role of the Park Lands. From that decade, except for isolated gardens such as the Adelaide Himeji Garden (1982 – 1989), the 1970s saw a reframing of the intent of the Park Lands from a primarily civic, passive recreational, and ornamental landscape, towards more ecological and environmental goals, as well as to greater active recreational use; a philosophy which continues to the present day.

2.7.1 A Culture of Landscape

Like in many British colonial cities of the 19th century, landscape design for the Adelaide Park Lands was shaped by the dominant landscape theories of 18th and 19th century Britain, especially the Picturesque and Gardenesque movements. These aesthetic traditions provided not only a visual language for shaping urban green space, but also reflected broader cultural, scientific, and ideological values. The British maintained a strong tradition of landscape appreciation supported by practices in landscape design, painting, poetry, and prose. Books and lectures reinforced the possibilities.⁵ These included well-known publications by key British landscape designers of the Georgian and Victorian eras including William Gilpin, Humphry Repton, John Claudius Loudon, Charles McIntosh, and Edward Kemp, as well as architectural pattern books which were widely available.⁶

In South Australia in particular, British colonists were keen to express the ideal of a ‘model city’ for a ‘model colony’, a vision grounded in the moral, economic and civic aspirations of a privately funded colonial enterprise.⁷ This sense of distinction reinforced the importance of orderly, cultivated public space as both a civilising force and a marker of progress. Following the granting of self-government in 1856, the colony’s political leadership prioritised economic development, creating conditions which fostered and encouraged horticultural experimentation adapted to South Australian conditions.⁸ The transference of British landscape traditions became an important means of reinforcing cultural identity and social ideals within the built environment of the new colony.



Figure: View of the country and of the temporary erections near the site for the proposed town of Adelaide, in South Australia / drawn by Col. William Light. Image source: State Library NSW

Conversely, colonial landscape artists depicted romantic scenes which served as a means of conveying both a reassuring sense of familiarity and an enticing sense of adventure to audiences in the home country. Early examples include Light’s watercolour *The commencement of colonization in South Australia 1837* which was sent to London in 1837 to be translated into a published engraving.⁹ It depicted an inviting scene of open woodland landscape with settlers and groups of Aboriginal people interacting with ease, and several buildings already completed and some under construction. This seemingly park-like environment was not an untouched terra nullius. The Kaurna actively managed the land through controlled burning practices designed to promote grass growth for grazing macropods such as kangaroos. This long-term environmental management created the “gentlemen’s park” appearance that the British artists interpreted through the familiar lens of the English landscape tradition.¹⁰ Colonialists are gardening and a bullock dray is bringing supplies. Ten years later, in 1847, George French Angas produced *South Australia Illustrated*, a record of his extensive 1844 journeys to the Murray Lakes, Barossa Valley, Fleurieu Peninsula, and the South East. Angas (with some images borrowed from colonial artist S.T. Gill). The book captured his impressions of the young colony and its landscapes, offering a vivid and optimistic portrayal of South Australia. These widely circulated images depicted an idealised pastoral, picturesque landscape suggesting ‘park land for the taking’¹¹ and not only would have been encouraging for those considering emigration but also influenced how prospective emigrants envisioned the possibilities of life in this park-like setting. This was despite the hardships reportedly faced by early colonialists.

2.7.2 The Picturesque

The Picturesque emerged in late 18th-century Britain as an aesthetic theory rooted in notions of irregularity, naturalism, and sensory engagement.¹² Originally developed in contrast to the formal geometry of earlier garden styles, the Picturesque advocated for compositions that evoked the beauty of natural scenery and framed views. More than a visual style, it evolved into a comprehensive design methodology that privileged experience through movement and the subtle orchestration of spatial sequences. During the late 18th to early 19th century, landscape designers, writers, tourists, painters, gardeners, and politicians debated the meaning of the term ‘picturesque,’ the proper way to design a picturesque garden, and the political, social, and environmental consequences of these ideas and practices.¹³ The ‘cult of the picturesque’ came to dominate the perception of landscapes, emphasizing natural-looking scenery composed of sweeping vistas, meandering paths, and strategically placed elements designed to recreate romantic landscape paintings they admired.¹⁴ Naturalistic ornamental lakes formed an essential element of the overall design.

These principles influenced Australian colonial landscape design. Early examples include Albert Purchas’s design for the Melbourne General Cemetery (1852-1853)¹⁵ and William Guilfoyle’s designs for Bendigo’s Lake Weeroona (1878)¹⁶. In his study of the Adelaide Park Lands, David Jones asserts that John Ednie Brown’s 1880 master plan drew upon knowledge of the Picturesque and Gardenesque derived from his visits to the USA and Canada. Brown combined functional forestry with serpentine carriageways and clumps of display trees in open space to create landscapes that were both aesthetic and practical. His designs for the Adelaide Park Lands were ‘... drawn out in his attention to ground-plane manipulation, enhancement and capture of views, creation of natural edges, design of flowing avenue paths and carriage drives through the Parklands, the development of a planting system, and the attention given to foliage contrast and tonality in spatial design and species selection.’¹⁷ Pelzer, the City of Adelaide’s ‘City Gardener’ from 1899 to 1932, subscribed to Brown’s plan and was willing to ‘engage in both formal and informal landscape design accordingly to the site context and situation.’¹⁸ This also demonstrates Pelzer’s knowledge of landscape design, along with the history, styles, and traditions of gardening. Moreover, it reflects his interest in and understanding of the emerging discipline of landscape architecture in Australia, as shown by his public endorsement of the profession. Jones argues that for larger parks, Pelzer shifted more towards an informal or natural design style. In Jones’s view, Brown’s master plan for the Adelaide Park Lands and Pelzer’s contribution to the planting of the implementation of the scheme have not received the attention they deserve.



Figure: Humphry Repton’s (1752–1818) influential Red Books were created for a specific client and estate. They contained a written description of his design ideas, illustrated maps, and “Before and After” flaps or fold-out pages that, when lifted, revealed Repton’s proposed transformations of the scene.



Figure: *The City of Adelaide, from the Torrens near the Reed Beds*. This is one of 60 coloured lithographs found in the 1847 edition of ‘South Australia Illustrated’ by colonial artist George French Angas. The park-like landscape that the settlers encountered became a recurring theme in early landscape art and aimed to showcase South Australia’s pastoral promise and potential. Image source: State Library SA.

2.7.3 The Gardenesque

Alongside the Picturesque, the Gardenesque emerged in the early 19th century as a distinct design philosophy more closely aligned with the rising interest in plant science and horticulture. Coined by John Claudius Loudon (1783–1843), the ‘Gardenesque’ responded to the expanding botanical knowledge and the popularisation of exotic plant species within Britain and its colonies. Loudon promoted a style in which individual plants, especially trees, were allowed to grow into their ‘natural forms’, revealing their full character while still contributing to an overall picturesque effect. This style extended the concept of the Picturesque to the individuality of the plants themselves and encouraged the artistic display over purely naturalistic arrangements, further supported by the introduction of foreign species to create variety, drama, and visual effect.

These ideas found expression in Loudon’s design for the Derby Arboretum (1839–1840), considered one of the first truly public parks in England. Trees were carefully arranged on mounds and embankments, not only to create picturesque compositions but also to expose root structures, enhancing the educational function of the park for its primarily working-class visitors. This marked a significant departure from the English landscape tradition of Kent, Brown, and Repton, whose picturesque ideals were largely framed through aristocratic private estates. Loudon’s design, by contrast, was socially progressive and educational in intent, part of a broader movement to democratise access to knowledge, nature, and public space.

Loudon also played a significant role in shaping public attitudes toward gardening through his influential publications, which helped generate widespread enthusiasm for trees and landscape design. His *Encyclopaedia of Gardening* (1822) targeted the expanding middle class and reflected the growing commercialisation of horticulture. This was followed by *The Gardener’s Magazine* in 1826 which was the first affordable, widely distributed, and illustrated gardening journal intended for smaller property owners. Through these publications, Loudon helped to establish a popular and scientific basis for the Gardenesque style, encouraging a generation of designers and horticulturists, including those working in colonial contexts, to adopt a more systematic and educational approach to garden design. Loudon’s writings were widely quoted, paraphrased, and at times plagiarised in both Australia and North America.¹⁹

Aitken highlights the design discussion over the layout and planting of Victoria Square in the 1850s as an example of the ‘lofty debate’ that occurred in the period about an appropriate design style for Australian public parks and gardens. With echoes of the Picturesque, the author of the original scheme for Victoria Square wrote in 1855: ‘...when the space is confined, the walks and planting should be arranged as to give as much as possible the idea of a greater space... Graceful curves are at all times more beautiful than straight lies, and ... more in accordance with nature.’ However, the implemented scheme maintained a formal geometric path layout with informal ‘Gardenesque’ planting scheme.



Figure: J. C. Loudon, “Trees...arranged in the gardenesque manner,” in *The Suburban Gardener, and Villa Companion: Comprising the Choice of a Suburban or Villa Residence, or of a Situation on Which to Form One; The Arrangement and Furnishing of the House; And Laying Out, Planting, and General Management of the Garden and Grounds* (1838), p. 165, fig. 47

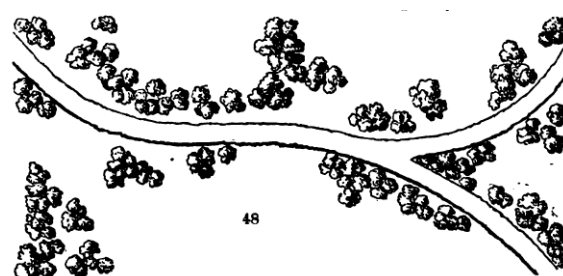


Figure: J. C. Loudon, “Trees...arranged in the picturesque manner,” in *The Suburban Gardener, and Villa Companion: Comprising the Choice of a Suburban or Villa Residence, or of a Situation on Which to Form One; The Arrangement and Furnishing of the House; And Laying Out, Planting, and General Management of the Garden and Grounds* (1838), p. 165, fig. 48

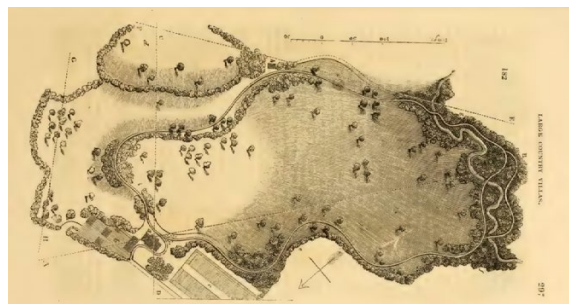


Figure: J. C. Loudon, “Plan and Description of the Grounds at Fairfield Cot, by Mr Perkins,” in *The Villa Gardener: The Laying Out, Planting, and Culture of the Garden and Grounds* (1850), p. 297.



Figure: J. C. Loudon, “Entrance to the Rocky Lawn from the English Flower Garden” in *The Villa Gardener: The Laying Out, Planting, and Culture of the Garden and Grounds* (1850), p. 313.

Increasingly hybrid formal and informal style of layout were promoted by Loudon and Repton's publications. Of the Adelaide Botanic Gardens Aitkin notes that, 'Nowhere in colonial Australia was an understanding of the links between organic symmetry (or what Loudon termed 'irregular symmetry') and garden design better displayed than in the master plan for the Adelaide Botanic Gardens (1855-1864) by inaugural director George Francis.'²⁰ However, Jones asserts that the garden's layout was partly inspired by a careful study of the grid patterns of Adelaide and North Adelaide, and that Francis aimed to highlight the garden's integral connection to the city as a whole.²¹ Francis is known to have contributed to Loudon's *Magazine of Natural History* and was conversant with Loudon's other publications. His garden bed arrangement has been attributed to similar designs published in Loudon's *Encyclopedia* and *Gardener's Magazine* and he presented a plan of Regent's Park to the colonial government in 1855 as an example design along with his own plan, 'adapted for this colony'.²² Through his advocacy, foundational tree plantings and landscape designs, Francis's adaptation of the Gardenesque influenced the development of the Park Lands for decades. Between the 1910s and 1930s, Pelzer designed and oversaw the planting of numerous Park Lands gardens in the Gardenesque style. Pelzer's characteristic approach remains evident today in several notable examples, including Pennington Gardens East, Pennington Gardens West, Creswell Gardens, Osmond Gardens, Kingston Gardens, and Prince Henry's Gardens.²³



Figure: An early sketch of a scheme for Victoria Square of a single entry and serpentine looping paths with planting clumps. GRG 24/6 (1855) 3289

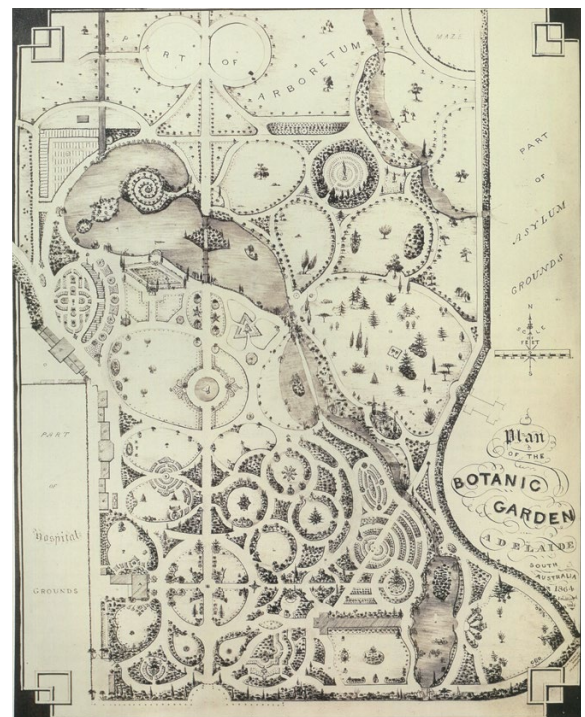


Figure: Francis's 1864 intricate design for the Adelaide Botanic Gardens



Figure: The implemented design for Victoria Square maintained a formal geometric path layout with informal 'Gardenesque' planting scheme. Duryea Panorama 1865.



Figure: *Prospect House, the seat of J.B. Graham, Esqr.*, 1850, S. T. Gill (1818-1880). With new found wealth from the Burra copper mine, lavish gardens were laid out in the 1840s for J.B. Graham (one of the largest shareholders in the Burra mine). No author is known for the garden, but suspicion falls to George McEwin, gardener for George Stevenson secretary to John Hindmarsh and editor of the South Australian Gazette and Colonial Register. The garden included canvas covered pyramids as garden features. Geometrically laid out garden beds were edged with blue copper attle from the Burra mine.



Figure: The popularity of the Gardenesque for private estates persisted into the late 19th century. This image shows the gardens of 'Benacre' c.1890, home of Henry Scott, South Australian businessman, politician and mayor of Adelaide. Each specimen planting was identified by a name plate for the education of visitors. SLSA B 26836

2.7.4 Green Space as Urban Infrastructure

The development of the Adelaide Park Lands must also be understood in relation to broader 19th-century ideas about the moral, social, and physical value of green space in the modern city. By the mid-1800s, public parks had become instruments of social reform, health promotion, and urban identity. This reflected a widespread belief in the curative power of nature and open space. These ideas were not unique to Adelaide but were part of a transnational discourse that positioned landscape design as a tool for improving public welfare and shaping civic culture.²⁴

Advocates for urban parks argued that access to nature could combat the health crises, moral decline, and social unrest associated with dense, polluted industrial environments. The British government began to formally recognise the importance of public green space as a component of urban reform, linking landscape planning with the ideals of order, hygiene, and social harmony.²⁵ And as Karen Jones has shown, there was growing worldwide recognition of the role of public parks in promoting the health and welfare of urban populations.²⁶ In Britain, this was reflected in political developments such as the Reform Bill of 1832, which symbolised the rise of social consciousness in response to the consequences of rapid industrialisation. The British government increasingly acknowledged the need for green space as part of broader efforts to improve urban living conditions, reduce disease, and foster civic order.²⁷ Public parks were seen as integral to these reforms; spaces where moral, physical, and social well-being could be nurtured. These metaphors were deployed in urban discourse, particularly through the concept of green space as a form of bodily hygiene. They offered therapeutic benefit and modelled a more civilised form of urban life.²⁸ This understanding aligned with broader international park movements of the 19th century. In the United States and Britain, designers such as Frederick Law Olmsted and Joseph Paxton envisioned parks as democratic spaces that could elevate public behaviour, encourage healthy recreation. Olmsted's writing indicates that he was aware of land set aside for public parks in Adelaide and Melbourne.

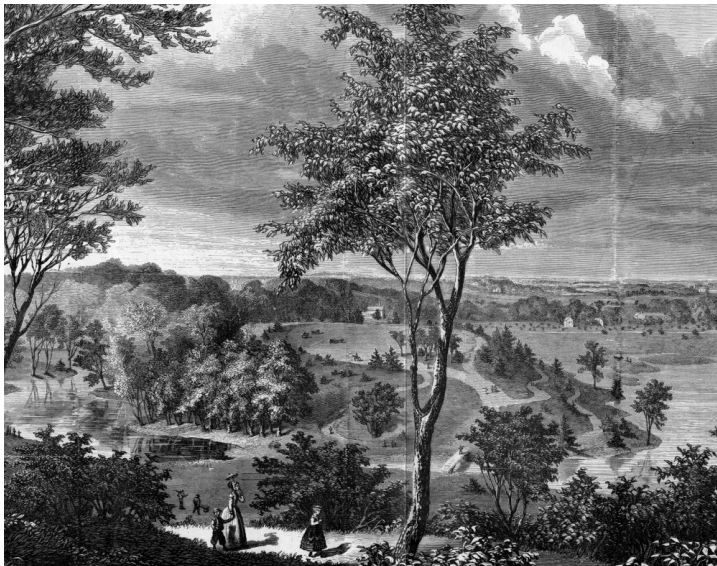


Figure: Olmsted and Vaux's vision for Prospect Park, in Brooklyn, New York City. The 585-acre park was designed to be a "country park" that offered a respite from the urban environment, featuring an English-style landscape with a focus on pastoral, naturalistic, and picturesque elements. The Park was officially opened in 1867. Photo Credit: Appleton's Journal, June 4, 1870, courtesy Bob Levine Collection.

In Australia the earliest public park was Sydney's Hyde Park (1810), and one of the first in the British colonies. In the Port Phillip District, Superintendent La Trobe set aside land from 1839 "for the public advantage and recreation." This foresight led to the creation of key public parks and gardens in Melbourne, including Fitzroy Gardens (1848), Carlton Gardens (1855), Flagstaff Gardens (1862), and Treasury Gardens (1867), all of which continue to shape the city's urban landscape. In South Australia, George Goyder, Surveyor-General from 1861, required the provision of parklands for every new town surveyed in the colony, partly to facilitate tree planting and create spaces for recreation.²⁹ Almost every subsequent planned regional town in South Australia and the City of Darwin (formerly Palmerston) was laid out on the 'Adelaide Model'.

Adelaide's Park Lands were influenced by these international currents, but their development reflected a distinct set of circumstances. Unlike the park-making practices in overcrowded industrial cities, Adelaide's green belt was part of a planned urban form from the outset, many parts of which remained undeveloped for decades, shaping the local community's attitude to their use.

2.7.5 Adaptation and Acclimatization

While the Picturesque and Gardenesque styles were rooted in British cultural and aesthetic traditions, their application in Adelaide was shaped by the colony's unique environmental conditions, materials, and civic ideals. Designers and horticulturists working in South Australia in the latter half of the 19th century selectively adapted these imported models, developing a distinct regional landscape language that balanced aesthetic ambitions with scientific, utilitarian, and social functions.

This blending of imported ideals with local needs can also be seen in broader horticultural practice. Early texts such as George McEwin's *The South Australian Vigneron and Gardeners' Manual* (1843) highlight the importance of plant selection and climate adaptability, revealing how aesthetic intentions were necessarily mediated by local realities.³⁰ Gardeners and designers had to respond to South Australia's distinctive soils, rainfall patterns, and heat, which limited the range of traditional British species and demanded creative experimentation with both native and exotic plants.

When George Francis arrived in 1849, he wrote to the Lieutenant Governor advocating for the establishment of a botanic garden. In his letter, he highlighted several ambitions, including education and recreation, and emphasized the importance of acclimatizing and distributing the 'vegetable riches' of other countries. As Jones and Payne argue, this led to the emergence of planting palettes and design solutions that, while informed by British styles, took on a distinct regional character, and one that recognised the considerable challenge of the survivability of exotic species to Adelaide's long hot and dry summers.³¹ Francis was instrumental in establishing the Acclimatization Society of South Australia. The society had its first meeting in 1862 and the stated objectives were twofold: to introduce to South Australia and acclimatise, '...innocuous animals and vegetables, whether useful or ornamental, the perfection and hybridisation of races newly introduced or already domesticated, the dissemination of information on the subject, and the periodical discussion of matters connected therewith...'³² and to distribute Australian plants and animals to other parts of the world. This followed the establishment of similar societies in London (1859), Melbourne (1861), Auckland (1861), and Tasmania (1862), providing opportunities for cooperation and exchange. Two acres were set aside in the Botanic Gardens for an experimental and fruit garden and orders for seeds were sent out by the society to the British colonies and other trading ports; places as far away as Marseilles.³³ The society was equally interested in 'peopling the woods, groves, forests and rivers of Australia with the animals, birds, insects and fishes of Europe, and especially Britain.'³⁴ A portion of the Government Reserve adjacent the Police Barracks was fenced for these purposes and aviaries built.³⁵ The initial society was disbanded but reformed in 1878 and was granted the land between the Botanic Gardens and the south bank of the River Torrens / Karrawirra Parri (now Botanic Park). In this context, the Adelaide Park Lands served not only as green infrastructure and civic ornament but as experimental spaces for horticultural and zoological practice.³⁶

John Ednie Brown's later master plan in the 1880s provides a clear example of this hybrid approach. As Jones outlines, Brown's proposals for the Adelaide Park Lands combined picturesque design principles with a rational, scientific approach to forestry.³⁷ His vision integrated informal path layouts and scenic tree groupings with a functional program of afforestation, aiming to transform underutilised spaces into productive and aesthetically pleasing public assets. Brown's scheme reflected both the influence of European design theory and a pragmatic response to Adelaide's semi-arid climate and limited water resources.

2.8 Comparative Examples & Previous Studies: National, International and Local

2.8.1 Global Comparisons

On the international stage, Adelaide's Park Lands reflect key British landscape values, yet they also demonstrate how these ideals were adapted to new colonial and climatic conditions. Adelaide shares common conceptual foundations with several well-known public parks in Europe and North America, which were similarly designed in response to emerging concerns about health, recreation, and civic order. There are several designed landscapes on the World Heritage List that share some values with the Adelaide Park Lands.

One of the most influential early public parks was Birkenhead Park, near Liverpool, designed by Joseph Paxton and opened in 1847. As one of the first publicly funded urban parks that was free to access, it combined picturesque landscape design with a vision for social reform. Its informal layout featuring sweeping lawns and winding paths and was widely admired and became a model for parks around the world. Birkenhead Park is on the World Heritage Tentative List. It is recognised as a pioneering example of landscape design that introduced the concept of an egalitarian, publicly accessible urban park. The park influenced global urban planning and public health initiatives during industrialisation and continues to serve as a model for green spaces in cities.³⁸

The Singapore Botanical Gardens is included on the World Heritage List. Its values include '... a rich variety of historic landscape features, plantings and buildings that clearly demonstrate the evolution of the Botanic Gardens since its establishment in 1859.'³⁹ The Gardens design reflect the informal 'English Landscape Movement' but like the Adelaide Park Lands adapted to suit the locality, in this case tropical Southeast Asia.

Andrew Jackson Downing (1815 – 1852) is credited with introducing Loudon's theory of the gardenesque to America. Downer is considered the 'father' of the American architectural pattern book. In his first edition of *A Treatise on the Theory and Practice of Landscape Gardening* (1841) he reprinted two pages from Loudon's *Suburban Gardener, and Villa Companion*.⁴⁰ Calvert Vaux, co-designer of Central Park was worked in partnership with Downing until his death in 1852. Following British models, Downing categorized landscape design styles as 'The Beautiful' (calm and serene) and 'The Picturesque' (dramatic), with the style to be determined by the existing landscape context. Birkenhead Park's influence on the design of Central Park in New York is well documented. Frederick Law Olmsted, who co-designed the park with Calvert Vaux in 1857 incorporated both 'pastoral' and 'picturesque' elements, while also advancing a strong argument for green space as a public health resource.

The Cultural Landscape Foundation (TCLF) database of cultural landscapes of North America lists 37 places in the Victorian-Gardenesque style and 14 of those are listed as public parks. Designed by Downing in 1851, Lafayette Square Park, directly across Pennsylvania Avenue from the White House is a prominent example. The picturesque style remained popular from the 1840s well into the early twentieth century largely due to the influence and popularity of Olmsted and his successors. TCLF lists 739 sites influenced by the picturesque English landscape design theory of which 328 are public parks.

In Europe, the Bois de Boulogne in Paris was commissioned by Napoleon III following his exile to London. Inspired by London's design for Hyde Park and developed under the direction of Baron Haussmann and Jean-Charles Alphand during the 1850s, it was designed as a naturalistic woodland with meandering paths and water features. The park was intended to promote social harmony and serve as a retreat from the pressures of urban life.

2.8.2 Australian Comparisons

Across Australia, the influence of Picturesque and Gardenesque design principles can be observed in many major parks and gardens. Melbourne's Royal Park and Carlton Gardens, for instance, reflect similar design trajectories to Adelaide. Initially laid out in the 1850s and embellished during the 1880s, these landscapes were influenced by picturesque ideals, including curved paths, framed vistas, and ornamental planting. The scheme for the Melbourne International Exhibition 1880-1881 included sunken rectangles and triangles delineated by patterns of brightly coloured flowing and foliage plants, a 'typical *Gardenesque* extravaganza...' to accompany the Exhibition building.⁴¹ In Sydney, the Royal Botanic Garden and The Domain offer an early example of spaces where aesthetic, scientific, and recreational purposes were combined. The Domain functioned as a civic open space, while the adjacent gardens supported horticultural experimentation and public education. Vaucluse House garden 'remains Sydney's most complete surviving example of the Gardenesque' and is also noted for evidence of picturesque estate planning (c.1803-1830). The precinct retains mature plantings including a c.1850 Norfolk Island hibiscus, c.1859 Port Jackson fig and original brush box plantings.

No equivalent national database of designed landscapes exists in Australia as it does in North America. The Australian Garden History Society maintains a list of 'Remarkable Gardens' and each Australian state have their own state heritage lists which include listings for landscapes. The New South Wales state heritage database, for example, lists 31 landscape parks and gardens. Six of these mention gardenesque elements. The Victorian Heritage database lists 27 places which reference gardenesque, and the Tasmanian register has six.



Figure: The Melbourne Exhibition Building in 1880. Museum Victoria

2.8.3 South Australian Studies & Comparisons

In 1997, David Jones produced the first overview of South Australian landscape history in his report *Designed Landscapes of South Australia*, which was followed by a practical guide titled *Gardens in South Australia, 1840–1940: Guidelines for Design and Conservation* in 1998. Published by Heritage South Australia, this volume sought both to inform conservation and to stimulate further research into historical garden design in the state.

In 2001, Jones also contributed an article offering an overview of the conservation status of historic gardens in South Australia, identifying numerous sites of state and regional significance. Among these were Broadlees in Crafers, a Gertrude Jekyll-inspired garden dating to the 1920s; Glenalta in Stirling East, also from the 1920s; and Beechwood (formerly St Wilfred's) in Stirling, dating from around 1893. Other notable private gardens included Berkeley Vale and Panmure in Stirling, established circa 1880 and noted for their use of topiary and meandering paths. Jones also documented several memorial gardens and public landscapes across the state that embody periods and design ideologies. These include the Victor Harbor Soldiers' Memorial Gardens, the Strathalbyn Soldiers' Memorial Gardens, and the Pioneer Women's Memorial Garden in Adelaide. Additional sites of note include the Boer War and Pioneer Memorials in Mount Gambier, the Women's War Memorial Garden in North Adelaide, and significant botanic spaces such as the Cave Gardens in Mount Gambier and the Wittunga Botanic Garden in Blackwood. The grounds of historic residences were also a focus of conservation, with plans covering sites such as Loreto Convent (The Acacias) in Burnside, Lochend in Campbelltown, Urrbrae House in Urrbrae, Marbury School (formerly Wairoa) in Stirling, and Partridge House in Glenelg. These gardens reflect diverse stylistic influences over time, including the geometric tradition, the Gardenesque, and styles associated with the later interwar period.

In 2007 the City of Adelaide commissioned David Jones to undertake a Cultural Landscape Assessment for the Parks and Squares. This document provides a comprehensive overview of the historical development and cultural heritage of the Park Lands. Jones states that the 'strategic plantation system established by O'Brien in the 1860s that underpinned and continues to determine roadway experiences through the Park Lands'; the 'formal and subtle adoption of Brown's 1880 landscape design plan that reinforced, strengthened and expanded formal and designed vistas in the Park Lands having regard to mid-nineteenth century Picturesque and Gardenesque concepts'; and the 'overall consistent Gardenesque qualities within the Park Lands and Squares in the apparent conscious display of specimen trees and placement of buildings and statuary' are key factors contributing to the aesthetic significance of the place. In assessing the historic values, Jones asserts that 'the historical landscape design extant evidence that points to the early design influences and developments by George Gawler, George Francis, Richard Schomburgk, William O'Brien, Owen Smyth, August Pelzer, William Veale, in their plans and actions...that enabled a Victorian–Edwardian Gardenesque landscape to be created and evolve' and 'the cohesiveness of the overall integration of the Gardenesque landscape design style and qualities of the Park Lands and Squares...' are of exceptional significance.

In 2018, DASH Architects and Peter Bell prepared an assessment of the 'Adelaide Park Lands, Squares and City Layout' for consideration by the South Australian Heritage Council. They found that the place met several of the criteria of the South Australian *Heritage Places Act 1993* and recommended that the Park Lands, Squares and City Layout be entered as a place in the State Heritage Register. Their assessment of heritage value considered that the entire Park Lands is a 'designed landscape', as the area has been significantly altered from the original natural landscape through the clearing of vegetation and subsequent replanting. The landscape has been 'modified into formal and semi-formal areas, such as the botanic garden, various parks, squares, sporting facilities, commemorative areas and cemeteries, as well as less formal, semi-natural areas.' The report acknowledges the role of successive designers as 'secondary' actors in shaping the character of the Park Lands; and did not consider the designed landscapes or historic plantings to be of sufficient significance to warrant inclusion in the statement of heritage significance.

While these studies offer valuable insights and a rich history of South Australian garden and landscape design, many are primarily descriptive or focused on individual sites. They provide limited comparative analysis of design trends within the broader Australian or international context. Jones's *Cultural Landscape Assessment*, though notably comprehensive, also lacks such comparative perspective. A significant research gap remains: the absence of an interpretive framework that situates South Australian landscape design within global developments in landscape architecture and urban planning.

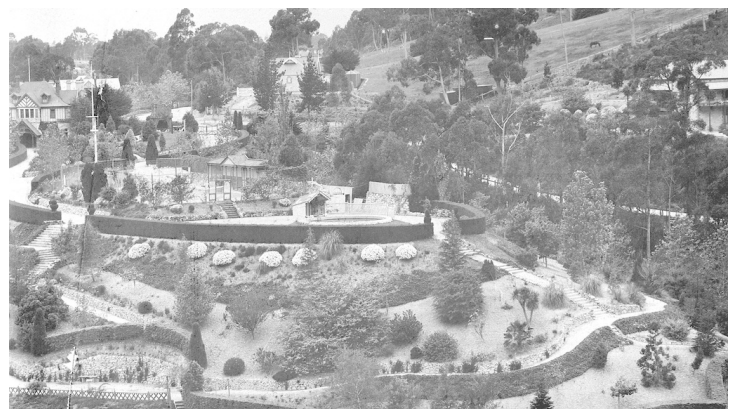


Figure: 'Panmure' in the Adelaide Hills. SLSA PRG 280/1/18/346

The following landscapes and gardens are listed in the South Australian Heritage Register.

Place	Location	Date	Heritage ID	Notes
Raywood (formerly Arbury Park)	Bridgewater	1930s	SHR 13968	Domestic estate garden
Strathalbyn Soldiers' Memorial Gardens	Strathalbyn	1920s	SHR 11751	Memorial landscape
Loreto Convent (The Acacias)	Marryatville	c.1878	SHR 14151	Convent grounds
Undelcarra	Burnside	c.1880	SHR 14016	Historic residence
St Vigean's	Stirling	1883	SHR 14679	Private garden
Marbury School (Wairoa)	Stirling	1893	SHR 13962	School/residence
Beechwood (St Wilfred's)	Stirling	c.1893	SHR 10963	Gardenesque design
Hostel (Paralowie House)	Paralowie	1894	SHR 10600	Residence grounds
Wittunga Botanic Garden	Blackwood	1901	SHR 10963	Botanic collection
Burnside War Memorial Hospital (Attunga)	Toorak Gardens	1901	SHR 14781	Institutional garden
Victor Harbor Soldiers' Memorial Gardens	Victor Harbor	1918	SHR 12746	Memorial landscape
Glenalta	Stirling	1920s	SHR 13961	Gardenesque design
Women's War Memorial Garden	North Adelaide	1923	SHR 16182	Civic memorial
Broadlees	Crafers	1926	SHR 11942	Jekyll-influenced design
Pioneer Women's Memorial Garden	Adelaide	1941	SHR 16177	Civic memorial
Cave Gardens Reserve	Mount Gambier	1925	SHR 14727	Botanic and civic use

2.9 Identifying Gaps and Opportunities

Although Adelaide's Park Lands and Squares are widely recognised as significant, the historic design intentions that shaped their character have not been consistently understood, either in scholarship or in management practice. Much of the available research is descriptive rather than interpretive, with limited analysis of design logic, stylistic evolution, or the intended spatial character of open areas and specimen plantings. Also, there are few studies which explore the cultural attitudes toward landscape expressed through writing and painting which could provide a better understanding of the cultural forces that have shaped the way people see the Park Lands landscape.⁴² The extent to which designed landscape was bound-up in the formation of the colony and the city is not recognised. This lack of clarity has contributed to management decisions that compromise historic values. Areas originally conceived as open vistas have been planted out, diminishing their legibility. The increased planting around tree clumps and avenues has altered the balance of space and planted areas and obscured sightlines central to Picturesque design. Dense understorey planting has also obscured specimen trees, undermining the Gardenesque principle of appreciating individual forms in isolation.

Adelaide's Park Lands were shaped by similar ideals relating to beauty, access, and public well-being, their implementation differed in important respects. In cities such as New York and London, public parks were introduced as corrective measures in response to overcrowding, industrialisation, and pollution. In contrast, Adelaide's Park Lands and Squares were conceived as an integral part of the city plan. Adelaide's Mediterranean climate, low rainfall, and challenging soil conditions necessitated the use of drought-tolerant species and local horticultural knowledge built up over time. These factors encouraged a different plant palette and maintenance approach compared to the temperate climates of other Australian capitals and globally. As a result, the Adelaide Park Lands represent a hybrid landscape tradition, grounded in British aesthetic models but reinterpreted through the lens of South Australia's environmental and cultural conditions.

While the existing literature documents Adelaide's landscape heritage, there is limited comparative work that situates the design aspects of its landscapes within broader Australian and global contexts. Consequently, previous assessments of their heritage value are varied. The Adelaide Park Lands and Squares, with their longevity and integrated planning, offer a distinctive case study that challenges conventional narratives centred on industrial cities such as London or New York, where parks were typically introduced as corrective measures. Opportunities therefore exist to build a more comprehensive design history that not only interprets the original intentions of the Park Lands but also positions them within comparative frameworks. Such work could further planting and management guidelines as well as inform their relative historic significance.

2.10 Method

2.10.1 Terminology

The following is a list of definitions which are used throughout the subsequent text. They are largely taken from the *Australia ICOMOS Charter for the Conservation of Places of Cultural Significance 2013 (Burra Charter)*, with additions

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.

Place means the site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views.

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

Conservation means all the processes of looking after a place so as to retain its cultural significance. It may include a number or combination of the maintenance, preservation, restoration, reconstruction and adaptation.

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

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

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.

Reconstruction means returning a place to a known earlier state and is distinguished from restoration by the introduction of new materials into the fabric. This should not be confused with either re-creation or conjectural reconstructions which are outside the scope of the Charter.

Adaptation means modifying a place to suit proposed compatible uses

Compatible use means a use which involves no change to the culturally significant fabric, changes which are substantially reversible or changes which require a minimal impact.

In addition to those above, the text adopts the following terminology relevant to the management of the Park Lands and historic landscapes, derived from the Australia ICOMOS Practice Note for the management of Cultural Landscapes:

Cultural landscape The term embraces a diversity of manifestations of the interaction between humankind and its natural environment. Cultural landscapes often reflect specific techniques of sustainable land-use, considering the characteristics and limits of the natural environment they are established in, and a specific spiritual relation to nature. Protection of cultural landscapes can contribute to modern techniques of sustainable land-use and can maintain or enhance natural values in the landscape. The continued existence of traditional forms of land-use supports biological diversity in many regions of the world. The protection of traditional cultural landscapes is therefore helpful in maintaining biological diversity (Australia ICOMOS)

Designed Cultural Landscape means 'A landscape designed and created intentionally by people. The category embraces garden and parkland landscapes. This embraces garden and parkland landscapes constructed for aesthetic reasons which are often (but not always) associated with religious or other monumental buildings and ensembles' (UNESCO 2021, paragraph 47)

Attribute means the elements of a heritage place which convey its heritage values and enable an understanding of those values. They can be physical qualities, material fabric, and other tangible features, but can also be processes, social arrangements or cultural practices as well as intangible aspects such as associations and relationships.

Park Lands pertains to all park land blocks surrounding the City of Adelaide as described by the Park Lands Act map GRO 01 / 2014.

Square pertains to all Park Land blocks within the City of Adelaide as contained in the survey authored by Colonel William Light that now described as 'squares' by the Park Lands Act map GRO 01 / 2014.

Veteran tree A veteran tree is a tree of notable age, size, or condition that exhibits features such as hollowing, cavities, deadwood, or other characteristics providing significant ecological, cultural, or heritage value.

2.11 Principles of Cultural Landscape Conservation

This study treats the Park Lands as a cultural landscape. This report draws on internationally recognised frameworks, including the International Council of Sites and Monuments (ICOMOS) *Cultural Landscapes and Routes Scientific Committee* (2018), the Australia ICOMOS *Practice Note: Cultural Landscapes*, and International Union for Conservation of Nature (IUCN) cultural landscape principles as outlined by Brown (2012). These sources emphasise that conservation should support the ongoing evolution of landscapes while maintaining their cultural coherence and significance.

The following principles underpin the approach used in this report:

- > **Respect for historic fabric and design intent**
Maintaining the layout, structures, circulation patterns, and planting palettes that reflect a site's historical character is essential. This principle acknowledges the work of past designers and the original planning vision (ICOMOS, 2018).
- > **Recognition of layered histories**
Cultural landscapes are layered with different eras, values, and uses. Conservation must recognise these layers, from pre-colonial Kaurua stewardship to colonial-era planning and contemporary redesigns. Cultural landscapes express the long and intimate relationship between people and their natural environment.
- > **Holistic approach**
Because landscapes are dynamic and biologically active, conservation must accommodate change. Seasonal cycles, plant life spans, and changing user needs require a flexible, living systems approach that still preserves legible traces of the past.
- > **Community and cultural relevance**
Landscapes gain significance through their ongoing use and meaning to communities. Engaging local stakeholders and recognising the cultural continuity — especially connections to Kaurua people — is central to meaningful conservation.
- > **Sustainability and climate resilience**
Landscape conservation increasingly intersects with climate adaptation and ecological health. Sustainable practices require adaptive planting, water-sensitive design, and the balancing of heritage values with biodiversity goals.

2.12 Historical Data & GIS Mapping

An iterative process was undertaken to identify and document extant landscape elements. High-resolution contemporary aerial imagery and current cadastral data formed the base mapping, onto which historic aerial photographs and plans of the area were progressively overlaid. For individual parks within the Park Lands, additional historical context was drawn from David Jones's 2007 publication. This analysis enabled the consultant team to prepare both site-wide and detailed investigation sheets prior to fieldwork. Findings from on-site verification informed the ongoing development of summary statements for each park, as well as the identification of significant attributes and thematic overlays. These materials were then used during field inspections to confirm existing observations and identify areas requiring further investigation.

Refer to **Appendix A** for the historical data sources used to inform the mapping.

3. Part I: Contextual Overview

3.1 Overview of the Management and Design History of the Adelaide Park Lands and Squares

3.1.1 Kaurna Management

The Kaurna people, traditional custodians of the Adelaide Plains (known to them as Tandanya/Tarndanya), practiced sophisticated land management long before colonisation. Their methods shaped a biodiverse landscape of grasslands and woodlands, with species like Sheoak, Grey Box, and Eucalyptus providing habitats for abundant wildlife.⁴³ Central to their land stewardship was “firestick farming”, a practice involving controlled burns, particularly in late summer, to manage vegetation, encourage regrowth of useful plants, and support hunting and food gathering. This technique gave the land a “cultivated” appearance,⁴⁴ noted by early European settlers who likened it to managed English parkland.

Kaurna land use followed seasonal patterns: the plains were “summer country” where they dug yams, gathered herbs, fished, and hunted, while winter months involved movement between river estuaries and the hills. They sustainably harvested native plants like the warnpa (bulrush root) from river shallows and conducted ceremonies, including initiation rites, across their territory.⁴⁵ The Karrawirra Parri (River Torrens) served as a crucial water source and food provider.

3.1.2 Light’s Plan and Vision: Laying out the City of Adelaide & ‘Park Grounds’

Colonel William Light’s 1837 plan for Adelaide uniquely incorporated a belt of park lands encircling the city, an innovative urban planning design for its time. Though the Park Lands were only indicatively sketched in early versions of the plan, Light envisioned them as more than public recreation areas. He also reserved areas within them for essential civic functions—such as government buildings, military barracks, a hospital, cemetery, school, and botanic garden—suggesting a dual purpose: public amenity and institutional use.

Light’s Park Lands design reflected broader contemporary urban planning ideals, influenced by European models advocating for green belts around cities to promote health, order, and visual appeal. Although some historians and scholars argue that George Strickland Kingston or others may have played a role in the design,⁴⁶ Light remains widely credited due to his leadership as Surveyor-General and his documented responsibility to include “squares” and “public walks” in the colony’s layout.⁴⁷

His design was possibly influenced by seventeenth-century planning models like Lord Shaftesbury’s ‘Grand Modell’, which emphasized grid layouts, green spaces, and physical separations between town and country.⁴⁸ The concept of the Park Lands—a continuous public space girdling the city—was unprecedented at the time.

3.1.3 Landscaping the Park Lands 1850s to 1880s

In the early decades following European settlement, Adelaide’s Park Lands were heavily degraded due to their use as rubbish dumps, nightsoil pits, and quarries.⁴⁹ Trees were stripped, wildlife disappeared, and the Karrawirra Parri (River Torrens) became an open sewer. By the 1850s, this deterioration prompted public complaints, leading the Corporation of the City of Adelaide to begin addressing the neglect through replanting and landscape improvements.

A turning point came with the appointment of key figures who began to shape the Park Lands in a more deliberate and structured way. One of the earliest was George Francis, who became the first Director of the Adelaide Botanic Garden in 1855. Francis was instrumental in initiating tree planting and early landscape designs for sites such as Victoria Square, Brougham Gardens, and Palmer Gardens. His influence extended to the creation of the City Gardener role, which formalised the management of public green spaces.⁵⁰

William O’Brien, appointed City Gardener in 1861, played a foundational role in establishing the horticultural and design framework of the Park Lands and Squares. Trained in Dublin and London, O’Brien introduced structured planting schemes that, while formal and linear, created a coherent green structure across the city. He used both native and exotic species, focusing on long-lived trees suited to Adelaide’s climate and soil conditions. Though his planting designs lacked the stylistic nuance of the Picturesque or Gardenesque traditions, O’Brien’s efforts were practical, successful, and highly valued at the time. He was especially praised for his mass plantings, shelterbelt corridors along major roads, and his transformation of city Squares into green civic spaces.

By the 1860s, Adelaide’s River Torrens / Karrawirra Parri had become severely degraded. European settlement worsened flooding and erosion by clearing vegetation, mining gravel, and deepening the riverbed with heavy transport and livestock. It alternated between severe floods in winter and drying into waterholes in the summer. Efforts to restore and control the river began with attempts to dam it for flood management and to address ‘...at present the great eyesore of Adelaide; but it be made – and we hope will be made – an object of beauty in the landscape, and a means of healthful and invigorating recreation.’⁵¹ The first dam, built in 1867, was destroyed by floods. However, a new concrete weir, completed in 1881, successfully created Torrens Lake, realizing the long-sought vision of a picturesque water feature.

Management of North Terrace was taken over in 1872 by Richard Schomburgk, then Director of the Botanic Garden. Under his guidance, North Terrace became a formal tree-lined avenue, and Botanic Park saw the planting of around 9,000 trees arranged in avenues that framed views of key buildings. Schomburgk brought a more refined aesthetic to the city's landscape and was instrumental in further integrating the Park Lands into the city's visual and civic identity.

William Pengilly, who served as City Gardener from 1867 to 1883, continued many of O'Brien's initiatives but lacked his horticultural insight. Poor tree selection and maintenance, along with inadequate understanding of Adelaide's environmental conditions, led to conflicts and his eventual dismissal. Nonetheless, he inherited a well-established landscape system and was able to maintain its basic structure during his tenure.

While these managers and designers were shaping the Park Lands, the Corporation balanced beautification with economic concerns. Fencing, for example, was used not only to protect new plantings but also to enable land leasing for grazing, providing revenue. Facilities like the Adelaide Botanic Garden, Victoria Park Racecourse, and the Zoological Gardens were established during this time, alongside infrastructure like bridges and promenades that improved public access and aesthetics.

Despite these improvements, the Corporation often prioritised income generation over landscape maintenance. Quarrying and sand-carting continued even during beautification efforts. The Municipal Act of 1861 allowed for ongoing commercial use of the Park Lands, and until the 1880s, more money was earned from the Park Lands than was reinvested into their care.⁵²



Figure: Torrens Lake c.1925 with the Floating Palais de Danse of 'Moorish design' photographed from the City Bridge. Image source: State Library SA B68373.

Key developments in this period included:

- > The first major landscape plantings, including in Victoria Square, Brougham Gardens, and Palmer Gardens under George Francis. His work laid the foundations for urban horticulture in Adelaide and led to the establishment of the City Gardener role.
- > William O'Brien, appointed City Gardener in 1861, oversaw the most significant wave of planting, including mass tree plantings and shelterbelt corridors along major roads such as Glen Osmond and Anzac Highway. He used a mix of native and exotic species and established the basic planting structure of the Park Lands and Squares, including formal pedestrian layouts.
- > In 1867, over 18,000 trees were planted across the Park Lands, marking a peak in planting activity under O'Brien's direction.
- > In 1872, landscape control of North Terrace shifted to Richard Schomburgk who formalised the space into a tree-lined promenade and planted around 9,000 trees in Botanic Park, creating avenues and scenic vistas.

These efforts marked a shift from utilitarian open land to a vision of the Park Lands as a designed landscape, suited to strolling, leisure, and civic pride.

3.1.4 Beautification of the Park Lands 1880s to pre- World War Two: recreation and the Gardenesque transformation

Following the Municipal Act of 1861, which laid the legislative groundwork for beautifying the Park Lands, a series of key managers and skilled horticulturists shaped the transformation of Adelaide's public spaces.

Edwin Thomas Smith, as Mayor (1879–82, 1887–88), was pivotal in redefining the Park Lands. With a strong civic vision, he championed beautification and formal landscape development, directly supporting the appointment of John Ednie Brown and later August Wilhelm Pelzer. Smith's leadership facilitated the shift toward a 'Gardenesque' urban aesthetic, a movement which influenced decades of park design and management.⁵³

John Ednie Brown, Conservator of Forests (1878–1890), authored the 1880 "Report on a System of Planting the Adelaide Park Lands"—Australia's first comprehensive landscape master plan.⁵⁴ Brown introduced a picturesque design approach, advocating curving pathways, varied foliage, and framed vistas. He emphasised the use of exotic species like Norfolk Island Pines and Moreton Bay Figs, proposed the division of the Park Lands into 28 numbered parks, and provided the planting rationale that deeply influenced later designers, especially Pelzer.

August Wilhelm Pelzer, City Gardener (1899–1932), brought his European training in horticulture to Adelaide. Deeply influenced by Brown's 1880 Report, Pelzer implemented a Gardenesque landscape style, combining both formal and informal garden principles. He established prominent plantings (notably Norfolk Island Pines and Moreton Bay Figs), designed playgrounds, and facilitated the creation of memorial gardens such as the Women's War Memorial Garden. Pelzer developed an autonomous Parks & Gardens Department, strengthening professional landscape design within the Corporation.

William C.D. Veale, Town Clerk (1947–1965), continued the transformation into the mid-20th century with large-scale infrastructure and landscape works. Veale implemented significant engineering and terracing projects along the Torrens Lake, developed new parks (e.g., Veale Gardens, Rymill Park), and oversaw landscape design integrating water features, formal gardens, and public amenities. His work modernised the Park Lands and reflected international trends he studied abroad.

World War Two to 2000s: Park Lands sport, carparks and informal gardens

Following World War Two, the Adelaide Park Lands experienced significant neglect due to labour shortages and wartime priorities. Despite this, they remained an important site for sport, with hundreds of permits issued in 1944–45. In the post-war years, management shifted focus to improving the Park Lands through the removal of fences and livestock, realignment of roads, and expansion of recreational areas. The removal of fencing, however, also led to problems with illegal car parking as private vehicle ownership increased. By the late 1940s and 1950s, parking had become a serious concern, with calls from city councillors and architects—such as Robin Boyd—urging the preservation of the Park Lands' integrity.⁵⁵

From the 1970s onwards, changes in landscape philosophy influenced the management of the Park Lands. Under the leadership of Andrew Taylor, then Director of Parks, there was a move away from formal gardens and exotic plants toward native revegetation. This approach has shaped the ongoing ecological restoration of the Park Lands.

Meanwhile, the issue of alienation—land being permanently excised for development—became a persistent challenge. From the 19th century onward, parts of the Park Lands were taken for public buildings, roads, schools, and commercial developments. By the late 20th century, only 1,730 of the original 2,300 acres remained, despite growing public resistance and the formation of advocacy groups like the Park Lands Preservation Society.⁵⁶

In response to long-standing concerns, the Adelaide Park Lands Act 2005 was introduced to protect the Park Lands and define their management. This led to the establishment of the Adelaide Park Lands Authority (now Kadaltilla), which advises both the City of Adelaide and the South Australian Government. Today, the City of Adelaide manages approximately 80% of the Park Lands, with the remainder under state control, including the Botanic Gardens.

Recent initiatives have focused on environmental sustainability and Indigenous-led restoration. Major projects include the Glenelg to Adelaide recycled water pipeline (completed in 2010), biodiversity revegetation, and the "Kauria Cultural Burn"—the first of its kind in an Australian capital city—signalling a growing recognition of cultural and ecological values in Park Lands management.⁵⁷

3.2 Key Successive Park Lands & City Managers / Designers

The following section details the key successive designers and managers who significantly influenced the Park Lands and City Squares, over a sustained period of time. For each person, a biography is included which focusses on their contribution, and design philosophy including, importantly, their planting preference, selection, and palette noting plant species. Other designers who played a lesser role in the Park Lands are not included.

Colonel William Light (Surveyor General 1836-1838)

On 4 February 1836, Colonel William Light (1786-1839) accepted the appointment of Surveyor General to the new British colony of South Australia which was founded on Edward Gibbon Wakefield's principle of "systematic colonisation" balancing land, labour, and capital.⁵⁸ On 17 August 1836, Light arrived in South Australia, and between August and December 1836, he explored the area and "settled early in that time on the plains around the River Torrens" for the new town.⁵⁹ In December 1836, Light announced the site which he had chosen was approximately 8 kilometres inland from the coast and lay between Holdfast Bay and Outer Harbor. On 28 December 1836, Governor Hindmarsh proclaimed the Colony of South Australia. Light recalled that during the period from 31 December 1836 to 11 January 1837, he "was employed in looking repeatedly over the ground, and devising in my mind the best method of laying out the town according to the course of the River, and the nature of the ground".⁶⁰ By 11 January 1837, Light had selected the site of Adelaide to be within reasonable distance of Port Adelaide as well as on the rise of the Para Plateau, in part so it would not be flooded by the Karrawirra Parri/River Torrens, and he commenced the cadastral survey.⁶¹ In answer to the question of site choice, Light replied, "it was on a beautiful and gently rising ground, and formed altogether a better connection with the river than any other place".⁶²

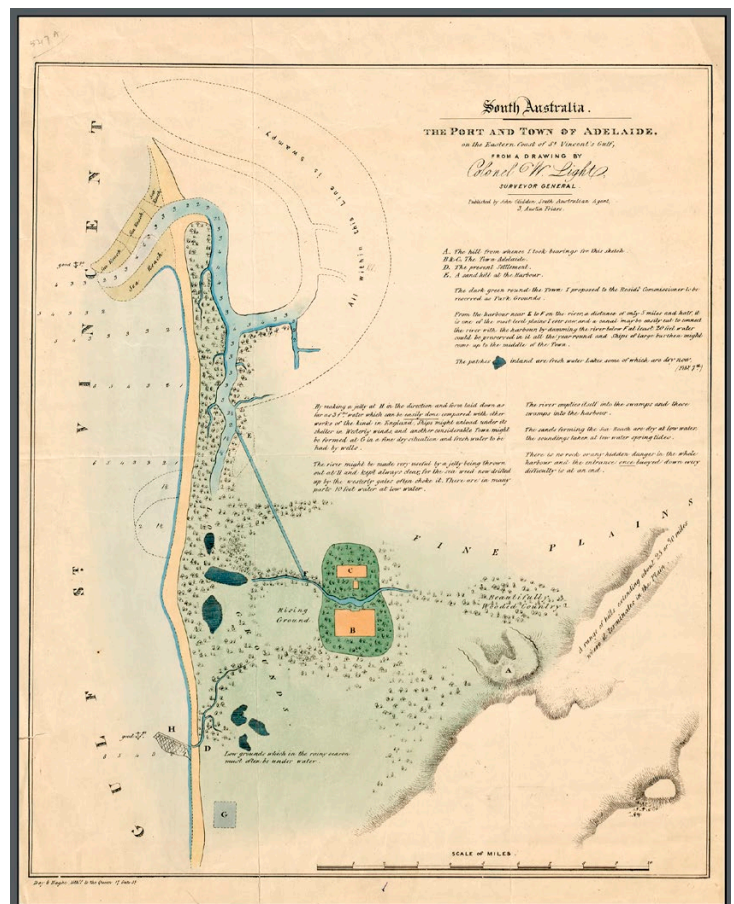


Figure: "South Australia: The Port and Town of Adelaide, on the eastern coast of St. Vincent's Gulf/from a drawing by Colonel W. Light, Surveyor General". Langmead and Johnson date this map as published after August 1837 based on a sketch that Light made on 7 February 1837. Source: National Library of Australia (NLA), MAP RM 1120.

Light's 1837 Plan of "South Australia: The Port and Town of Adelaide" illustrated dark green areas set aside as "Park Grounds" which was an early indication of his encircling Park Land design. Despite Light's original plan of the survey undertaken in the summer of 1836-37 having been destroyed by fire in January 1839, several copies of this plan had been prepared, the "Provincial Survey "A"" depicts the overall 'Plan of Adelaide',⁶³ and was drawn by Robert G. Thomas in 1837 to Light's draft plan. It illustrates the street names, depicts the connecting roads through the Park Lands, as well as the extent of the Park Lands ring. The impact of topography on the layout of the grid plan over the landscape can be seen, with the effect evident though irregularities along East Terrace and the layout of North Adelaide on the higher ground with "three rectangles of uneven size each set to take advantage of the landscape".⁶⁴ The 1837 Provincial Survey "A" Adelaide Plan showed nine areas in the Park Grounds which were reserved for other purposes including: the government domain (government house), military barracks, guard house, hospital, cemetery, store house, school, botanic garden, and market place. The school's location remained as drawn but the locations of the other sites changed. Although, all these original nine functions were accommodated within the Park Lands.⁶⁵ The reservation of these sites in the Park Lands indicates that Light viewed the Park Lands as not only a public space for the use of the citizens but also foreshadowed institutional and government use of them.⁶⁶

Light's Adelaide Plan is divided into two parts, by the Karrawirra Parri/River Torrens, known as North Adelaide and South Adelaide. South Adelaide developed as the main city centre with an administrative and commercial hub with industry, warehousing, entertainment, religious, residential and other uses contributing to its character, while North Adelaide became dominated by residential and related land uses. In both North and South Adelaide perimeter terraces bordered the Park Lands and the regular grid of the wide streets within the terraces were punctuated by squares, five in the south and one in the north.

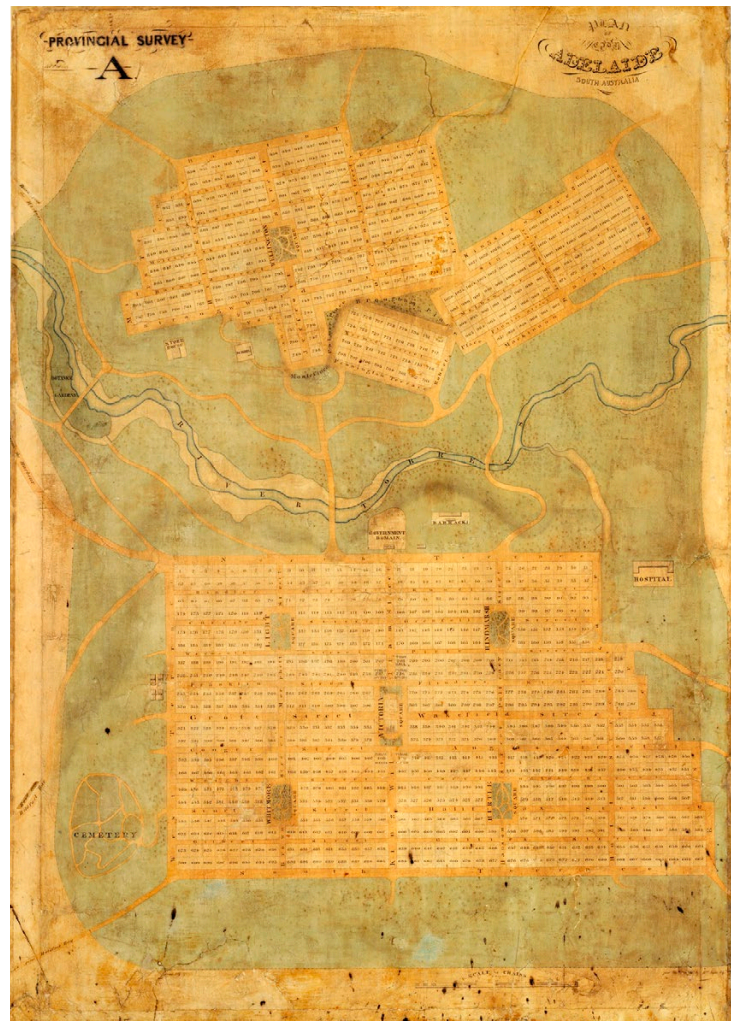


Figure: "William Light's Plan of Adelaide, 1837. Drawn by 16 year old Robert Thomas to Colonel Light's draft". (History Trust of South Australia). One of the original plans. "The streets were named by a Street Naming Committee that met on 23 May 1837, indicating that this plan must have been completed after that date." Source: Light's Plan of Adelaide 1837 | Adelaidia (history.sa.gov.au), accessed 30 August 2022.

As shown on Light's early Adelaide Plans, the Park Lands were indicative only. Light "planned a green belt to girdle the town ... 'the outer boundaries of the Park Lands ... [were] not then definitely fixed, only roughly sketched in ...'"⁶⁷ The Park Lands during "this time had no defined boundary, as 'villages' (inner suburbs) were yet to be surveyed".⁶⁸ Indeed, in the first few years of settlement though "defined on Colonel Light's plan, the parklands were not readily defined on the ground. 'City streets, indicated by pegs in the ground or painted boards fixed on trees, were disfigured by gaunt stumps and boles of trees'. To fence and clearly define the parklands was a cost too great for the fledging government".⁶⁹ The first country surveys were not available for selection until May 1838.⁷⁰ According to some sources, it was not until 1839, that the outer boundary of the Park Lands was delineated once the country sections had been surveyed, as shown of the plan entitled "The District of Adelaide".⁷¹ By this time the "area of the city surrounded by its Park Lands covered around 12.95 square kilometres (five square miles)".⁷²

Perhaps the clearest model for the Adelaide Plan stems from the seventeenth century. The Adelaide Plan has been "described as 'textbook' ... the layout exemplifying the key characteristics of Lord Shaftesbury's seventeenth century 'Grand Modell' of colonial planning".⁷³ It comprised "wide streets laid out in geometric, usually grid-iron form, usually on an area of one square mile; public squares; standard sized rectangular plots ... some plots reserved for public purposes; and a physical distinction between town and country, usually by common land or an encircling green belt".⁷⁴ Although, "there was no single source for the park lands and reasons were inherently tangled. Yet it is obvious that a belt of common park land was believed to be socially necessary and part of contemporary thinking about city improvement and planning. The *idea* was not new to Adelaide, it was in the air, obviously current. But its *application* was completely new, fresh, one-of-a-kind in the world".⁷⁵ Thus, "Light's decision to include an encircling belt of parklands, and one of such vast proportion, was novel for Australia".⁷⁶ Light's Adelaide Plan with its gridded layout, city squares and renowned encircling Park Lands established a "significant symbolic expression of the spirit of the new colony and the essence of the Wakefieldian vision upon which it was based. The Plan is a significant spatial design, in terms of its town planning legacy, but also the role it played and continues to play in articulating a design and planning character for the City".⁷⁷

George Francis (superintendent and later Director,



Figure: "The district of Adelaide, South Australia [cartographic material]: as divided into country sections, from the trigonometrical surveys of Colonel Light late Survr. Genl./John Arrowsmith, 10 Soho Square, 1839", showing the defined edge of the Park Lands.
Source: SLSC C 794.

Adelaide Botanic Garden, 1857–1865⁷⁸

George William Francis (1800–1865) was a botanist, writer, and the founding director of the Adelaide Botanic Garden. Born in London, Francis was educated in Latin, French, and botany from an early age.⁷⁹ By his early twenties, he was lecturing in science and botany, and went on a botanical collecting tour across Italy, Sicily, and Spain.

Francis's early career included writing and editing scientific publications. In 1835, he began working as a journalist for John Loudon's *Magazine of Natural History*. Loudon, a Scottish landscape designer and gardener, pioneered the "Gardenesque" style, which had a significant influence on Francis's own approach to garden design. Francis's 1837 *Analysis of British Ferns and Their Allies* became a standard reference, and he produced the *Little English Flora* in 1839. He also edited the *Magazine of Science and School of Arts*, covering diverse topics including early photography. Despite strong credentials and memberships in scientific societies—including the Linnaean Society and the Botanical Society of London—Francis was unsuccessful in his application for positions such as the Directorship of Regent's Park or the Chair of Botany at King's College.

In 1844, he moved to France where he taught and worked on engineering projects related to sewers and canals. This experience informed his 1846 publication *A Practical Manual for Railways and Canals*. The 1848 French Revolution forced him back to England, and in 1849 he emigrated with his family to Adelaide, South Australia.

Francis immersed himself in Adelaide's civic and scientific communities, including the Agricultural and Horticultural Society, Freemasons, and Philosophical Society. He also worked as a valuator for the Adelaide Council, assessing over 660 square kilometres on horseback. In 1854 Francis's tender was accepted for landscaping Victoria Square. Following this, he was asked to address the four other city squares and other city gardens. In 1855 Francis laid out Palmer Place (Pangki Pangki / Park 28) and Brougham Gardens in the North Adelaide Park Lands (Tantutittingga / Park 29). According to Jones⁸⁰, Francis's plans represent the earliest documented examples of intentional landscape design and planting for Adelaide's city squares, including Palmer Place and Brougham Gardens. His work established much of the spatial layout and planting framework later adopted by the city's first official gardener, William O'Brien, upon his appointment in 1865. Jones also suggests that Francis used this opportunity to experiment with plant species to assess their suitability for local soils, climate, and conditions, evidenced by the likelihood that he planted more specimens than were required by the tender. His tree palette included Australian natives and introduced exotic species including Olives (*Olea europaea*) and Moreton Bay Figs (*Ficus macrophylla*).⁸¹

Francis's continued advocacy for a botanic garden gained traction,

and in 1855 the colonial government approved the current site in the north-east Park Lands – the fifth site to be selected – as Adelaide's Botanic Garden. Appointed superintendent, Francis began transforming the site, establishing boundaries, managing flooding, and developing a design inspired by London's Regent's Park. The Botanic Garden opened to the public in 1857. Overcoming financial and bureaucratic challenges, Francis secured funding for a grand conservatory, which arrived in 1859, and expanded greenhouse facilities. He also published *Catalogue of Plants under Cultivation in the Government Botanic Garden* in 1859. The catalogue listed 2,878 plant species, with more than half noted as having been first introduced to the colony through the Adelaide Botanic Garden. It was created to promote the exchange of plants both within Australia and with international counterparts.⁸²

Despite encroachments from nearby institutions and water shortages, Francis's efforts culminated in the 1860 *Botanic Garden Act*, formally establishing the garden's governance and naming him Director. In 1861 the Board provided funds for Francis to collect plants and animals for acclimatisation from both the Sydney and Melbourne botanic gardens. He later helped revive the Acclimatisation Society and designed two notable garden structures: a trellised pagoda and a classical-style botanical museum based on the model of the Museum of Economic Botany at Kew Gardens.

Francis died in 1865, just days after resigning due to illness. As Aitken observed, Francis's "unparalleled conception of landscaping" and dedication established the enduring beauty and educational value of the Adelaide Botanic Garden.⁸³ Francis's influence extended beyond the garden gates, shaping early plantings across the Park Lands and Squares, and he is best known for "establishing the foundational tree plantings and landscape designs"⁸⁴ for Victoria Square, Palmer Gardens, and Brougham Gardens.

William O'Brien (City Gardener, 1861–1874)⁸⁵

William O'Brien (c.1812–1884), a trained horticulturist

from Dublin and London, migrated to Adelaide in 1858 and became the first City Gardener for the Adelaide City Council in 1861, likely appointed through the influence of George Francis. O'Brien brought extensive horticultural experience and quickly proved effective and resourceful in managing the city's parks and gardens, securing political support, funding, and plant donations.

O'Brien laid the foundational design and planting strategies for Adelaide's City Squares and the North Terrace promenade. His early designs were formal and linear, reflecting limited engagement with Picturesque or Gardenesque design principles, using the Union Jack formation—a geometric layout of intersecting paths radiating from a central point—for many of the Squares. Tarndanyangga / Victoria Square and the pre-Pelzer era Pennington Gardens West (Tarndanya Womma / Park 26) areas are examples of a planting design style that imposed formal lines upon the landscape often with minimal species diversity. Despite this, he was instrumental in shaping Adelaide's early urban landscape. He established tree plantations along key roadways (e.g., Glen Osmond Road, Anzac Highway, Rundle Street), and promoted a strategic mix of plantings: native Australian species for roadside corridors and a blend of exotic and native trees within the Squares.

He was an advocate for mass planting using climate-suited, long-lived species. Notable trees he favoured or planted include:

- > Moreton Bay Fig (*Ficus macrophylla*)
- > Olive (*Olea europaea*)
- > River Red Gum (*Eucalyptus camaldulensis*)
- > South Australian Blue Gum (*Eucalyptus leucoxylon*)
- > Cork Oak (*Quercus suber*)
- > Sheoak (*Allocasuarina* spp.)
- > Sweet Briar (*Rosa* spp.), Acacia (*Acacia* spp.), Almond (*Prunus dulcis*), Cypress (*Cupressus* spp.), Laburnum (*Laburnum* spp.), Honeysuckle (*Melaleuca* spp.), Willow (*Salix* spp.), Spanish Broom (*Spartium junceum*), and others.

A planting report from 1867 documents nearly 20,000 trees, shrubs, and plants planted under his direction across the Squares, Park Lands, and along key streets and riverbanks. He also received and planted numerous donated specimens, enhancing the diversity and reach of Adelaide's plantings.

O'Brien's key legacy includes "bringing to the Corporation a high quality of horticultural expertise needed at the time", and in his "horticultural and design frameworks of the Park Lands and Squares",⁸⁶ including the North Terrace promenade.⁸⁷ O'Brien established Adelaide's formal public landscape character—particularly in the Squares, which he developed as English "village green" display spaces with structured pathways and coordinated tree plantings. He was also well-regarded for his plantations, specifically the fenced shelterbelt corridors, along Adelaide's main roads through the Park Lands. His work laid the groundwork for future city gardening efforts, allowing his successor, William Pengilly, to build upon an already well-established landscape.

Richard Schomburgk (City Gardener, 1865–1891)⁸⁸

Dr Richard Moritz Schomburgk (1811–1891) was a German-

born botanist, horticulturist, and the second Director of the Adelaide Botanic Garden, serving from 1865 until his death in 1891. Trained in horticulture in Germany and experienced at Sanssouci Gardens and in a British expedition to British Guiana, Schomburgk emigrated to South Australia in 1849 following political unrest in Europe. Upon arrival, he and his brothers established a farm near Gawler. His scientific credentials, international reputation, and familiarity with both German and Anglo-Australian cultures positioned him well for leadership in Adelaide's botanical and civic spheres.

As Botanic Gardens Director, he played a key role in expanding the Garden's influence, particularly through the distribution of tree specimens and advice for planting across the Adelaide Park Lands and Squares. His contributions built on the earlier work of his predecessor, Francis, and extended to close collaboration with the Corporation's City Gardeners. The tree species he distributed included both native and exotic types, such as:

- > Moreton Bay Fig (*Ficus macrophylla*)
- > Rusty Fig (*Ficus rubiginosa*)
- > Olive (*Olea europaea*)
- > Aleppo Pine (*Pinus halepensis*)
- > Canary Island Pine (*Pinus canariensis*)
- > Canary Island Date Palm (*Phoenix canariensis*)
- > Date Palm (*Phoenix dactylifera*)
- > Other palms (*Phoenix* spp., *Washingtonia* spp.)
- > River Red Gum (*Eucalyptus camaldulensis*)
- > South Australian Blue Gum (*Eucalyptus leucoxylon*)
- > Sugar Gum (*Eucalyptus cladocalyx*)
- > Monterey Cypress (*Cupressus macrocarpa*)
- > London Plane (*Platanus × acerifolius*)
- > Oriental Plane (*Platanus orientalis*)
- > English Elm (*Ulmus procera*)
- > White Cedar (*Melia azedarach* var. *australasica*)
- > English Oak (*Quercus robur*)
- > Holm Oak (*Quercus ilex*)

Between 1872 and 1882, Schomburgk also managed the "Government Plantations," including the North Terrace plantations. He aimed to establish formal tree-lined avenues, but his efforts were frequently hampered by vandalism, leading to significant frustration. In 1878 he published the *Catalogue of the plants under cultivation in the Government Botanic Garden, Adelaide, South Australia*⁸⁹ in which he described his observations of the suitability of trees for the Adelaide plains.

Schomburgk's most enduring legacy outside of the Botanic Gardens lies in the structured treescape he helped shape in the North Terrace plantation and in the supply of trees for the plantation, and generally throughout the Park Lands. He is also known for his contributions to botanical knowledge and advice to the Corporation's City Gardeners. His work is extensively documented in Pauline Payne's doctoral thesis *Richard Schomburgk and Adelaide Botanic Garden 1865–1891* (1992).

William Pengilly (City Gardener, 1867–1883)⁹⁰

William Pengilly (also spelled Pengelley) (1825–1911), a Cornish-

born gardener and amateur geologist, migrated to Adelaide in 1849. Despite lacking formal horticultural qualifications, he was appointed 'City Gardener' and 'Park Lands Gardener' in 1867, following William O'Brien. He served until 1883, when he was dismissed after conflicts with Conservator of Plantations John Ednie Brown and Mayor Sir Edwin Smith over his planting methods and design decisions in the Park Lands.

Pengilly was "influential in continuing the valuable work set in place by O'Brien".⁹¹ He focussed on tree plantations along Park Lands roads and floral garden displays in the Squares. He preferred deciduous trees for the Squares. Pengilly used mainly native species such as River Red Gum (*Eucalyptus camaldulensis*) and Sugar Gum (*Eucalyptus cladocalyx*) to establish tree plantations along main roads through the Park Lands, and these were likely sourced from the Forest Department. Pengilly "continued the quality appearance and maintenance of gardens and formal Gardenesque-lawned settings in the Squares, and continued a program of planting shelterbelt and perimeter tree plantations in the Park Lands remembering that at the time the Park Land blocks were being actively used for depasturing of sheep and cattle often prior to sale or slaughter".⁹² However, his limited understanding of local environmental conditions, tree selection, and planting techniques contributed to criticism and ultimately his dismissal.

John Ednie Brown (Conservator of Forests, South Australia, 1878–1890)

John Ednie Brown (1848–1899) was a key figure in the development of arboriculture and forestry in Australia. Born in Scotland, Brown was the son of James Brown, a respected expert in European arboriculture. He left school at age 15 to train under his father, gaining hands-on experience in nursery management, silviculture, and forest surveying across Scotland and England. He later worked on large estates in Yorkshire and Sussex.

Between 1871 and 1872, Brown travelled extensively through the United States and Canada to study emerging forestry practices. This tour informed several well-regarded publications which he authored, including *Report upon Trees found in California and Forests of the Eastern States of America*, for which he received a gold medal from the Highland and Agricultural Society of Scotland. His essay *The Trees of America* also won a prize from the Scottish Arboricultural Society.

Shortly after his arrival in Adelaide in September 1878, Brown was appointed Conservator of Forests in South Australia, a position he held until 1890. From April 1882 to June 1883, he also briefly held the title Conservator of Plantations. In 1878, Brown immersed himself in the local environmental conditions, conducting extensive field surveys and ecological assessments. His detailed and scientifically grounded initial report, however, was rejected by the Forest Board—primarily due to opposition from its chairman, George Goyder, a prominent and conservative surveyor-general. Despite this setback, Brown remained committed to advancing forestry policy.

In 1880, Brown authored two influential works: *A Practical Treatise on Tree Culture in South Australia*, widely distributed by the government, and his landmark "Report on a System of Planting the Adelaide Park Lands".⁹³ Commissioned by the Corporation of the City of Adelaide, the 1880 Report is now recognised as the first landscape master plan in Australia and a milestone in colonial landscape architecture.⁹⁴ The report excluded the city Squares but provided a scientifically detailed analysis of the topography, soil conditions, and ecological characteristics of each Park Land segment. It offered spatially sensitive recommendations for suitable tree species and planting configurations, promoting a 'picturesque' design ethos that used flowing lines rather than straight, utilising existing topographic variety, carriage drives, avenues of trees, creating vistas, contrasting foliage, and exotic species to create enclosed spaces and visual interest. While Schomburgk was known for creating long vistas, Brown preferred "dividing the Park Lands into discrete segments by enclosing areas of open space with a perimeter of trees, with further internal clumps of trees breaking up the open areas".⁹⁵ The design principle of defining open spaces by planting trees on the perimeter continues to inform park management practices to the current day.⁹⁶

In Brown's 1880 Report, he made several recommendations regarding: trees for limestone subsoil; trees for saline soils; trees

recommended for “Avenue Planting”; and trees for “General Planting in the Park Lands”.⁹⁷ His Report is instructive and the tree species for “General Planting” included:

- > Moreton Bay Fig (*Ficus macrophylla*)
- > Norfolk Island Pine (*Araucaria Excelsa*)
- > White Ash (*Fraxinus Americana*)
- > English Ash (*Fraxinus Excelsior*)
- > White Cedar (*Melia azedarach* var. *australasica*)
- > Canary Island Pine (*Pinus canariensis*)
- > Aleppo Pine (*Pinus halepensis*)
- > London Plane (*Platanus acerifolia*) (now known as *Platanus x acerifolius*)
- > Oriental Plane (*Platanus orientalis*)
- > English Elm (*Ulmus campestris*) (now known as *Ulmus procera*)
- > English Oak (*Quercus pedunculata*) (now known as *Quercus robur*)

Brown also made specific planting suggestions for each Park. Another of Brown’s recommendations was that the Park Lands should be divided into 28 parks and these Park Land blocks should be numbered. Up until 1883, there were no park numbers or names.⁹⁸

Brown’s Report also had lasting influence beyond his tenure. Although he left direct service in 1890 to become Director-General of Forests in New South Wales—at the invitation of Sir Henry Parkes—his 1880 Report shaped Adelaide’s planting design practices in the Park Lands well into the 20th century. Successive City Gardeners, including August Pelzer (appointed in 1899), repeatedly cited and implemented Brown’s strategies in their annual reports and planting schemes. The document was also used by mayors and city officials as a justification for ongoing investment in park beautification.⁹⁹

Through his role, Brown also facilitated the free supply of tree specimens from the Forest Department

VII.—Kinds of Trees recommended for Planting on Soils having a Limestone Subsoil.		
As a rule we find that trees are somewhat shy of sites where limestone exists. There are, however, several species which do remarkably well in situations of this character, and, as we have knolls of considerable extent of this kind in the Park Lands, I have particularly to draw attention to the following as being likely to succeed upon these when they come to be operated on by planting:—		
Eucalyptus odorata " leucoxydon Casuarina stricta " (Kingston's variety) Ficus macrophylla	Robinia pseudacacia Sterculia heterophylla Araucaria Excelsa Cedrus Deodara	Cupressus Torulosa (and several other cypresses) Pinus Halepensis " Laricio
VIII.—Kinds of Trees recommended for Planting on Saline Soils.		
I find that there are places here and there in the Park Lands, the soil of which is impregnated with saline matter. Such spots should, if possible, be sweetened and purified by drainage and deep subsoiling, and afterwards planted with the following kinds of trees, all of which are known to do well on soils of this description:—		
Pinus Halepensis " Austriaca " Radiata " Pinaster	Pinus Maritima Taxus Baccata Ailanthus glandulosa Albizia Saman	Melaleuca Trichostachya " Leucadendron

Figure: Brown, J.E., “Report on a System of Planting the Adelaide Park Lands”, (Adelaide: Woods and Forests Department, 1880), p.9.
Source: SPA 8671.

IX.—Kinds of Trees recommended for Avenue Planting.		
The following may be considered as among the best kinds of trees for Avenues in this climate:—		
Ulmus Suberosa " Campestris " Montana Platanus acerifolia	Fraxinus Americana " Excelsa Ficus Macrophylla Melia Azedarach	Pinus Insignis " Halepensis Ailanthus glandulosa
X.—Kinds of Trees recommended for General Planting in the Park Lands.		
Following is a list of those trees which, in my opinion, might, with advantage, be planted generally in the Park Lands of this City. Of course, each specie has its own special habitates and peculiarities as to soil and situation, which would have to be considered in planting it out, but the list may, in the meantime, be accepted as including those kinds for which suitable sites can be obtained here:—		
Schinus Molla Grevillea robusta Cupressus obtusa " uhdeana " Sempervirens " Benthamii " Lawsoniana " Torulosa " Macrocarpa " Nutkaensis Steculia heterophylla " acerifolia Araucaria Cunninghamii " Excelsa Pinus Insignis " Sabiniiana " Longifolia " Halepensis " Gerardiana " Coulterii " Laricio " Canariensis " Pinus " Pinaster " Maritima " Jeffreyi " Benthamiana " Ponderosa " Radiata " Macrocarpa " Cembra " Excelsa " Lambertiana " Muricata " Tuberculata	Pinus Persica " Pyrenaica Cedrus Deodara " Atlantica " Libani Abies Excelsa " Douglasii " Albertiana " Menziesii " Smithiana " Nigra " Alba " Albertiana " Orientalis Picea Grandis " Cephalonica " Amabilis " Balaenica " Lowiana " Nobilis " Pinsapo " Nordmanniana " Pinus " Webbiana Eiota Orientalis Thuja Lobii " Gigantea " Menziesii Juniperus Virginiana Cryptomeria Japonica Ulmus Suberosa " Campestris " Montana Acer pseudo-platanus	Quercus sessiliflora " Pedunculata " Coris " Ilex Fraxinus Americana " Excelsa Populus nigra " Alba " Tremula " Canadensis " Angulata " Dilatata " Acladessa " Macrophylla Salix Alba " Russeliana " Babylonica Robinia pseudacacia Platanus Acerifolia " Orientalis " Occidentalis Ficus Macrophylla Legunaria Patersonii Melia azedarach Casuarina Stricta " (Kingston's variety) Frenela robusta Exocarpus cupressiformis Eucalyptus Leucoxydon " Globulus " Corymbolux Tristania Conferta Taxus Baccata Paulownia imperialis Retinospora (several)
Many more might be added to the list, but the above will show what might be done towards securing variety of foliage and form in the plantations of the Corporation. The greater number of the kinds of trees named are represented in the Botanic Park, and, as a rule, they look healthy and will, I doubt not, do well upon their sites.		
With the advantages of soil and situation which can be given to special kinds of trees in the Park Lands		

Figure: Brown, J.E., “Report on a System of Planting the Adelaide Park Lands”, (Adelaide: Woods and Forests Department, 1880), p.10.
Source: SPA 8672.

(later the Woods & Forests Department) to the City Gardener's Office, enabling mass tree planting across the Park Lands. These plantings included both native and exotic species, supporting climate resilience, soil management, and urban amenity.

Brown's scientific approach, rooted in economic botany and practical forestry, laid a strong foundation for sustainable land management, urban tree planting, and ecological planning. He helped to legitimise tree planting as a means of climate regulation, soil conservation, and public health enhancement—concepts that shaped both agricultural policy and public park design in South Australia and beyond.

Although under-recognised in his time, Brown's contribution is now seen as instrumental in the professionalisation of forestry in Australia and in defining the visual and ecological legacy of Adelaide's Park Lands.

August Pelzer (City Gardener, 1899–1932)

August Wilhelm Pelzer (c.1862-1934) was a German-

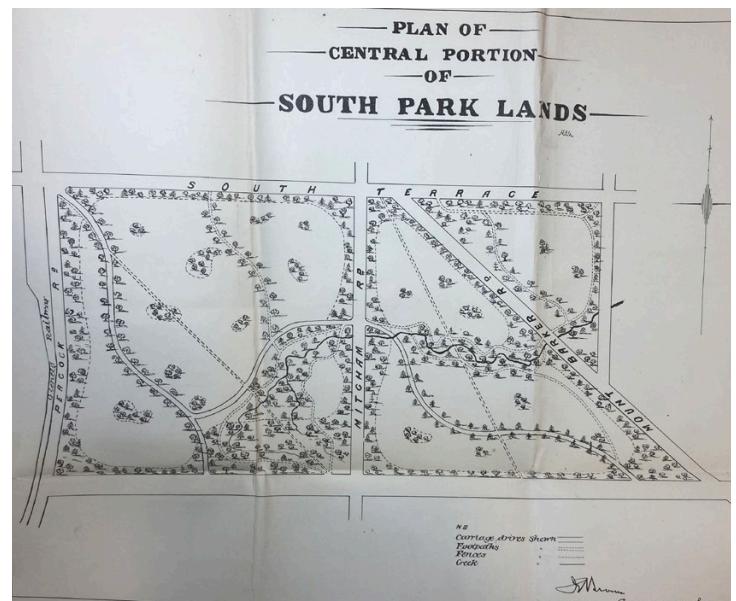


Figure: Plan from the 1880 Brown Report. (from *Report on the System of Planting the Adelaide Park Lands*, 1880).



Figure: "Sketch showing the planting proposal for the Torrens' banks and adjacent parklands (from *Report on the System of Planting the Adelaide Park Lands*, 1880).

trained landscape gardener who served as the ‘City Gardener’ and of Adelaide from 1899 to 1932. Born in Bremen, Germany, Pelzer was trained in a plant nursery and received his horticultural education at the Royal Horticultural College in Geisenheim. Before immigrating to Australia in 1886, Pelzer worked for a time at the plant nursery of F. Sanders & Co. in St Albans, London, where he refined his English and broadened his botanical knowledge. This experience reflected the English tradition of horticultural apprenticeships, conducted in nurseries rather than through academic colleges, as was common in Germany in the early 1800s.¹⁰⁰ After undertaking garden design work for private landholders in the Adelaide region, August Pelzer, with the support of Smith, was appointed City Gardener in mid-1899 and over the next twenty years set in place a major renovation of the squares, plantations, streets, and park lands, incorporating an extensive tree-planting program and establishing them on a ‘firmly scientific basis’.

Pelzer was highly respected and experienced and in 1929 was described as “one of the leading authorities of arboriculture, floriculture and landscape gardening in Australia”.¹⁰¹ As Jones explained, Pelzer is a significant figure in the Park Lands history due to both his length of tenure with the Corporation and “his ability to create a large autonomous Parks & Gardens Department reportable directly to the Town Clerk and Mayor that enabled a visually coherent Gardenesque landscape to be designed, planted and created in the City, including much of its roadside shelterbelts, that is underappreciated today”.¹⁰² Gardenesque is a term used by John Claudius Loudon (1783-1843) and referred to landscape gardening as art,¹⁰³ distinct from the natural style. As City Gardener, he introduced formal planting schemes featuring wide avenues of plane trees, elms, and Moreton Bay figs, as well as ornamental garden beds and seasonal displays.

Pelzer was aware of Brown’s 1880 Report including its plans and recommendations and was heavily

influenced by it. The Report effectively guided and inspired Pelzer’s first five to ten years at the Corporation. Pelzer often quoted the Report to the Corporation and it “provided him with the plan – the vision—in clear English and well-graphically illustrated to plant various sections of the Park Lands but also educate successive Town Clerks, City Engineers and Lord Mayors about what could be achieved if funds and staffing were forthcoming”.¹⁰⁴ In 1929 Pelzer summarised his design philosophy and wrote:

*“A garden is a work of art, and every work of art should have its subject, theme or motive. In certain types of gardening it may be possible to give a general—more or less vague—feeling of beauty, or of festivity, or courtliness; but when one essays the larger flights of composition in informal landscape, it is positively necessary to artistic success that some definite, concrete motive be adopted and developed. Years ago there was a violent controversy raging between advocates of the formal garden on the one hand, and of the natural style on the other. Nowadays we may fairly claim to have achieved a full freedom in these matters. Every well-trained landscape “architect” designs freely in either the formal or the natural style. Indeed, one frequently uses both styles in different parts of the same project”.*¹⁰⁵

As Jones pointed out, this “indicates Pelzer’s clear understanding of style, his knowledge of the gardening debate about informal and formal that occurred in Australia in the 1920s, but also recognition that the new discipline of ‘landscape architecture’ had arrived in Australia and was about to lift the formal role and professional recognition of the landscape designer”.¹⁰⁶

Pelzer was responsible for War Memorial Drive, facilitating the establishment of the Women’s War Memorial Garden in the eastern part of Pennington Gardens with the Cross of Sacrifice, and various playgrounds including Adelaide’s first one, Glover Playground, on South Terrace opened in December 1918. After Pelzer retired, A. Stanley Orchard (1881-1939) was appointed as Curator of Parks & Gardens in 1935. He was responsible for Grundy Gardens. He took over from Pelzer but had little power to influence the Park Lands due to a major restructure.

Pelzer believed that the following trees for most suitable for street tree planting:¹⁰⁷

- > Golden Ash (*Fraxinus excelsior*)
- > Nettle Tree (*Celtis australis*)
- > Oriental Plane (*Platanus orientalis*)
- > Honey Locust (*Gleditsia triacanthos*)
- > Golden Vanish Tree (*Koelreuteria paniculata*)
- > (White Cedar (*Melia azedarach*) was a problem due to its berries on footpaths).

Pelzer also recommended the following deciduous trees for the Corporation’s parks and gardens:

- > English Elm (*Ulmus procera*)
- > Tree of Heaven (*Ailanthus altissima*)
- > False Acacia (including grafted False Acacia and Mop-head Acacia) (*Robinia pseudoacacia*)
- > White Poplar (*Populus alba*)

In terms of evergreen trees for the Corporation's parks and gardens Pelzer suggested:

- > Carob (*Ceratonia siliqua*)
- > Jacaranda (*Jacaranda mimosifolia*)
- > Camphor Laurel (*Camphora cinnamomum*)
- > Kurrajong (*Brachychiton populneus*)
- > Indian Coral Tree (*Erythrina indica*)
- > Moreton Bay Fig (*Ficus macrophylla*)
- > Port Jackson Fig (*Ficus rubiginosa*)
- > Blue Casuarina (*Allocasuarina glauca*)
- > Athel Tree (*Tamarix aphylla*)

Conifers included:

- > Norfolk Island Pine (*Araucaria heterophylla*)
- > Austrian Pine (*Pinus cembra*)
- > Stone Pine (*Pinus pinea*)
- > Aleppo Pine (*Pinus halepensis*)
- > Canary Island Pine (*Pinus canariensis*)
- > *Cedrus*
- > *Cupressus*

Pelzer advocated the use of Australian native trees species as well, in particular:

- > Lemon-scented Gum (*Corymbia citriodora*)
- > Yate Gum (*Eucalyptus cornuta*)
- > Sugar Gum (*Eucalyptus cladocalyx*)
- > Tuart Gum (*Eucalyptus gomphocephala*)
- > River Red Gum (*Eucalyptus camaldulensis*)

In addition, Pelzer noted that the following trees were worthwhile:

- > Laurel Fig (*Ficus microcarpa* syn. *nitida*)
- > Holm Oak (*Quercus ilex*)
- > Illawarra Flame Tree (*Brachychiton acerifolius*)
- > Pelzer also trialled species such as the Desert Ash (*Fraxinus angustifolia*).

Pelzer was the architect of many of Adelaide's most recognisable park and street landscapes. A trained



Figure: "Black and white postcard of Pennington Gardens East with the Memorial Garden and Cross of Sacrifice with the Cathedral behind c.1935". Source: Private Collection cited in Jones, D., "Adelaide Park Lands & Squares Cultural Landscape Assessment Study", (Adelaide: Corporation of the City of Adelaide, October 2007), p.212.

horticulturalist, he introduced a formal planting regime that included wide avenues of plane trees, elms, and Moreton Bay figs, as well as ornamental garden beds and seasonal displays. His work reflected Edwardian ideals of order, beauty, and civic pride. Classic examples of Pelzer's style are exhibited today still in Pennington Gardens East, Pennington Gardens West, Creswell Gardens, Osmond Gardens, Kingston Gardens, and Prince Henry's Gardens.

William Veale (City Gardener, 1953–1975)

William Charles Douglas Veale (1905–1971), commonly known as

W.C.D. Veale, was an Australian engineer, surveyor, and soldier who served as the City Engineer and Surveyor for the City of Adelaide from 1926 to 1947 and as Town Clerk from 1947 to 1965. Born in Bendigo, Victoria, Veale had a distinguished military career during both World Wars, earning several awards for his service. In 1957, Veale travelled to North America and Europe on a study tour of over 40 cities. Veale's tour and reports influenced the Corporation's policy agendas for the next decade and led to a major Park Land "renovation and development".¹⁰⁸ In 1965, when Veale retired, *The Advertiser* claimed "no man since Col. Light has left his imprint so ineffacably [sic] on the City of Adelaide, or so transformed its character".¹⁰⁹

In 1937, Veale implemented major works to the southern bank of the Karrawirra Parri/River Torrens near the university by constructing sheet piling to the Torrens Lake banks. The banks were graded to form terraces with two levels of footpaths with dry stone walling edging and semi-circular seating recesses.¹¹⁰ Later, in 1960, the northern banks were graded and terraced to match the southern bank near the university.¹¹¹

Veale was also involved in Grundy Gardens, Light's Vision landscape, Rymill Park, Veale Gardens, renovations to the Karrawirra Parri/River Torrens weirs, upgrading playground equipment, and reclaiming the Torrens Parade Ground from the Commonwealth. Light's Vision was initiated as part of the State's centenary celebrations in 1936. It created a site at Montefiore Hill where Light's Adelaide Plan could be viewed from high ground. In 1938, the statue of Light was relocated there from Victoria Square in celebration of Light.¹¹²

In the early to mid twentieth century, the influence of Pelzer and Veale was significant as:

"For 60 years – until 1960 – just two men were responsible for a substantial transformation of the Park Lands. August Pelzer was City Gardener between 1899 and 1932, and William Charles Douglas (Bill) Veale ... While Pelzer can be attributed with the fashion for formal European-style gardens on the Park Lands, Veale's contribution was far more dramatic and ambitious. His efforts involved major engineering works to create new parks, integral to which was the construction of lakes, landscaping large areas of the Park Lands using bulldozers and the construction of miles of terracing and walling, and extensive water features and statuary".¹¹³

Veale played a key role in modernising Adelaide's landscape management. Under his leadership, the Park Lands began to reflect mid-20th-century priorities — recreational functionality, civic infrastructure, and resilience. He introduced systematic planning and long-term maintenance strategies, integrating open space planning with city development. The Veale Gardens, named in his honour, remain one of the most visible legacies of his tenure, blending formal floral displays with flowing lawns and pathways in a postwar landscape idiom.

Conclusions

These designers, land managers, and horticulturalists not only shaped the physical form of the Park Lands, but also embedded in them a set of evolving values — from Victorian formality and scientific classification to postwar civic utility and ecological sensitivity. Their combined influence remains central to how we read, experience, and understand the character and designed landscapes of the Park Lands today.

3.3 Table of Significant Designers/

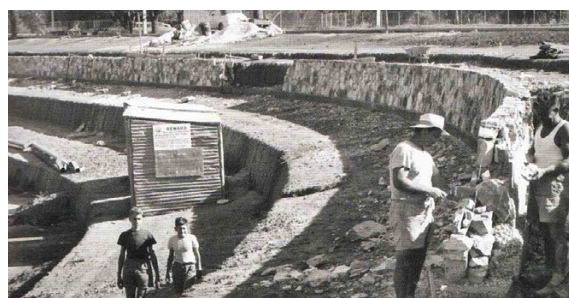
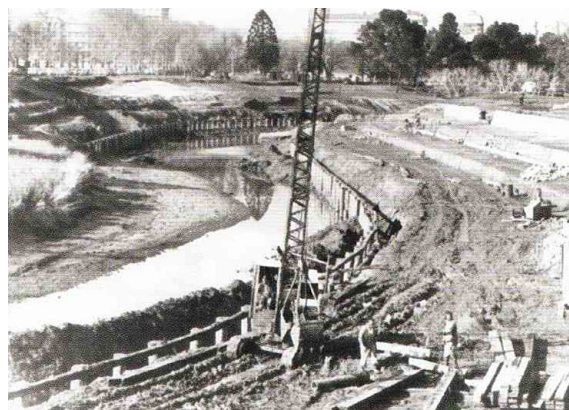


Figure: Landscaping the banks of the Torrens Lake, c.1959-61. Source: ACA 3554-27-37 and ACA 3554-27-1 cited in Sumerling, P., *The Adelaide Park Lands: A Social History*, (Adelaide: Wakefield Press, 2011), p.197.



Figure: Completed landscaping, 1963. Source: ACA 3554-27-013 cited in Sumerling, P., *The Adelaide Park Lands: A Social History*, (Adelaide: Wakefield Press, 2011), p.197.

Managers

Name of Key Successive Landscape Designer/Manager	Park Name/ Number (Best example)	Date	Evidence of “high degree of creative achievement” of “overall landscape planting design” by successive landscape designers/ managers Key points/attributes (draft only)	Type
Colonel William Light (Surveyor General 1836-1838)	Kudnartu/ Wellington Square	1837	<u>1837 Light Overlay</u> > Reflects Light’s 1837 Adelaide Plan > Example of nineteenth century colonial planning > City square > landscaped green space with pathways > rectangular shape and extent > perimeter roadways	Square
	Pangki Pangki/ Palmer Gardens/Park 28	1837	<u>1837 Light Overlay</u> > Reflects Light’s 1837 Adelaide Plan > Example of nineteenth century colonial planning > landscaped green space > triangular shape and extent > perimeter roadways	Formal Garden
	Tantutittingga/ Brougham Gardens/Park 29	1837	<u>1837 Light Overlay</u> > Reflects Light’s 1837 Adelaide Plan > Example of nineteenth century colonial planning > landscaped green space > triangular shape and extent > perimeter roadways	Formal Garden
	Parks 12, 17, 18, 19, 20, 26, 27	1837	<u>1837 Light Overlay</u> > Reflects Light’s 1837 Adelaide Plan > Example of nineteenth century colonial planning and encircling nineteenth century park lands belt > Model for Garden city movement > landscaped green space > extent > perimeter roadways	Nineteenth century colonial planning and encircling park lands
William Boothby (Gaol Sheriff and Superintendent)	Tuylu Wardli/ Bonython Park/ Park 27 Olive Plantation		<u>1860s-1880s Boothby Overlay</u> > 1862 - establishment of the Gaol Olive plantation, planted by short term prison labour under Gaol Sheriff & Superintendent William Boothby (1829-1903), largest olive plantation in colonial South Australia. 1,100 trees. > 1870 - Boothby established a mill and lever press in the Gaol (publicly accessible). The Gaol was the first successful commercial olive press in Australia. Total of 10 ha with around 4,000 – 5,000 Olive trees. > 1880 - largest concentration of olive plantations in the Park Lands, substantial groves. Olive Plantation was the only one to be solely harvested by prisoners and the produce and oil earned revenue for the Gaol. Corporation’s night-soil used as fertiliser. > 1909-1911 – Gaol surrendered its management of the plantations to the Corporation. This signalled the end of Olive oil production at the Gaol.	Olive Plantation

Name of Key Successive Landscape Designer/Manager	Park Name/ Number (Best example)	Date	Evidence of “high degree of creative achievement” of “overall landscape planting design” by successive landscape designers/ managers Key points/attributes (draft only)	Type
George Francis (Inaugural Director of Adelaide Botanic Garden 1855-1865) William O’Brien (Inaugural City Gardener 1861-1874) William Pengilly (City Gardener 1867-1883)	Kudnartu/ Wellington Square	1850s-1880s	<u>1850s-1880s Francis/O’Brien/Pengilly Overlay</u> > 1855 – Francis undertook the first “conscious landscape design works and planting activities in the Squares”. ¹¹⁴ > Francis’s work set the framework for the Squares, which City Gardener, O’Brien later adopted when he was appointed in 1861. > O’Brien established the “horticultural and design frameworks of the Park Lands and Squares”. ¹¹⁵ > cross pathways orientated north-south and east-west, dividing it into four quadrants, and its gridded plantings. > Additional diagonal paths, often described as a semi “union jack” formation, were established by O’Brien in the 1860s-1870s. > Remnants of these plantings remain such as the Canary Island Pine, Carob, and Sandarack Gum tree > 1870s slate/sandstone kerbing reinforcing the original extent of the Square, and the Victorian cast iron bollards recalling the once important fencing of the Squares.	Square
	Pangki Pangki/ Palmer Gardens/Park 28	1850s-1880s	<u>1850s-1880s Francis/O’Brien/Pengilly Overlay</u> > Francis – c.1855 established “foundational tree plantings and landscape designs” for Palmer Gardens which O’Brien modified. ¹¹⁶ > Zig-zag pathway system created by Francis and O’Brien evident since late 1860s/1870s (only Kermode-Christ Church path extant). > Olives planted under O’Brien. > Sugar Gum 1870s-1880s under Pengilly or O’Brien.	Formal Garden
	Tantutittingga/ Brougham Gardens/Park 29	1850s-1880s	<u>1850s-1880s Francis/O’Brien/Pengilly Overlay</u> > Francis – c.1855 established “foundational tree plantings and landscape designs” for Brougham Gardens which O’Brien modified. ¹¹⁷ > Olive Trees 1854 by Francis. > Evidence of major tree planting that was undertaken by O’Brien, and Pengilly in a Victorian Gardenesque style. > Cross-axial pathway system that dissects the Gardens evident since the 1870s. > Canary Island Palms under Pengilly or O’Brien. > Moreton Bay Figs 1860s – 1870s	Formal Garden

Name of Key Successive Landscape Designer/Manager	Park Name/ Number (Best example)	Date	Evidence of “high degree of creative achievement” of “overall landscape planting design” by successive landscape designers/ managers Key points/attributes (draft only)	Type
William O’Brien (Inaugural City Gardener 1861-1874) William Pengilly (City Gardener 1867-1883)	Karrawirra/ Red Gum Park/ Park 12 General		<u>1860s-1870s O’Brien/Pengilly Overlay</u> > tbc	
	Tuthangga/ Carriageway Park/ Park 17 General		<u>1860s-1870s O’Brien/Pengilly Overlay</u> > 1865 Fenced, roadside shelterbelt tree plantations on Glen Osmond Road and South Terrace. O’Brien (likely) or possibly Brown > Late 1860s-1870s English Elm Carriageway/ Avenue (90 specimens). O’Brien (likely) or possibly Brown.	Nineteenth century Park Lands planting/ Avenue of trees
	Wita Wirra/ Peppermint Park/ Park 18 General		<u>1860s-1870s O’Brien/Pengilly Overlay</u> > 1865 roadside shelterbelt plantations.	
	Pityarilla/ Pelzer Park/ Park 19 General		<u>1860s-1870s O’Brien/Pengilly Overlay</u> > 1865 fenced, roadside shelterbelt plantations.	
	Kurangga/ Blue Gum Park/ Park 20 General		<u>1860s-1870s O’Brien/Pengilly Overlay</u> > 1865 roadside shelterbelt plantations.	
	Tarntanya Wama/ Elder Park/ Park 26 General		<u>1860s-1870s O’Brien/Pengilly Overlay</u> > tbc	
William O’Brien (Inaugural City Gardener 1861-1874) William Pengilly (City Gardener 1867-1883) John Ednie Brown (Conservator of Forests 1878-1890)	Waylu Yarta/ Veale Park/ Park 21 General		<u>1860s-1870s O’Brien/Pengilly/Brown Overlay</u> > Perimeter plantings interpreted from Brown’s Report or retained earlier plantings extant in 1935.	

Name of Key Successive Landscape Designer/Manager	Park Name/ Number (Best example)	Date	Evidence of “high degree of creative achievement” of “overall landscape planting design” by successive landscape designers/ managers Key points/attributes (draft only)	Type
John Ednie Brown (Conservator of Forests 1878-1890)	Tuthangga/ Carriageway Park/Park 17 General	1880	<u>1880s Brown Overlay</u> > Reflects plantings and design of Brown’s 1880 Report and Picturesque design approach > Perimeter shelterbelt planting possibly implemented.	Perimeter shelterbelt plantings and clumps of trees/ Nineteenth century Park Lands planting
	Wita Wirra/ Peppermint Park/Park 18 General	1880	<u>1880s Brown Overlay</u> > Perimeter plantings (mainly natives) as per Brown’s 1880 Report	
	Pityarilla/Pelzer Park/Park 19 General	1880	<u>1880s Brown Overlay</u> > Perimeter shelterbelt planting possibly implemented.	
	Kurangga/Blue Gum Park/Park 20 General	1880	<u>1880s Brown Overlay</u> > Pathways and plantings > Perimeter plantings > Substantial tree planting (spatial and species) that accords with Brown’s 1880 Report > Pathway alignments, axial and some sweeping paths accords with Brown’s 1880 Report > Perimeter planting (mainly native species and species recommended by Brown) and large mass planting in south east corner accord to Brown > Brown’s diagonal path matches Sellar Avenue > Curving paths in southeast woodland accord with Brown > Moreton bay fig grove possibly c.1865 O’Brien and recommenced by Brown 1880 accord with carriageway drive and west perimeter planting line in Brown report	Perimeter plantings/ Nineteenth century Park Lands planting
	Tarntanya Wama/Elder Park/Park 26 Adelaide Oval and Adjacent Park Lands	1880	<u>1880s Brown Overlay</u> > Adelaide Oval, originally established in the 1870s, is a sporting and cultural landmark shaped by its parkland setting. Its surrounding landscape reflects the influence of John Ednie Brown, whose 1880 Report on the Adelaide Park Lands guided planting strategies around the oval. > One of the most significant landscape features is the Moreton Bay Fig grove	Nineteenth century Park Lands planting
Edwin Thomas Smith (Mayor 1879-1882 and 1887-1888)	Tarntanya Wama/Elder Park/Park 26 Elder Park	1880s	<u>1880s - Smith Overlay</u> > Civic improvement and beautification > Smith directed the creation of Elder Park > Gardenesque transformation - lawned with bandstand > Development of lake Torrens as permanent and landscaped as proposed by Brown. Lake opened in 1881 > Lawns of Elder Park used since 1880s > Lawned embankment	Formal Garden

Name of Key Successive Landscape Designer/Manager	Park Name/ Number (Best example)	Date	Evidence of “high degree of creative achievement” of “overall landscape planting design” by successive landscape designers/ managers Key points/attributes (draft only)	Type
August Wilhelm Pelzer (City Gardener 1899-1932)	Karrawirra/ Red Gum Park/ Park 12 Roberts Place Reserve Angas Gardens Torrens Parade Grounds		1899-1932 Pelzer Overlay > c.1901 Roberts Place Reserve designed by Pelzer. > c.1910s Angas Gardens > late c.1910s Torrens Parade Grounds designed by Pelzer. Extensive collection of palms, dating from 1892.	Formal Garden
	Tuthangga/ Carriageway Park/ Park 17 General		1899-1932 Pelzer Overlay > 1913-1915 Glen Osmond Road Sugar Gum Avenue. > 1913 South Terrace Croquet Club Kaffir Apple hedge. > 1917 triangular Gardenesque pocket park. (Most intact designed by Pelzer. Garden as a work of art). > 1922-1930 Desert Ash Avenue. > 1926 Croquet SA Kaffir Apple hedge. > 1935 London Plane circular planting ring to Reservoir mound. > clumps of trees interpreted from Brown’s Report or retained earlier plantings extant in 1935. > Perimeter plantings interpreted from Brown’s Report or retained earlier plantings extant in 1935.	Avenue of trees/ Early twentieth century Park Lands planting/ Formal Garden
	Wita Wirra/ Peppermint Park/ Park 18 General and Osmond Gardens		1899-1932 Pelzer Overlay > 1913-1915 Glen Osmond Road Sugar Gum Avenue. > clumps of trees interpreted from Brown’s Report or retained earlier plantings extant in 1935. > Perimeter plantings interpreted from Brown’s Report or retained earlier plantings extant in 1935. > 1906 Osmond Gardens – Pelzer’s Gardenesque	Avenue of trees/ Early twentieth century Park Lands planting/ Formal Garden
	Pityarilla/ Pelzer Park/ Park 19 General		1899-1932 Pelzer Overlay > 1913-1915 Glen Osmond Road Sugar Gum Avenue. > 1919 English Elm Avenue (100 trees planted). > 1922-1930 Desert Ash Avenue. > clumps of trees interpreted from Brown’s Report or retained earlier plantings extant in 1935. > Perimeter plantings interpreted from Brown’s Report or retained earlier plantings extant in 1935.	Avenue of trees/ Early twentieth century Park Lands planting
	Kurangga/ Blue Gum Park/ Park 20 General		1899-1932 Pelzer Overlay > 1910-1911 Pelzer implemented Brown Report – Sellar Avenue Pathway lined with White Cedars > 1913-1915 Glen Osmond Road Sugar Gum Avenue. > 1922-1930 Desert Ash Avenue. > 1922 1922 Pelzer implemented Brown Report - Pathway lined with Kurrajong trees. > clumps of trees interpreted from Brown’s Report or retained earlier plantings extant in 1935. > Perimeter plantings interpreted from Brown’s Report or retained earlier plantings extant in 1935.	Avenue of trees/ Early twentieth century Park Lands planting

Name of Key Successive Landscape Designer/Manager	Park Name/ Number (Best example)	Date	Evidence of “high degree of creative achievement” of “overall landscape planting design” by successive landscape designers/ managers Key points/attributes (draft only)	Type
	Tarntanya Wama/Elder Park/Park 26 Pennington Gardens West King William Road tree lined avenue		<u>1899-1932 Pelzer Overlay</u> > Pennington Gardens West > King William Road English Elm and Oriental Planes avenues – west side of King William Road, dating 1880s-1930s and some replacements 1960s-1970s.	Formal Garden
	Pangki Pangki/ Palmer Gardens/Park 28		<u>1899-1932 Pelzer Overlay</u> > formal Victorian style park with accent palms and deciduous European trees. > Norfolk Island Hibiscus, Brachychiton, False Acacias, Pepper Trees, Pines and English Elms under Pelzer. > Mintaro slate kerb along north road frontage.	Formal Garden
	Tantutittingga/ Brougham Gardens/Park 29		<u>1899-1932 Pelzer Overlay</u> > Evidence of major tree planting that was undertaken by Pelzer in a Victorian Gardenesque style. > formal Victorian style park with accent palms and deciduous European trees. > Norfolk Island Hibiscus, False Acacias, Pepper Trees, Pines and English Elms under Pelzer. > Mintaro slate kerb along north road frontage.	Formal Garden
August Wilhelm Pelzer (City Gardener 1899-1932) A. Stanley Orchard (1935-1939)	Kudnartu/ Wellington Square		<u>1899-1932 Pelzer and 1935-1939 Orchard Overlay</u> > Pelzer reinforced O’Brien’s work > Pelzer planted Kurrajong, Pink Kurrajong, Arizona Cypress, and Italian Poplars along the north-west/south-east path, and remnants of these remain. > Pelzer also planted English Elms, creating a Gardenesque landscape. > 1935 Orchard commenced a remodelling of Wellington Square.	Square
	Karrawirra/ Red Gum Park/ Park 12 Torrens Parade Ground	1930s	<u>1899-1932 Pelzer and 1935-1939 Orchard Overlay</u> > Torrens Parade Ground - London Planes significant grove planted in 1930s by Pelzer and Orchard as part of re-landscaping Grounds.	Formal Garden
Pelzer and Charles Glover (Mayor 1917-1933)	Kurangga/Blue Gum Park/Park 20 Glover Playground	1918	<u>1899-1932 Pelzer and 1917-1933 Mayor Charles Glover Overlay</u> > Glover Playground likely designed by Pelzer. > Mayor Glover donated funds for the playground. > Adelaide’s first playground opened in 1919 > Retains same footprint > Edwardian playground shelter > Historical patterns of extant tree plantings and species as devised by Pelzer	Playground

Name of Key Successive Landscape Designer/Manager	Park Name/ Number (Best example)	Date	Evidence of “high degree of creative achievement” of “overall landscape planting design” by successive landscape designers/ managers Key points/attributes (draft only)	Type
Architect Alfred Wells and English Architect Sir Herbert Baker	Karrawirra/ Red Gum Park/ Park 12 Women’s War Memorial Garden featuring Cross of Sacrifice	1919	<u>Alfred Wells and Herbert Baker Overlay</u> > Pennington Gardens East modified with “Garden of Remembrance” memorial Garden and Cross of Sacrifice > Pennington Gardens East Modified in 1919 with Women’s War memorial Garden featuring Cross of Sacrifice (gardenesque) designed by architect Alfred Wells and garden by Sir Herbert Baker. Cross of sacrifice modelled with permission from Sir Reginald Blomfield and Remembrance Stone to a modelled design with permission from Sir Edwin Lutyens.	Formal Garden
A. Stanley Orchard (1935-1939) with William C.D. Veale (Town Clerk 1947-1965)	Karrawirra/ Red Gum Park/ Park 12 Grundy Gardens	c.1930s	<u>1899-1932 Pelzer and 1947-1965 Veale Overlay</u> > Orchard designed Grundy Gardens with Veale. > Grundy Gardens (completed 1936-1937) (between Adelaide and Albert Bridges) > Designed and created Grundy Gardens on both sides of river Torrens from Frome road to Jolley’s boathouse > Veale implemented major works to the southern bank of the Karrawirra Parri/River Torrens near the university by constructing sheet piling to the Torrens Lake banks. > embankment re-contoured, paths laid, retaining walls built, trees planted, new staircases and lamps installed. > 1969 - Corporation named south riverbanks between University footbridge and the Zoo “Grundy Gardens” after former Councillor and Alderman Tom Hadfield Grundy (34 years of service). “Grundy Gardens” in bronze letters on a curved sandstone wall overlooking the garden. > Later, in 1960, the northern banks were graded and terraced to match the southern bank near the university.	Formal Garden
Architect James Irwin under Architect Walter Bagot (1880-1962)	Tarntanya Wama/Elder Park/Park 26 Lights vision	1936	<u>1936 Light’s Vision Overlay</u> > Celebrating Colonel William Light. > Formal lookout. > Small Northern Italian landscape. > Clear sight lines to Light’s plan. > White Poplars. > Lamp standards, plaques, light pink Tuscan Northern Italian curved balustrade. > Relocated c.1906 red granite pedestal Colonel William Light statue.	Formal Garden

Name of Key Successive Landscape Designer/Manager	Park Name/ Number (Best example)	Date	Evidence of “high degree of creative achievement” of “overall landscape planting design” by successive landscape designers/ managers Key points/attributes (draft only)	Type
A. Stanley Orchard and Elsie Marion Cornish	Karrawirra/ Red Gum Park/ Park 12 Pioneer Women’s Memorial Garden – Torrens Parade Ground	c.1938-1941	<u>1938-1941 Pioneer Women’s Memorial Garden</u> > low height, perimeter red brickwork walls. > central path flanked by lawn. > raised circular platform. > Modernist sculpture of Waikerie Limestone by Melbourne artist, Ola Cohn. > Sundial representing the passage of time, designed by South Australian Government Astronomer, George Dodwell. > Commemorative time capsule. > five Lombardy Poplars. > two Italian Cypresses. > two Holm Oaks. > Plaques. > Seats.	Formal Garden
William C.D. Veale (Town Clerk 1947-1965)	Waylu Yarta/ Veale Park/ Park 21 Veale Gardens	1960s	<u>1958-1963 Veale Gardens Overlay</u> > Veale’s semi-formal Gardenesque > Veale personally directed Veale Gardens > Series of sinuous and circuitous pedestrian paths that wind through Veale’s Gardenesque design. > Topographic features including mounds. > Spatial and planting design philosophy of Veale. > Sunken rose garden and fountain. > Sculptures integral to the garden: The Couple by Berend van de Stuik and Pan by John Dowie. > Stone lined and stone faced, concrete artificial watercourse. > ‘Alpine Restaurant’ pavilion.	Formal Garden
Landscape Designer Yoshitaka Kumada (refurbishment of garden 1987-1989)	Wita Wirra/ Peppermint Park/ Park 18 Himeji Gardens	1980s	<u>1985-2001 Himeji Garden Overlay</u> > 1982 Adelaide and the Japanese city of Himeji became Sister Cities. > Himeji Garden designed to commemorate this. > 1985 Himeji Garden opened although not completed until 1989. > traditional Japanese garden design with natural and religious features with two styles. > First style – “senzui” lake and mountain garden where “water and the imagination create images of vastness and grandeur”. ¹¹⁸ > Second style – “kare senzui” dry garden “where rocks and sand evoke the presence of water, even the sea itself”. ¹¹⁹	Formal Garden

4. Part II: Designed Landscapes: Analysis and Assessment

4.1 Overview

Every park within the Adelaide Park Lands and Squares contains physical evidence of the influence of the key designers and managers identified in the historical summary above, reflected in both the spatial layout of the parks and squares and in their plantings. The initial survey undertaken in the NHMP assessing the integrity and condition of the parks and squares identified 17 out of 29 parks, along with two of the five squares—Wellington and Hurtle—as having medium to high levels of integrity.

Subsequent historical research, including a detailed overlay analysis of aerial photographs and historical maps, led to ten of these parks being selected for more detailed study and site assessment. Some of these parks, such as Park 12, contain multiple distinct designed landscapes. The landscapes represented in this study are those with the highest integrity and most clearly illustrate the contributions of the successive key designers and managers identified in the Park Land's history, as well as their associated historic plantings.

It is evident that further research into the remaining parks not included in the study will reveal additional historic plantings linked to these designers and managers. Typically, the work of these individuals within the Park Lands is closely associated with specific plant species. As such, historic plantings in other parks are essential to the overall character of the Park Lands and should be managed in accordance with the recommendations outlined in Part III of this report.

4.2 Key Map

Parks Assessed in this Study

The following map indicates the Parks which progressed to a detailed study and assessment of their designed landscape attributes.



- High integrity designed landscapes in this study
- Parks and City Squares not further investigated in this study
- Park Lands in control of other authorities (not in scope)

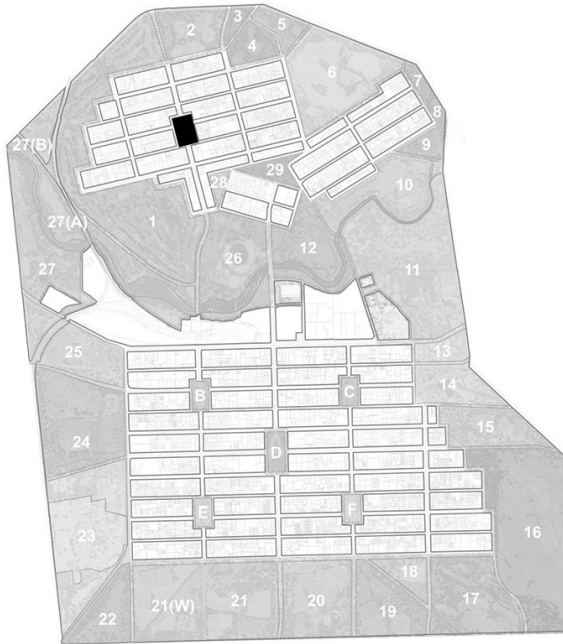
Figure: Key map of assessed Parks.



4.3 Kudnartu / Wellington Square

Location

Wellington Square, also known as Kudnartu, is located in North Adelaide within the central grid of the suburb. This square is one of the six original squares designed by Colonel William Light in 1837 and is the only one situated in North Adelaide.



Designed Landscape & Historic Planting Values

Kudnartu / Wellington Square embodies Colonel William Light's 1837 Adelaide Plan concept of a City Square. It retains Light's original design intent through its landscaped green space with pathways, its rectangular form and size, and the surrounding perimeter roadways.

The Square illustrates the early landscaping of Adelaide's City Squares. In the 1850s, horticulturalist George Francis—later the inaugural Director of the Adelaide Botanic Garden—implemented the first deliberate landscape design and planting scheme for the Squares. William O'Brien, the Corporation's first City Gardener (1861–1874), built upon Francis' spatial and planting framework to create a mid-Victorian style public park or village green, establishing the horticultural and design principles that shaped the Squares. By the mid-1860s, Wellington Square featured cross pathways aligned north–south and east–west, dividing it into four quadrants, along with gridded plantings. During the 1860s and 1870s, O'Brien added diagonal paths, forming what was often described as a partial 'union jack' layout. O'Brien planted both exotic and native trees in the Squares and undertook mass plantings to reinforce axes including avenues, but also single ornamental specimen planting along pedestrian pathways. He used Victorian era plant species favouring Moreton Bay Figs, White Cedar, and Kurrajong. By 1880, Kudnartu / Wellington Square had extensive planting, the work of both Francis and O'Brien. Remnants of these plantings remain such as the Canary Island Pine, Carob, and Sandarack Gum tree. The mid-Victorian character of the Square is further enhanced by the 1870s slate/sandstone kerbing reinforcing the original extent of the Square, and the Victorian cast iron bollards recalling the once important fencing of the Squares. Later, City Gardener, William Pengilly (1867–1883) continued O'Brien's work.

The Square also reflects the work of August Pelzer (1899–1932) upon his appointment as City Gardener in 1899, who believed the Squares were overcrowded with trees. Pelzer thinned out the trees, renewed lawns, and flower beds. However, he planted trees such as Kurrajong, Pink Kurrajong, Arizona Cypress, and Italian Poplars along the north–west/south–east path, and remnants of these remain. Pelzer also planted English Elms, creating a Gardenesque landscape. In 1935, A. Stanley Orchard (1935–1939) replaced Pelzer, as Curator of Parks & Gardens, and commenced a remodelling of Wellington Square which had been suggested by Pelzer.

Although many of the plantings have changed over time, the design intent of Light, Francis, O'Brien, Pengilly, Pelzer, and Orchard remains strong.

Heritage Planting Overlays

A series of Heritage Planting Overlays reflect Wellington Square's Period of Significance, in this case from 1837 to the 1930s. The Square has three overlays namely: 1837 Light, 1860s-1880s O'Brien/Pengilly Overlay; and the 1899-1932 Pelzer and 1935-1939 Orchard Overlay.

Attributes of Significance

1837 Light Overlay

- > Landscaped green space with pathways.
- > Rectangular shape and extent.
- > Perimeter roadways.

1850s-1880s Francis/O'Brien/Pengilly Overlay

- > Cross pathways orientated north-south and east-west, dividing it into four quadrants, and its gridded plantings.
- > Additional diagonal paths, often described as a semi "union jack" formation, were established by O'Brien in the 1860s-1870s.
- > Remnants of these plantings remain such as the Canary Island Pine, Carob, and Sandarack Gum tree
- > 1870s slate/sandstone kerbing reinforcing the original extent of the Square, and the Victorian cast iron bollards recalling the once important fencing of the Squares.

1899-1932 Pelzer and 1935-1939 Orchard Overlay

- > Pelzer planted Kurrajong, Pink Kurrajong, Arizona Cypress, and Italian Poplars along the north-west/south-east path.
- > Pelzer planted English Elms, creating a Gardenesque landscape.

Recommendations

- > Individual historic plantings contained within the overlays are progressively mapped, described and assessed against the overlay descriptions.
- > The surviving plantings identified as significant in the overlays above are monitored and maintained using the historic planting management techniques outlined in Part III of this document.
- > Kudnartu / Wellington Square is assessed for inclusion in the state heritage register as a layered historic 'Gardenesque' landscape and a conservation management plan prepared.

Selected Photographs



Figure: Kurrajong to southeast corner of square



Figure: Canary Island Pine to central path



Figure: Canary Island Pine to west diagonal path



Figure: Sandarack Gum



Figure: Sandarack Gum Pods

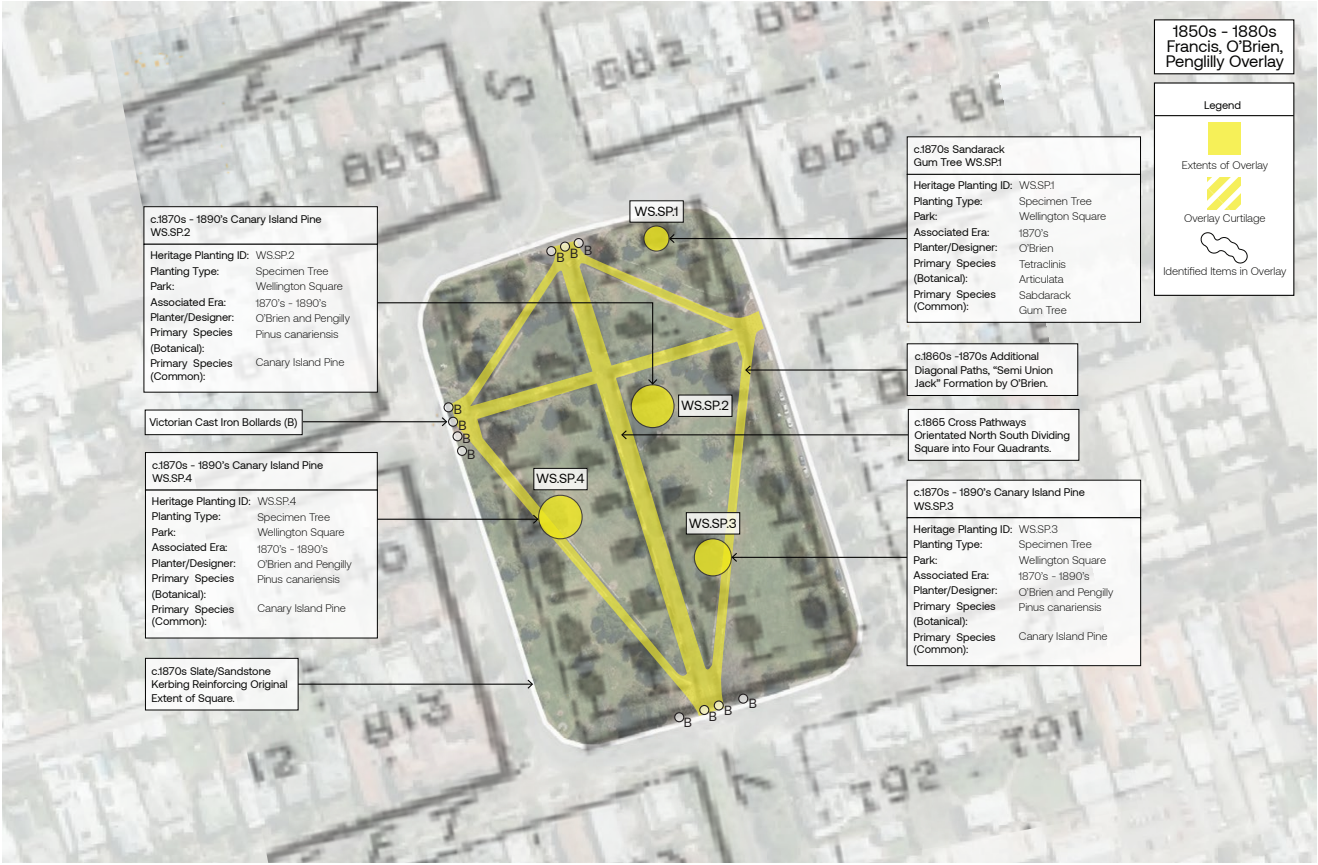


Figure: Pink Kurrajong to north of square

Overlay Maps



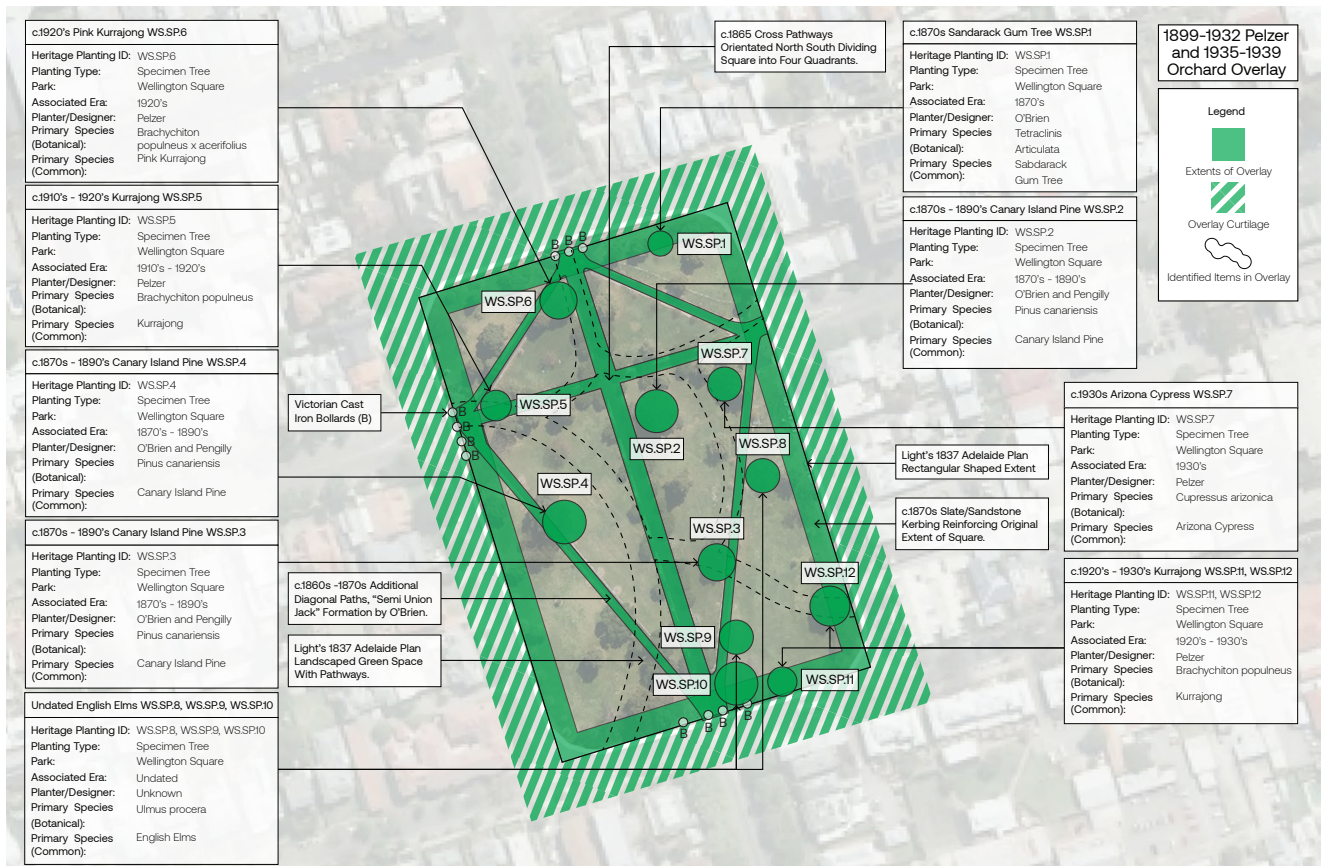
Wellington Square - North Adelaide
1837 Light Overlay



Wellington Square - North Adelaide
1850s-1880s Francis/O'Brien/Pengilly Overlay



**Wellington Square - North Adelaide
Pelzer & Orchard Overlay**



**Wellington Square - North Adelaide
Combined Overlay**



4.4 Karrawirra / Red Gum Park (Park 12)

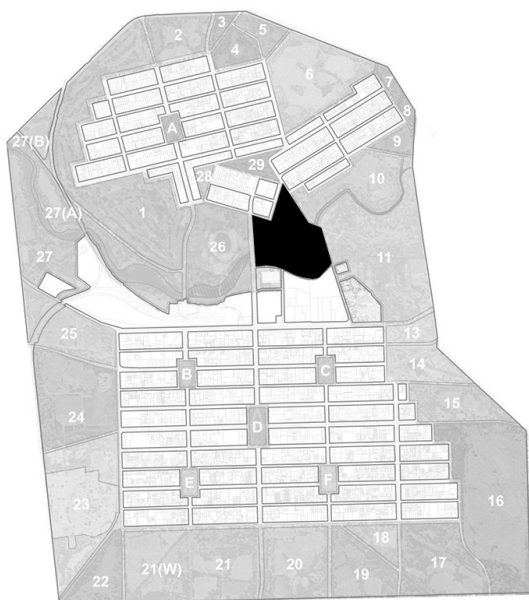
Location

Park 12, also known as Red Gum Park or Karrawirra, is located between the Adelaide city centre and North Adelaide. It is divided by the River Torrens, with parts of the park on both the northern and southern banks.

The southern boundary of Park 12 is North Terrace. The eastern boundary is defined by Frome Road and part of Sir Edwin Smith Avenue. The western boundary follows King William Road.

Within its area, Park 12 includes sections of open space and the River Torrens corridor. Parts of the University of Adelaide are situated on land that was originally part of Park 12. The park is bordered by Park 11 to the east and Park 26 to the west.

Park 12 covers approximately 14 hectares



Designed Landscape & Historic Planting Values

Karrawirra / Red Gum Park consists of several distinct designed gardens set within a layered landscape. The Statement of Cultural Significance and Period of Significance is divided into overall Park overlays and individual parts, refer below.

Whole of Park

Karrawirra / Red Gum Park (Park 12) demonstrates the historical development and civic beautification of the Adelaide Park Lands from the mid-19th to early 20th centuries, particularly north of the River Torrens / Karrawirra Parri. The park reflects the evolving practices of public landscape design, tree planting, and urban amenity under successive City Gardeners and civic planners, including William O'Brien, John Ednie Brown, John Woods Hayes, August Pelzer, and C.A. Orchard.

The area north of the river retains a strong and coherent landscape character shaped by pre-1900 design principles. From as early as 1855, tree planting and fencing commenced, with significant shelterbelt and plantation works undertaken by City Gardener William O'Brien, including plantings along Avenue Road (now Sir Edwin Smith Avenue) and Pennington Gardens East. His designs blended ornamental and native species, and established the early spatial structure of the park.

In 1880, John Ednie Brown's influential report proposed the removal of older gum and cypress plantings along the riverbanks in favour of a more picturesque and ornamental setting. Brown recommended a carriage drive north of the river (now War Memorial Drive), formal avenues of trees, and extensive planting works throughout Roberts Place Reserve and Pennington Gardens East. These proposals guided subsequent works and contributed to the lasting Gardenesque character of the northern park.

From the late 19th century, City Gardeners Hayes and Pelzer continued Brown's vision. Victoria Drive was constructed in 1887 and planted with a range of species, including Sugar Gums, Date Palms, and English Elms. Pelzer's tenure from 1899 marked a significant expansion in street tree planting and refinement of the riverside landscape, incorporating plane trees, poplars, elms, and ornamental species along key roads and reserves. Notably, Roberts Place Reserve was planted with Cotton Palms and further embellished with shrub and tree species sourced from Council nurseries and public donations. The Angas Memorial was installed to the western edge c.1929 (SAHR 16180).

The area south of the River Torrens was only later incorporated into Park 12 following the gradual transfer of non-military portions of the Torrens Parade Ground Reserve in the 1910s. These southern areas, including the escarpment and riverbank, were landscaped to complement the existing park, but remain visually and historically distinct from the earlier pre-1900 design traditions of the north.

In the 1930s, landscape architect C.A. Orchard undertook the design of Grundy Gardens (1936–1937) on the northern embankment between Adelaide and Albert Bridges. This work introduced terraced pathways, dry stone walling, hedge plantings, formal staircases, and ornamental lighting, reinforcing the park's civic character and enhancing public access to the riverfront.

Park 12 retains the layered evidence of over 80 years of municipal landscape design, from its origins in mid-19th century plantation belts to the civic gardens of the interwar period.

1900s–1950s Pennington Gardens East

Pennington Gardens East was designed in the 1900s by August Pelzer, City Gardener, and represents a gardenesque design based on nearby Brougham and Palmer Gardens, marked by open lawns, diverse specimen trees, and picturesque curving pathways.

Pelzer’s planting program (1904–1905, and 1910s) introduced a diverse range of species, many of which remain today. Key plantings include:

- > English Elms, Scarlet and Portugal Oaks, Kurrajong, Indian Coral Trees, Lawson’s Cypress, and Camphor Trees.

A dominant feature of the gardens is the Women’s War Memorial Garden, Cross of Sacrifice and Stone of Remembrance (SAHR 16182) comprised of olive hedge walls, stone of remembrance (at east end), tessellated paved pathways, garden beds and a 12m high Cross of Sacrifice (at west end). The South Australian Heritage Places Database contains the following Statement of Heritage Value:

*‘The Memorial Garden was created in remembrance of those who died in World War One. Initiated by the women of South Australia, it is a reminder of the grief so many experienced as a result of the loss of their loved ones during the war. The Garden was designed by Herbert Baker, in conjunction with Sir Reginald Blomfield and Sir Edwin Lutyens. Sir Reginald Blomfield designed the Cross of Sacrifice. The Stone of Remembrance is from the design by Sir Edwin Lutyens. The Cross of Sacrifice and Stone of Remembrance are important as places highly valued by the community for their role as memorials, and as the site now used for Anzac Day services in Adelaide’.*¹²⁰

1938–1941 Pioneer Women’s Memorial Garden Overlay

The Pioneer Women’s Memorial Garden is a State Heritage Place (SAHR 16177). The South Australian Heritage Places Database contains the following Statement of Heritage Value for the garden:

*“The garden, sundial, sculpture, seat and wall were erected to commemorate the contribution made by pioneer women to South Australia’s development. These five elements of the garden are integral to the layout design and its heritage significance. The garden illustrates a greater acknowledgment, and a changing perception, of the role of women in the community. The sculpture, the work of Ola Cohn, was the first piece of Modernist public art in Adelaide.”*¹²¹

However, this Statement omits crucial information,¹²² and the following Statement of Cultural Significance is proposed:

The Pioneer Women’s Memorial Garden was designed by renowned Adelaide landscape designer Elsie Marion Cornish (1870–1946) in 1938 and opened in April 1941. It was commissioned by the Women’s Centenary Council of South Australia, later the Pioneer Women’s Memorial Trust, who raised funds for a “Garden of Memory” with the remainder of the funding used to establish the Alice Springs Royal Flying Doctor base. The Garden was designed as a memorial to the pioneering women of South Australia as part of South Australia’s 1936 Centenary celebrations.

The Garden is rectangular with an alcove to the east end recalling St Peter’s Cathedral floor plan. It is defined by low height, perimeter red brickwork walls, a central path flanked by lawn, leading to a raised circular platform with a Modernist sculpture of Waikerie Limestone by Melbourne artist, Ola Cohn, and a Sundial representing the passage of time, designed by South Australian Government Astronomer, George Dodwell, and a buried commemorative time capsule. The planting scheme embodied significant symbolic associations including five Lombardy Poplars which form the backdrop of the sculpture and represent the five women members of the Trust, two Italian Cyresses either side of the platform, and two Holm Oaks in the front corners of the Garden however much of the original symbolic planting scheme and garden beds have been lost.

Heritage Planting Overlays

1860s-1870s O'Brien/Pengilly Overlay

- > 1860s plantings of Moreton Bay Figs.
- > Olives, Pines, Pepper Trees and Sugar Gums planted in the 1870s along the banks of the river.

1880s Brown Overlay

- > Spatial arrangement north of the river, partially implemented.
- > 1899-1932 Pelzer Overlay
- > Elms and specimen trees planted in a Gardenesque style.
- > clumps of trees interpreted from Brown's Report or retained earlier plantings extant in 1935.
- > Perimeter plantings interpreted from Brown's Report or retained earlier plantings extant in 1935.
- > 1915 Angas Memorial (SAHR 16180)

1900s-1950s Pennington Gardens East

- > Scarlet and Portugal Oaks, Kurrajong, Indian Coral Trees, Lawson's Cypress, and Camphor Trees planted in a Gardenesque style.
- > Women's War Memorial Garden, Cross of Sacrifice and Stone of Remembrance (SAHR 16182) comprised of olive hedge walls, stone of remembrance (at east end), tessellated paved pathways, garden beds and a 12m high Cross of Sacrifice (at west end).

1938-1941 Pioneer Women's Memorial Garden Overlay

- > Memorial use of the garden.
- > Low height, perimeter red brickwork walls.
- > Central path flanked by lawn.
- > Raised circular platform.
- > Modernist sculpture of Waikerie Limestone by Melbourne artist, Ola Cohn.
- > Sundial representing the passage of time, designed by South Australian Government Astronomer, George Dodwell.
- > Commemorative time capsule.
- > Five Lombardy Poplars.
- > Two Italian Cypressess.
- > Two Holm Oaks.
- > Plaques.
- > Seats.

Recommendations

- > The Conservation Management Plan for the Pioneer Women's Memorial Garden is reviewed. Consideration should be given to reconstruction and use to retain its cultural heritage significance.
- > Individual historic plantings contained within the overlays are progressively mapped, described and assessed against the overlay description.
- > The surviving plantings identified as significant in the overlays above are monitored and maintained using the historic planting management techniques outlined in Part III of this document.

Selected Photographs

Overall Park

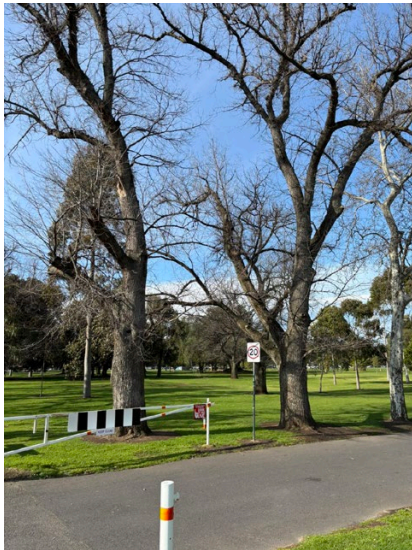


Figure: Elms along Sir Edwin Smith Ave, across from Pennington Terrace



Figure: Cyress and Fig to the southern end of Park 12



Figure: Axial path connecting King William Rd to Frome Rd



Figure: Fig and Pepper Tree clump central to Park 12



Figure: Stone Pine at the termination of the central path leading to Frome Rd

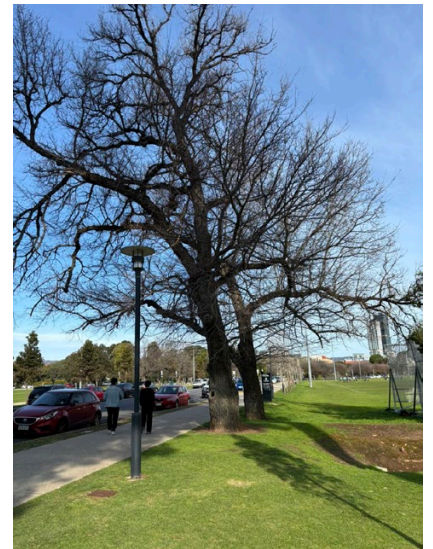


Figure: Elms along Frome Rd

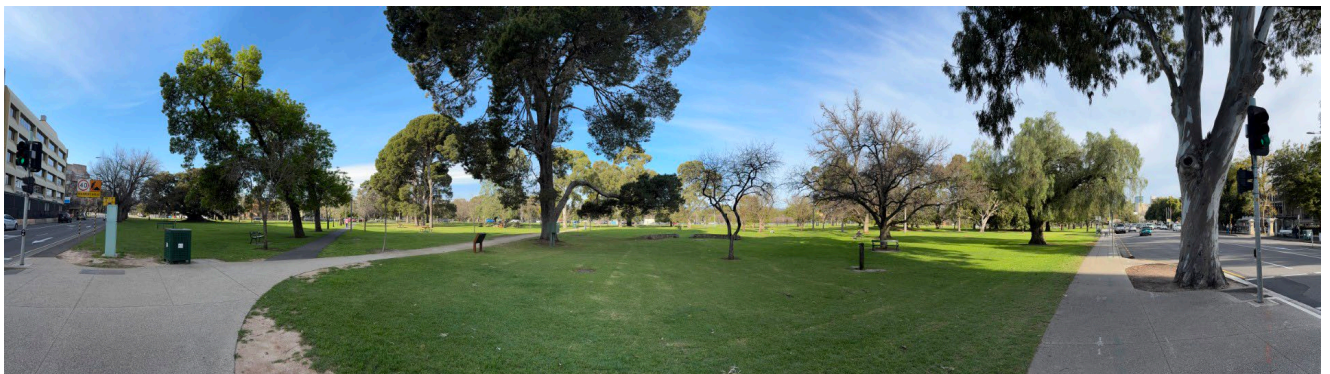


Figure: Panoramic view from the corner of Sir Edwin Smith Rd and Frome Rd, looking south.

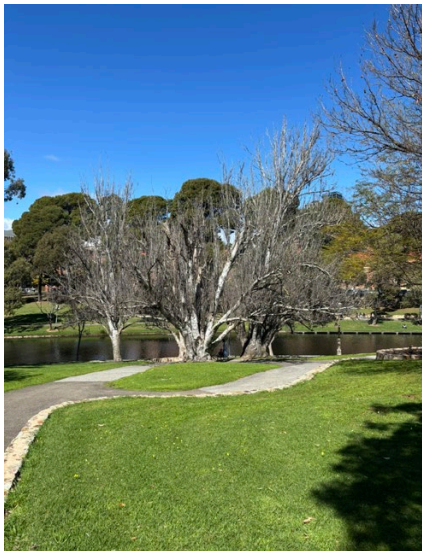


Figure: Clump of poplars on the north bank of the river



Figure: Grove of eucalypts to the south of University Ovals



Figure: Eucalypt and Bunya Pine to the north bank of the river



Figure: Eucalypt and pines in the Angas Gardens



Figure: Group of pines in the background of the Angas Memorial

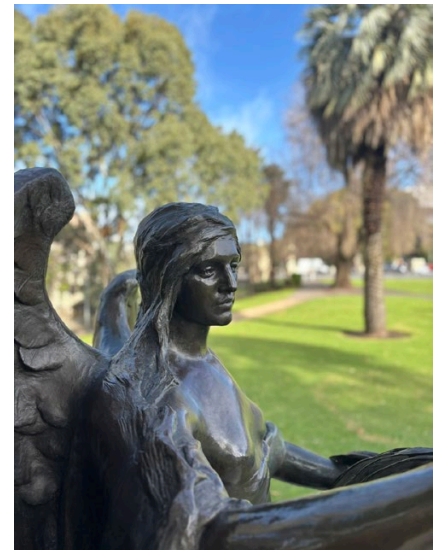


Figure: Detail of Angas Memorial with Cotton Palm in the background

1905-1910 Pennington Gardens East Overlay



Figure: Panoramic view of Pennington Gardens East from Pennington Terrace looking south.



Figure: Veteran Elm to the north east of Pennington Gardens East



Figure: English Oak to the north east of Pennington Gardens East



Figure: Women's War Memorial Garden looking east showing stone paving, hedging, garden beds and Stone of Remembrance in the background



Figure: Cross of Sacrifice at western end of the Women's War Memorial Garden



Figure: Olive hedging surrounds the Women's War Memorial Garden

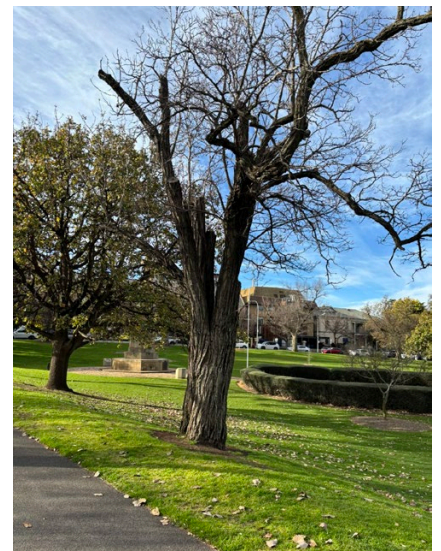


Figure: Veteran Elm to the west of Pennington Gardens East

1938-1941 Pioneer Women's Memorial Garden Overlay

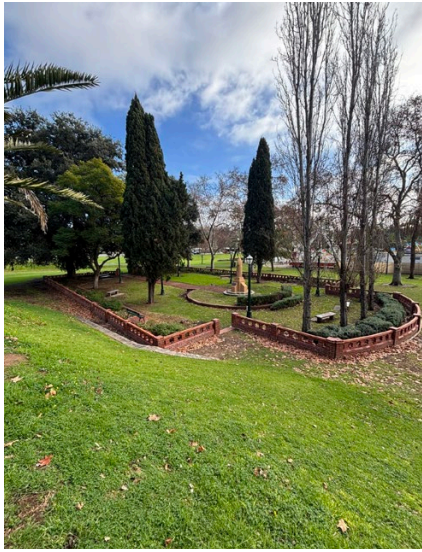


Figure: Womens' Memorial Gardens viewed from east on embankment



Figure: Low perimeter brickwork fence (rebuilt 2000)



Figure: Two Holm Oaks frame the entrance to the garden



Figure: Ola Cohn sculpture backed by poplars and low brick garden fencing



Figure: Sundial designed by George Dodwell

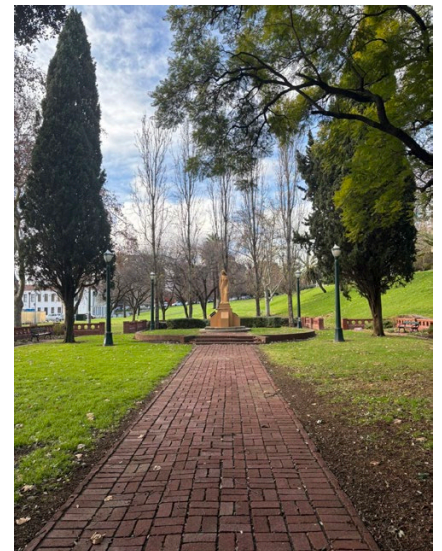


Figure: Axial brick path and two Italian Cypresses frame the central sculpture

Overlay Maps



Park 12 - Karrawirra / Red Gum Park
O'Brien Overlay



Park 12 - Karrawirra / Red Gum Park
O'Brien Overlay



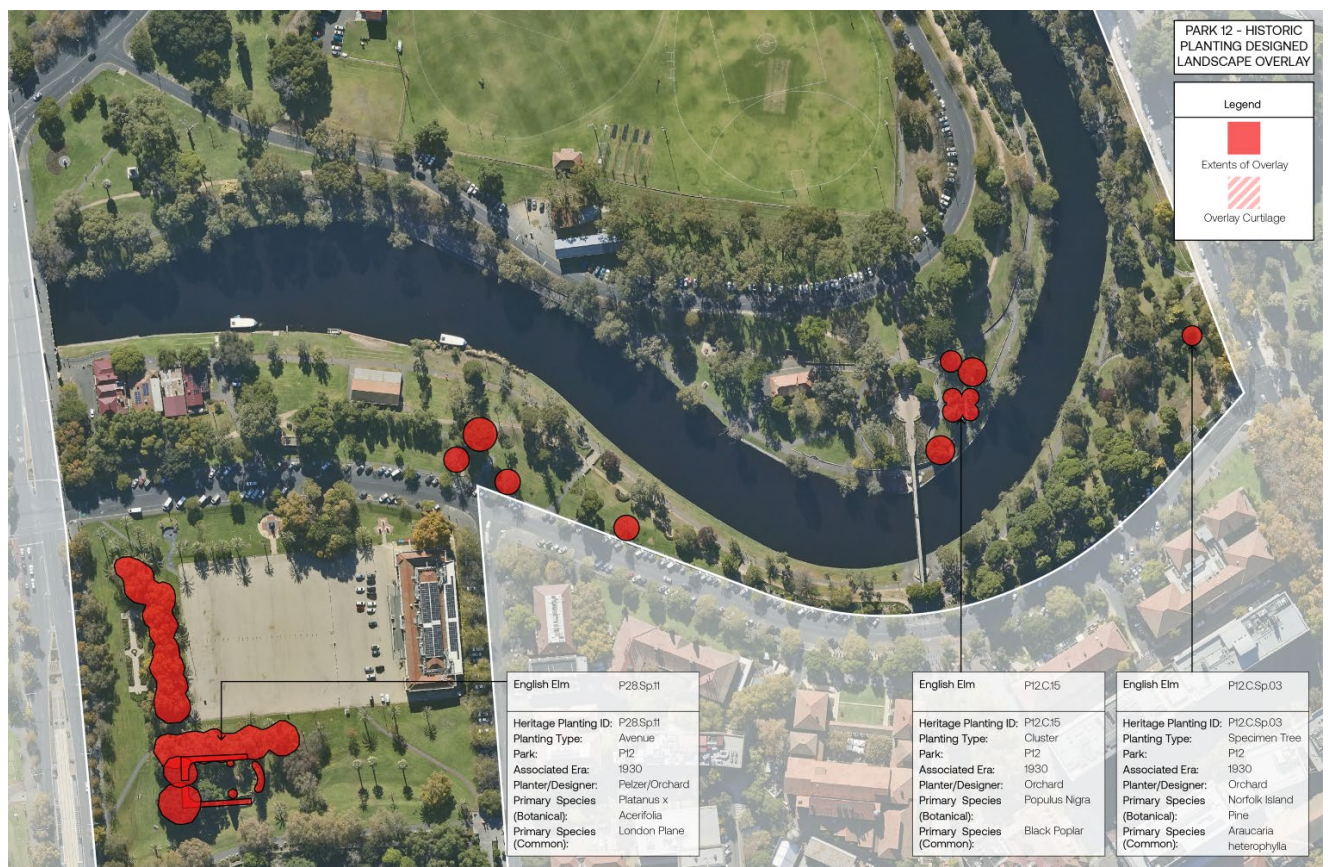
 Park 12 - Karrawirra / Red Gum Park
O'Brien Overlay



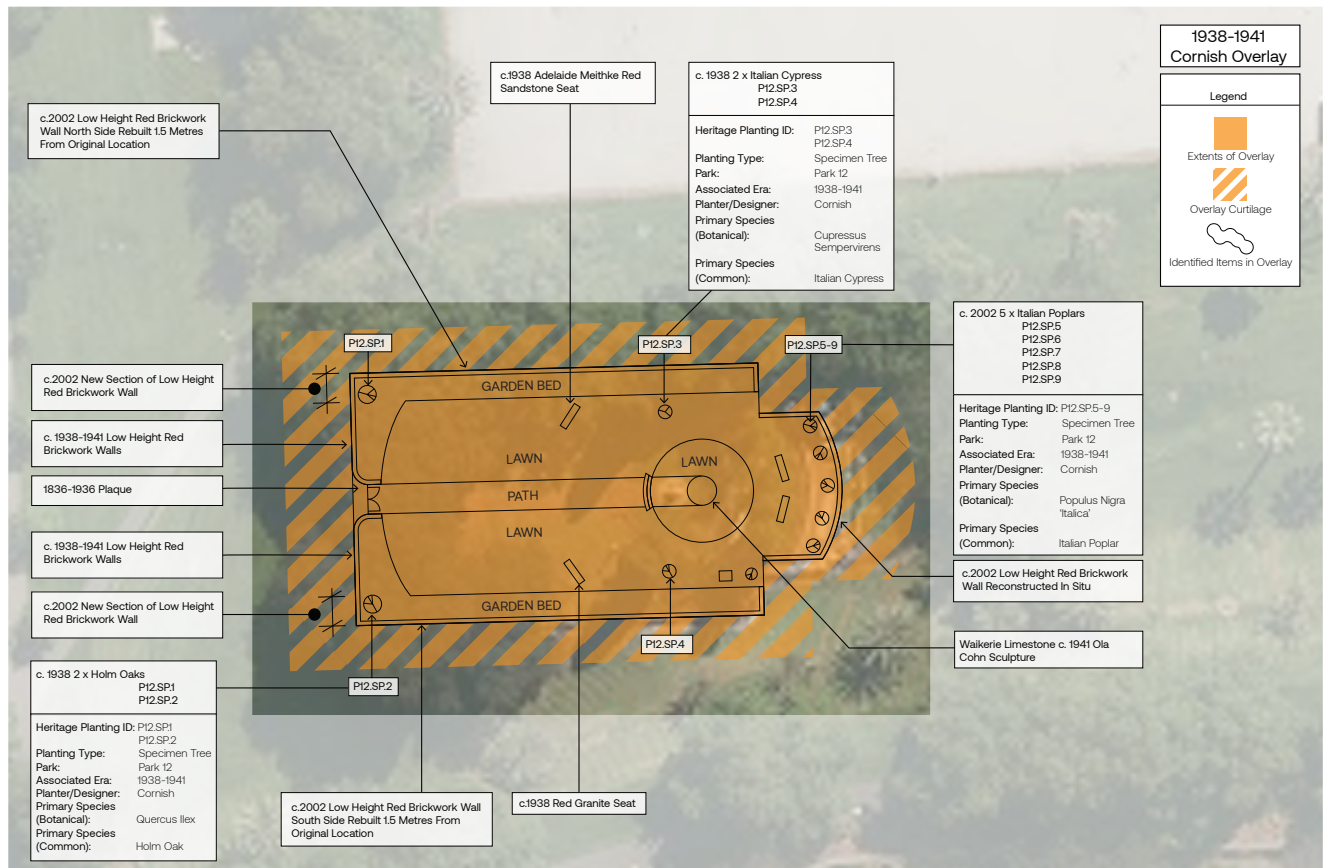
 Park 12 - Karrawirra / Red Gum Park
O'Brien Overlay



Park 12 - Karrawirra / Red Gum Park
Orchard/McEwin/Cornish & Baker Overlay



Park 12 - Karrawirra / Red Gum Park
Orchard/McEwin/Cornish & Baker Overlay



Park 12 - Pioneer Women's Memorial Garden Site Plan
Cornish Overlay

Tuthangga / Carriageway Park (Park 17)

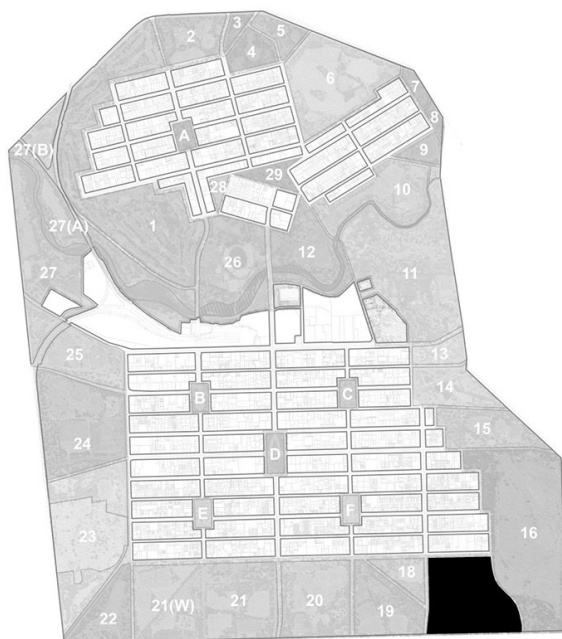


4.5 Tuthangga / Carriageway Park (Park 17)

Location

Park 17, also known as Carriageway Park or Tuthangga, is located to the south of the city centre. It is bounded to the north by Greenhill Road, to the east by Beaumont Road, to the south by South Terrace, and to the west by Hutt Road. A smaller triangular section, historically referred to as Park 17A, is located south of Glen Osmond Road and is also considered part of the park.

The park covers approximately 31.6 hectares and contains a mix of open space and facilities. Within its boundaries are playing fields, croquet lawns, and the site of a former reservoir.



Designed Landscape & Historic Planting Values

Tuthangga / Carriageway Park reflects the early landscaping of the Park Lands between the 1860s and 1930s, showcasing planting designs developed by successive landscape designers and managers from the mid-nineteenth to early twentieth century.

The Park is evidence of the work of the Corporation's inaugural City Gardener William O'Brien (1861-1874) who established fenced perimeter plantation lines along roadways (also known as shelterbelt corridors) including Glen Osmond Road using Australian native species such as South Australian Blue Gums and River Red Gums. Later, City Gardener, William Pengilly (1867-1883) continued these roadside plantations using River Red Gums and Sugar Gums. Other early plantings include the River Red Gums along the watercourse.

The Park also reflects the work of John Ednie Brown who was commissioned by the Corporation to write a Report on a System of Planting the Adelaide Park Lands (1880). Brown proposed ornamental "Park-like" planting in Tuthangga / Carriageway Park with two tree-lined Carriage Drives, plantations on the north, east and south boundaries with footpaths, and clumps of trees in open space. Brown recommended trees for Tuthangga / Carriageway Park including Pines, Cedar, Fir, Elms, Oak, Ash, Poplar, London Plane, Moreton Bay Fig, Cypress, Norfolk Island Pine, Norfolk Island Hibiscus, and White Cedar, contrasting the former preference of Australian native species. It is likely that the significant English Elm Avenue in Tuthangga / Carriageway Park was either planted by O'Brien in the late 1860s-1870s or Brown in the 1880s (it roughly accords with Brown's plan in his 1880 Report).

However, it was Brown's successors, such as August Pelzer (1899-1932) upon his appointment as City Gardener in 1899, who effectively implemented Brown's 1880 Report and used it as a guiding masterplan for his planting. Tuthangga / Carriageway Park demonstrates Pelzer's influence over three decades of Park Land landscape design and planting, specifically through: the Glen Osmond Road Sugar Gum Avenue planted 1913-1915; the 1913 South Terrace Croquet Club Kaffir Apple hedge; the triangular Gardenesque pocket park he designed in 1917; the Desert Ash Avenue planted in 1922-1930; and the 1926 Croquet SA Kaffir Apple hedge. Planting to screen infrastructure also occurred including the London Plane tree circular planting ring extant in 1935 which screened the 1880-1881 Reservoir which supplied water to Adelaide and Glenelg.

Heritage Planting Overlays

A series of Heritage Planting Overlays reflect Park 17's Period of Significance, in this case from the 1860s to the 1930s. Park 17 has three overlays namely: 1860s-1870s O'Brien/Pengilly Overlay; 1880s Brown Overlay; and the 1899-1932 Pelzer Overlay. (Even though much of Brown's 1880 plan was carried out by successive Gardeners, it is still considered instructive)

Attributes of Significance

1860s-1870s O'Brien/Pengilly Overlay

- > 1865 Fenced, roadside shelterbelt plantations.
- > Late 1860s-1870s English Elm Avenue.

1880s Brown Overlay

- > Perimeter shelterbelt planting possibly implemented.

1899-1932 Pelzer Overlay

- > 1913-1915 Glen Osmond Road Sugar Gum Avenue.
- > 1913 South Terrace Croquet Club Kaffir Apple hedge.
- > 1917 triangular Gardenesque pocket park.
- > 1922-1930 Desert Ash Avenue.
- > 1926 Croquet SA Kaffir Apple hedge.
- > 1935 London Plane circular planting ring to Reservoir mound.
- > Clumps of trees interpreted from Brown's Report or retained earlier plantings extant in 1935.
- > Perimeter plantings interpreted from Brown's Report or retained earlier plantings extant in 1935.

Recommendations

- > Individual historic plantings contained within the overlays are progressively mapped, described and assessed against the overlay description.
- > The surviving plantings identified as significant in the overlays above are monitored and maintained using the historic planting management techniques outlined in Part III of this document.
- > Future planting considers the historic design intent and impact on the health and visual integrity of the identified attributes, particularly avenues and clusters.
- > Tuthangga / Carriageway Park is assessed for inclusion in the state heritage register as a layered historic designed landscape and a conservation management plan prepared.

Selected Photographs



Figure: Desert Ash Avenue



Figure: Kaffir Apple hedge around the croquet courts



Figure: Eastern end of Elm Avenue



Figure: Specimen tree in open space

Overlay Maps



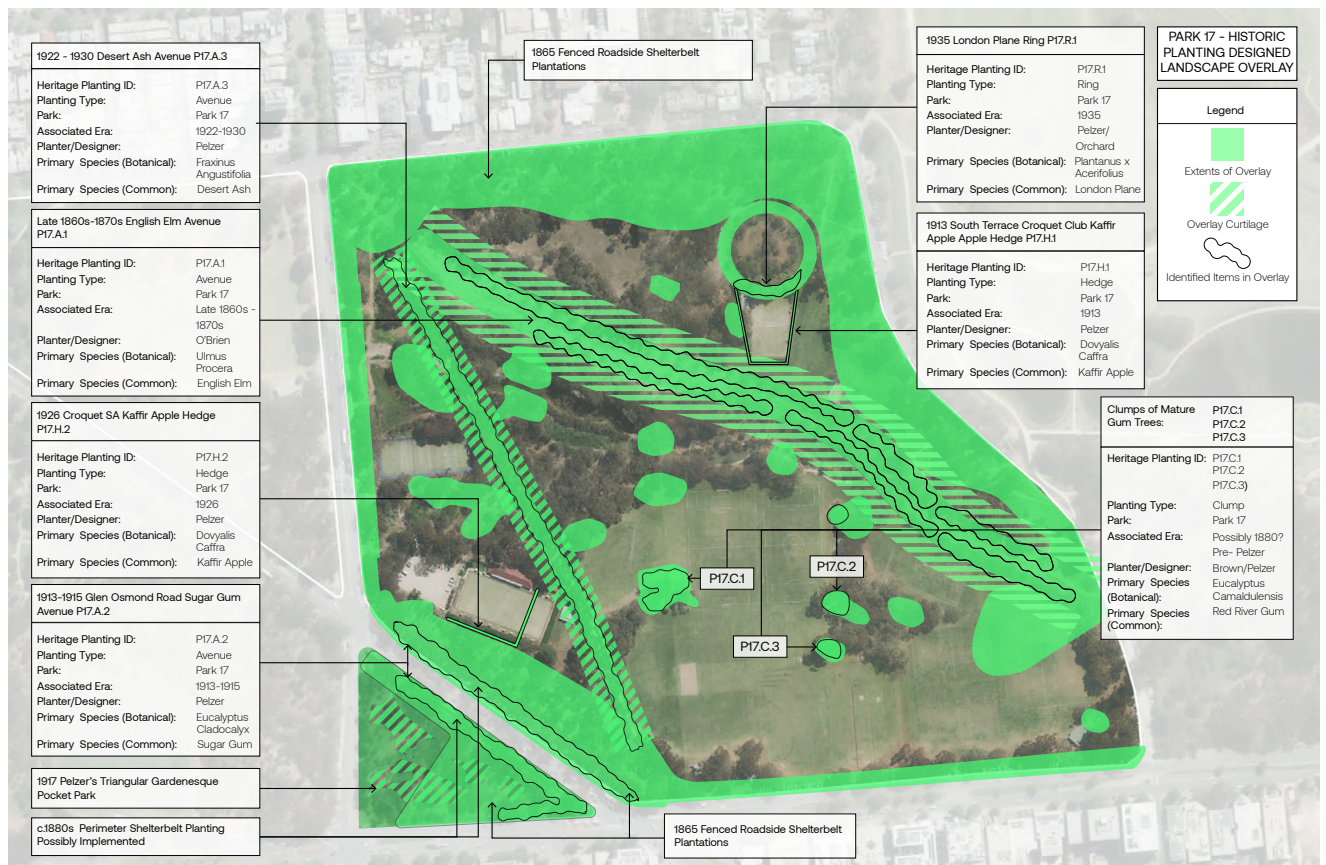
1 Park 17 - Tuthangga / Carriageway Park
O'Brien / Pengilly Overlay



1 Park 17 - Tuthangga / Carriageway Park
Brown Overlay



Park 17 - Tuthangga / Carriageway Park
Pelzer Overlay



Park 17 - Tuthangga / Carriageway Park
Combined Overlay

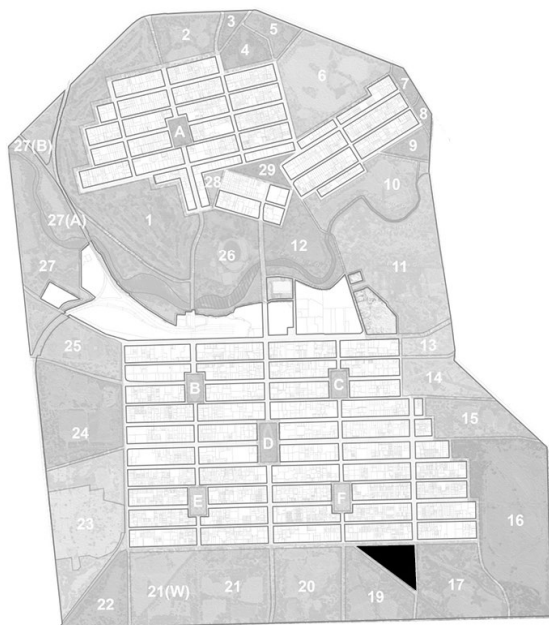


4.6 Wita Wirra / Peppermint Park (Park 18)

Location

Park 18, also known as Peppermint Park or Wita Wirra, is located to the southeast of the city centre. It is bounded by Glen Osmond Road to the northeast, Hutt Road to the northwest, and South Terrace to the south.

The park covers approximately 8.6 hectares and includes a combination of open space, sporting fields, native vegetation, and water features. Notable elements within the park include the Himeji Japanese Garden, Osmond Gardens, and the South Park Lands Creek, which runs through the area.



Designed Landscape & Historic Planting Values

Wita Wirra / Peppermint Park (Park 18) demonstrates the historical evolution of the Adelaide Park Lands from the 1860s to the 1980s, transitioning from practical roadside shelterbelts to structured ornamental park land. The Park reflects the influence of key figures in Adelaide's landscape history, including City Gardeners William O'Brien, John Ednie Brown, William Pengilly, and August Pelzer.

In the 1860s–70s, William O'Brien established fenced plantations of River Red Gums (*Eucalyptus camaldulensis*) along South Terrace and Glen Osmond Road as early shelterbelts. In 1880, John Ednie Brown recommended replacing less vigorous native trees with exotic species and proposed a new design for Park 18 featuring perimeter plantations, clumps of trees, a semi-circular pedestrian path, and tree-lined avenues.

William Pengilly, in 1883, continued this work with mass tree plantings likely arranged in formal roadside alignments. In 1899, August Pelzer was appointed City Gardener and, with Councillor William Ponder, led a wide-ranging planting program informed by Brown's report. Pelzer's most significant contribution to Park 18 was the design and development of Osmond Gardens (1906–1908), a Gardenesque landscape with paths, bridges, rockeries, couch lawns, and 32 Elm trees. Further works in 1911 included shrub plantings and a Kaffir Apple hedge (204 plants) along the eastern perimeter.

The park is also home to Himeji Garden, established in 1985 as a gift from Adelaide's sister city, Himeji, Japan, and redesigned by Japanese landscape designer Yasuo Kitayama in 2001. The garden incorporates traditional elements of Japanese stroll and dry landscape gardens, including raked gravel, stone arrangements, and symbolic planting. It remains the only garden of its kind in South Australia and is a significant example of post-war cultural exchange and non-European design in the Park Lands.

Wita Wirra / Peppermint Park retains layered evidence of these successive landscape schemes, reflecting changing attitudes to park design, species selection, and public amenity over more than seventy years of development.

Heritage Planting Overlays

A series of Heritage Planting Overlays reflect Park 18's Period of Significance, in this case from the 1860s to the 1930s. Park 18 has three overlays namely: 1860s–1870s O'Brien/Pengilly Overlay; 1880s Brown Overlay; and the 1899–1932 Pelzer Overlay. (Even though much of Brown's 1880 plan was carried out by successive Gardeners, it is still considered instructive).

Attributes of Significance

1860s-1870s O'Brien/Pengilly Overlay

- > 1865 roadside shelterbelt plantations.

1880s Brown Overlay

- > Perimeter shelterbelt planting possibly implemented, including River Red Gums to South Terrace.

1899-1932 Pelzer Overlay

- > 1913-1915 Glen Osmond Road Sugar Gum Avenue.
- > clumps of trees interpreted from Brown's Report or retained earlier plantings extant in 1935.
- > Osmond Gardens (1906-1908), including surviving plantings, layout, lawns and hedge.
- > Perimeter plantings interpreted from Brown's Report or retained earlier plantings extant in 1935.

1985-2001 Himeji Garden

- > Himeji Garden.

Recommendations

- > Individual historic plantings contained within the overlays are progressively mapped, described and assessed against the overlay description.
- > Surviving plantings described in the overlays above as attributes of significance are monitored and managed in accordance with the historic planting management techniques described in Part III of this document.
- > Consideration is given in future planting to the impact on the health and visual integrity of the identified attributes, particularly avenues and clusters.

Selected Photographs



Figure: River Red Gum in open space originally part of a clump, viewed from Hutt Rd.



Figure: Pine on Hutt Rd



Figure: Peppertree at corner Hutt Rd & South Terrace



Figure: Grove of River Red Gums along South Terrace

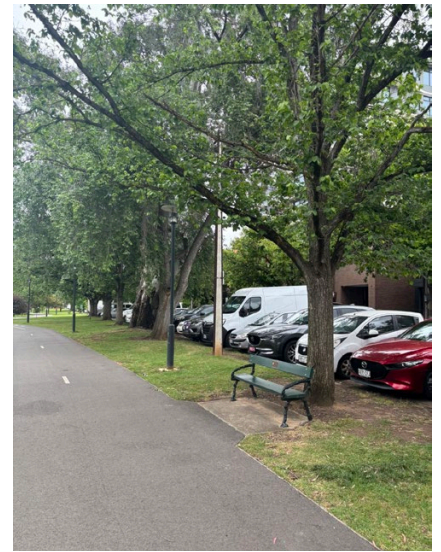


Figure: Avenue of Elms along South Terrace, some replanted



Figure: White Poplar and pair of palms in Osmond Gardens



Figure: Silver Leaf Oak in poor health along Glen Osmond Road



Figure: Kaffir Apple hedge to the eastern edge of Osmond Gardens



Figure: Central garden bed in Osmond Gardens



Figure: Group of 4 Ash trees along a now lost diagonal path to the south corner



Figure: Sugargum avenue along Glen Osmond Rd, looking north.



Figure: Sugargum plantation to south corner, looking south along Hutt Rd



Figure: Entrance to Himeji Garden

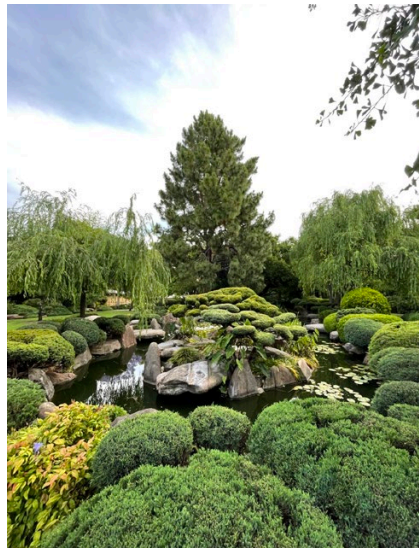


Figure: Himeji Garden water feature. An earlier pine has been integrated into the design



Figure: Axial brick path and two Italian Cypresses frame the central sculpture

Overlay Maps



 Park 18 - Wita Wirra / Peppermint Park
1860s-1870s O'Brien/Pengilly Overlay



 Park 18 - Wita Wirra / Peppermint Park
Brown/Pelzer Overlay



I Park 18 - Wita Wirra / Peppermint Park
Combined Overlay

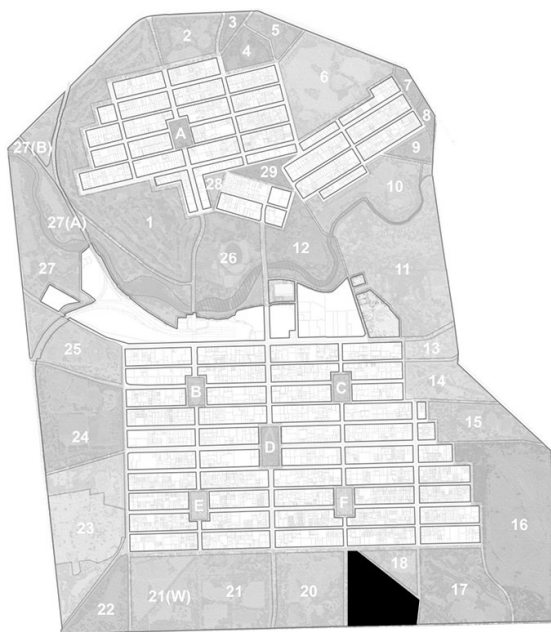


4.7 Pityarilla / Pelzer Park (Park 19)

Location

Park 19, also known as Pelzer Park or Pityarilla, is a section of the Adelaide Park Lands located south of the city centre. It is bounded by Glen Osmond Road to the northwest, Unley Road to the southwest, Greenhill Road to the south, and Hutt Road to the northeast.

The park covers approximately 23 hectares and includes a range of recreational and community facilities. Within its boundaries are sports fields, tennis and basketball courts, a fenced dog park, native vegetation, and the South Park Lands Creek. It also contains public amenities such as picnic areas, barbecues, toilets, and two playgrounds: the Marshmallow Playground and the Oxbow Playspace.



Designed Landscape & Historic Planting Values

Pityarilla / Pelzer Park (Park 19) demonstrates the layered evolution of the Adelaide Park Lands from the mid-19th century through to the early 20th century. The park demonstrates early planting initiatives by the Corporation's inaugural City Gardener, William O'Brien (1861–1874). During the 1860s–1870s, O'Brien established fenced shelterbelt tree plantations along Glen Osmond Road, the southern side of Greenhill Road, and at the “plantation triangles on the three ends” of Pityarilla / Pelzer Park. These plantings were intended for wind protection, definition of boundaries, and aesthetic enhancement and used predominantly Australian native species and are characteristic of early landscaping in the Park Lands.

Between 1900 and 1910, Pelzer undertook a major planting renewal in Pityarilla / Pelzer Park, laying the groundwork for its enduring character. In 1917, he designed a new Gardenesque triangular garden (originally part of Park 19 but now designated as part of Park 17) characterised by perimeter plantings, clumps of trees, winding pathways, and the continuation of the Ponder Avenue bicycle track. This garden was consciously designed as a reflective landscaped space, distinct from the broader open landscape style of surrounding park areas. It is considered the most intact of Pelzer's small passive-use parks still extant in the Park Lands.

In 1919, Pelzer further implemented Brown's planting vision with the planting of 145 English Elm trees in a formal pedestrian avenue, mirroring the tree choices recommended in Brown's original plan. This avenue remains a significant spatial feature of the park although it has largely been replanted with eucalypts and few original elms survive.

In the early 1930s, Pelzer planted a contrasting Desert Ash pedestrian avenue, marking a departure from Brown's nineteenth century vision but further contributing to the botanical diversity and spatial structure of the park.

Heritage Planting Overlays

A series of Heritage Planting Overlays reflect Park 19's Period of Significance, in this case from the 1860s to the 1930s. Park 19 has three overlays namely: 1860s–1870s O'Brien/Pengilly Overlay; 1880s Brown Overlay; and the 1899–1932 Pelzer Overlay. (Even though much of Brown's 1880 plan was carried out by successive Gardeners, it is still considered instructive)

Attributes of Significance

1860s-1870s O'Brien/Pengilly Overlay

- > 1865 roadside shelterbelt plantations of eucalypts.

1880s Brown Overlay

- > Perimeter shelterbelt planting.

1899-1932 Pelzer Overlay

- > 1913-1915 Glen Osmond Road 2 x Rows of Sugar Gum Avenue.
- > 1922-1930 Desert Ash Avenue.
- > Elm Avenue – majority replaced with Spotted Gums but still Elms remaining.
- > Olive Avenue/Plantation on Western Side.
- > Pepper/Aleppo Hibiscus Northern Side.
- > Perimeter plantings interpreted from Brown's Report or retained earlier plantings extant in 1935.

Recommendations

- > Individual historic plantings contained within the overlays are progressively mapped, described and assessed against the overlay description.
- > Surviving plantings described in the overlays above as attributes of significance are monitored and managed in accordance with the historic planting management techniques described in Part III of this document.
- > Consideration is given in future planting to the impact on the health and visual integrity of the identified attributes, particularly avenues and clusters.

Selected Photographs



Figure: Shelterbelt planting of River Red Gums and Sugar Gums along Glen Osmond Rd

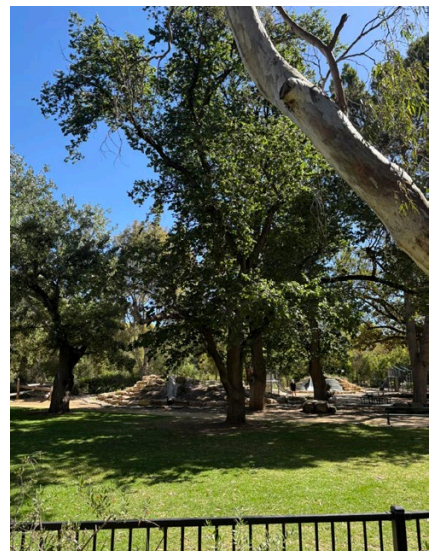


Figure: Group of elms to the east, viewed from Glen Osmond Rd



Figure: Two of the surviving elms planted in a diagonal avenue by Pelzer.



Figure: Desert Ash avenue



Figure: Norfolk Island Hibiscus as specimen tree



Figure: Large pines are feature trees within the eastern portion of the park.

Overlay Maps



 Park 19 - Pityarilla / Pelzer Park
O'Brien/Pengilly Overlay



 Park 19 - Pityarilla / Pelzer Park
Brown/Pelzer Overlay



I Park 19 - Pityarilla / Pelzer Park
 Combined Overlay

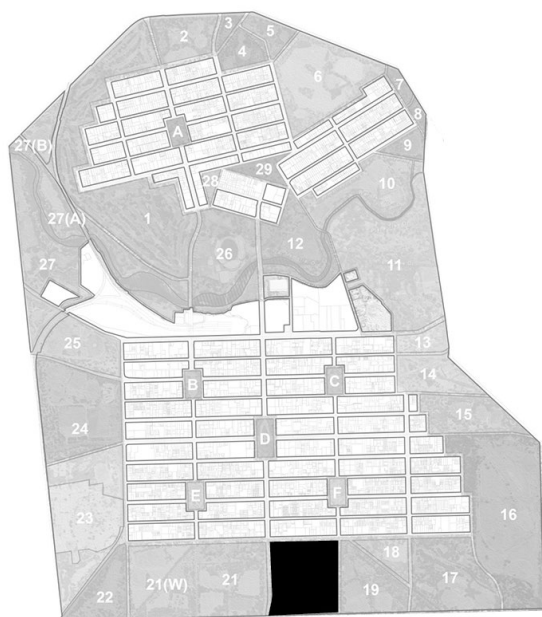


4.8 Kurangga / Blue Gum Park (Park 20)

Location

Park 20, also known as Blue Gum Park or Kurangga, is a section of the Adelaide Park Lands located south of the city centre. It is bounded by Unley Road, Greenhill Road, South Terrace, and Peacock Road.

The park covers a range of recreational facilities, including sports fields, basketball and netball courts, hockey and tennis courts, and a BMX bike track. It also features the Glover Playground near South Terrace, a Tree Climb Aerial Adventure facility, and a petanque piste close to the intersection of Greenhill and Unley Roads. The South Park Lands Creek runs through Park 20.



Designed Landscape & Historic Planting Values

Kurangga / Blue Gum Park (Park 20) reflects the historical evolution of the Adelaide Park Lands from functional shelterbelt plantings to intentional landscape design for aesthetic purposes. Its layered development demonstrates the influence of several key City Gardeners and garden planning philosophies from the mid-19th to early 20th centuries.

In the 1860s–1870s, inaugural City Gardener William O'Brien established fenced shelterbelt tree plantations along South Terrace and Unley Road using Eucalyptus species, likely River Red Gums. These early plantings defined the park's boundaries and laid the foundation for future landscape schemes. By 1880, the park featured perimeter road plantations, axial pedestrian paths, and a woodland area in the southeast corner, with further plantings added in 1883 by City Gardener William Pengilly.

The most significant transformation came under City Gardener August Pelzer, appointed in 1899, who referred to John Ednie Brown's 1880 Report as a master plan for planting. Working closely with Councillor William Ponder, Pelzer introduced a structured and ornamental planting regime between 1900 and 1910. Notable features from this period include Plane Tree avenues along Peacock Road (not extant), street tree plantings along South Terrace, and the replacement of earlier eucalypts with English Elms. The diagonal Sellar Avenue of White Cedars, planted in 1910–1911, reflected Brown's original pedestrian axis proposal.

In 1918, Park 20 became home to Adelaide's first public playground—Glover Playground—established through a donation by Mayor Charles Glover. Likely designed by Pelzer, the playground included formal lawns, ornamental tree plantings, hedges, garden beds, and play equipment, marking a significant shift in the use of park space for children's recreation.

Kurangga / Blue Gum Park retains key plantings and layout elements from these historical periods, embodying the transition from early utilitarian plantings to formal civic landscape design and community use.

Heritage Planting Overlays

A series of Heritage Planting Overlays reflect Park 19's Period of Significance, in this case from the 1860s to the 1930s. Park 19 has three overlays namely: 1860s–1870s O'Brien/Pengilly Overlay; 1880s Brown Overlay; and the 1899–1932 Pelzer Overlay. (Even though much of Brown's 1880 plan was carried out by successive Gardeners, it is still considered instructive)

Attributes of Significance

1860s-1870s O'Brien/Pengilly Overlay

- > 1865 roadside shelterbelt plantations of River Red Gums.

1880s Brown Overlay

- > Perimeter shelterbelt planting possibly implemented.

1899-1932 Pelzer Overlay

- > Formal lawns, ornamental tree plantings in Glover Playground of which Elms and Ash trees remain.
- > Kurrajong Avenue running north - south.
- > Black Poplar Avenue.
- > Olive Plantation/Avenue to eastern side.
- > 1910 White Cedar 'Sellar' Avenue.
- > Mass of gums on southern edge.
- > Pines, Figs, Pepper trees to western edge, west of Kurrajong Avenue.
- > Clumps of trees interpreted from Brown's Report or retained earlier plantings extant in 1935.
- > Perimeter plantings interpreted from Brown's Report or retained earlier plantings extant in 1935.

Recommendations

- > 'Sellar Avenue' is replanted with White Cedars (*Melia azedarach*) and competing eucalypts adjacent the avenue thinned to ensure survivability of the new plantings.
- > The impact of the BMX track on historic plantings to the southeast corner of the park is assessed and a management strategy developed.
- > Individual historic plantings contained within the overlays are progressively mapped, described and assessed against the overlay description.
- > Surviving plantings described in the overlays above as attributes of significance are monitored and managed in accordance with the historic planting management techniques described in Part III of this document.
- > Future planting considers the historic design intent and impact on the health and visual integrity of the identified attributes, particularly avenues and clusters.

Selected Photographs

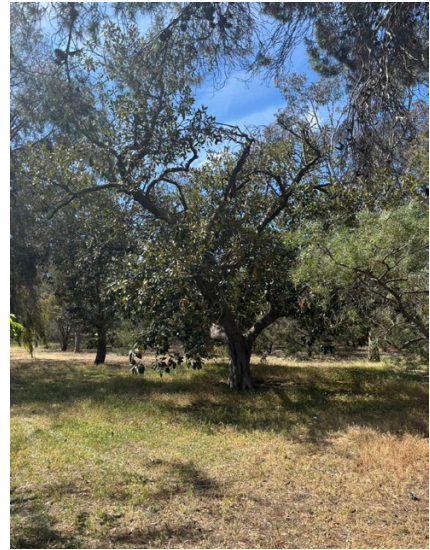


Figure: Fig to Greenhill Rd to southwest corner in poor health



Figure: Row of 6 Ash trees along diagonal path to southwest corner



Figure: Figs to southwest corner amongst later plantings of eucalypts to southeast corner



Figure: Clump of specimen pines amongst later plantings to western edge



Figure: River Red Gum to northwestern is a rare survivor of the early shelterbelt planting



Figure: Clump of pines to northwest corner



Figure: Kurrajong Ave running north-south



Figure: Black Poplar Avenue in the distance, viewed from Kurrajong Avenue



Figure: A Tree Climb activity has been integrated into the southeastern Eucalypt plantation



Figure: Elms, figs and peppercorn trees are dotted through the southeastern corner

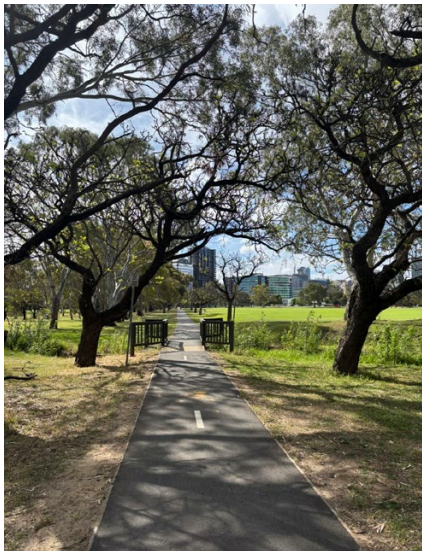


Figure: Southern end of 'Sellar's Avenue' looking north. Most of the White Cedars are in poor health or not extant



Figure: Northern end of 'Sellar's Avenue' looking north.

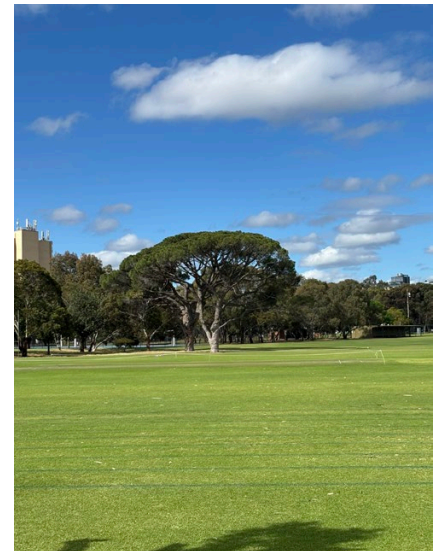


Figure: Clump of Stone Pines viewed from Sellar Avenue



Figure: Remnant Olives to eastern edge



Figure: Large Stone Pine to southeastern corner

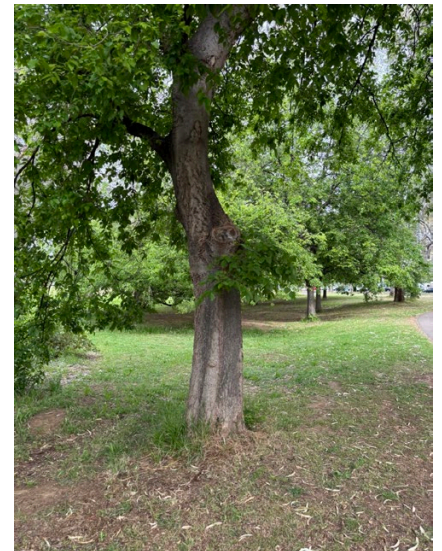


Figure: Hackberries have been used to the southeastern end of Sellar Ave



Figure: Poplars to the southern end of avenue, viewed from Greenhill Rd



Figure: Large Morton Bay Fig to Greenhill Road

Overlay Maps



 Park 20 - Kurangga / Blue Gum Park
O'Brien Overlay



 Park 20 - Kurangga / Blue Gum Park
Brown/Pelzer Overlay



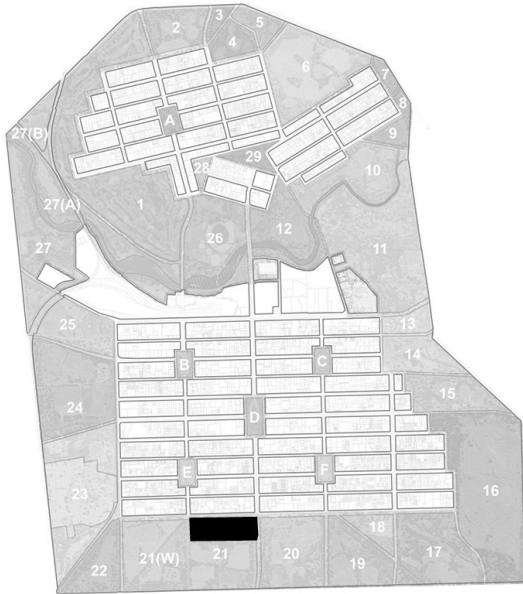
 Park 20 - Kurangga / Blue Gum Park Combined Overlay



4.9 Waylu Yarta / Veale Park – Veale Gardens (Park 21)

Location

Veale Gardens is a section within Veale Park (Park 21) in the Adelaide Park Lands. It is located south of the city centre, bounded by South Terrace to the north, Greenhill Road to the east, Peacock Road to the south, and Sir Lewis Cohen Avenue to the west. The gardens consist of landscaped areas designed for public use, including open lawns, tree-lined paths, and flower beds. Veale Gardens is often used for picnics, outdoor events, and weddings



Designed Landscape & Historic Planting Values

Veale Gardens represents a major mid-twentieth century development in the Adelaide Park Lands, reflecting post-war aspirations for modern public garden design and civic beautification. Initiated following Town Clerk William C.D. Veale's 1957 study tour of Europe and North America, the gardens were created between 1958 and 1963 as part of a plan to renovate Adelaide's Park Lands and provide a formal, spacious public garden on South Terrace.

Veale's design incorporated diverse horticultural elements including formal sunken gardens, terraced flower beds, rockeries, a conservatory, water features such as waterfalls and pools, and a floral clock. The inclusion of an Alpine-style restaurant, inspired by contemporary American architecture, reflected Veale's modernist influences.

The garden features a wide variety of exotic and native trees and flowering shrubs chosen for their botanical interest, texture, colour, and fragrance. The rose garden, initially planted with 1,400 roses of 50 varieties, became a central highlight. Water has a significant presence throughout, with rock pools and water gardens enhancing the landscape's sensory appeal.

Veale Gardens also holds cultural significance through its public artworks, including John Dowie's mist-enshrouded Pan sculpture in the sunken garden's water feature, and bronze animal sculptures commissioned during the 1960s. The sunken garden quickly became a popular community venue for social gatherings, concerts, markets, orchid displays, and outdoor weddings following changes to the Commonwealth Marriage Act in 1963.

Heritage Planting Overlays

A single Heritage Planting Overlay reflecting Veale Garden's Period of Significance from 1958 to 1963.

Attributes of Significance

1860s-1870s O'Brien/Pengilly/Brown Overlay

- > Perimeter plantings interpreted from Brown's Report or retained earlier plantings extant in 1935.

1958-1963 Veale Gardens Overlay

- > Series of sinuous and circuitous pedestrian paths that wind through Veale's Gardenesque design.
- > Topographic features including mounds.
- > Spatial and planting design philosophy of Veale.
- > Sunken rose garden and fountain.
- > Sculptures integral to the garden: *The Couple* by Berend van de Stuik and *Pan* by John Dowie.
- > Stone lined and stone faced, concrete artificial watercourse.
- > 'Alpine Restaurant' pavilion.

Recommendations

- > Individual historic plantings contained within the overlays are progressively mapped, described and assessed against the overlay description.
- > Surviving plantings described in the overlays above as attributes of significance are monitored and managed in accordance with the historic planting management techniques described in Part III of this document.
- > Future planting considers the historic design intent and impact on the health and visual integrity of the identified attributes, particularly avenues and clusters.
- > Veale Gardens is assessed for inclusion in the local heritage register as a rare example of a modernist designed landscape in Adelaide and a conservation management plan prepared.

Selected Photographs

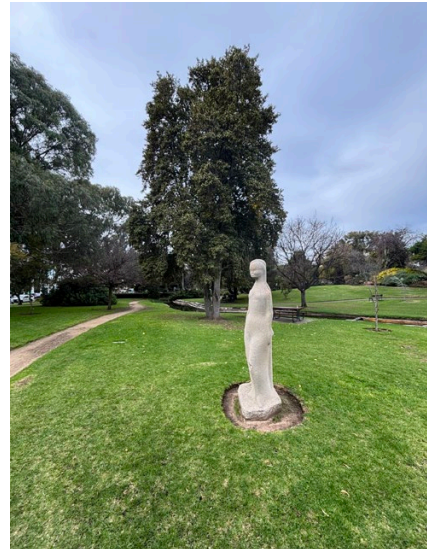


Figure: *The Couple* by Berend van de Stuik with Norfolk Island Hibiscus in the background



Figure: Red Gum to the eastern end of the garden which predates the Veale era development



Figure: Pine to the eastern end of the garden which predates the Veale era development



Figure: Water feature to eastern end of garden

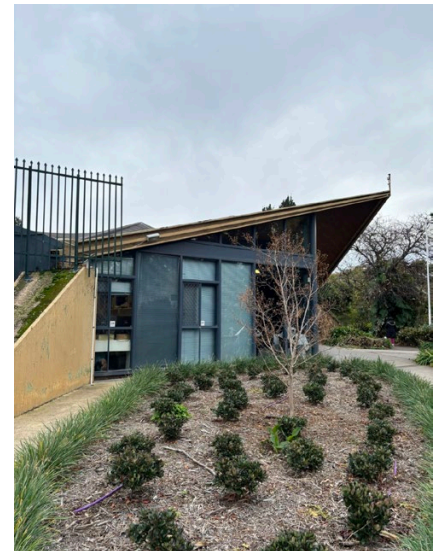


Figure: Alpine Restaurant* pavilion

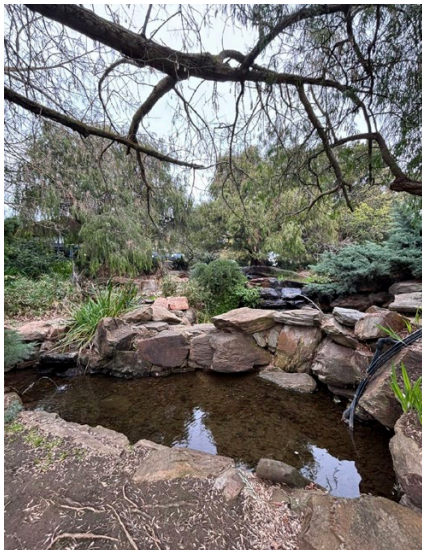


Figure: Water feature to eastern mound

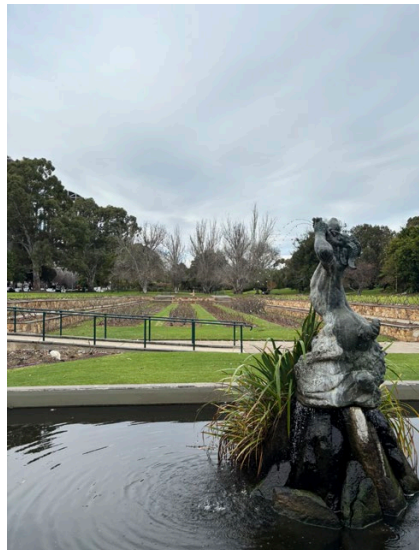


Figure: *Pan* sculpture by John Dowie with sunken rose garden and poplars in the background



Figure: Water feature to western end of garden

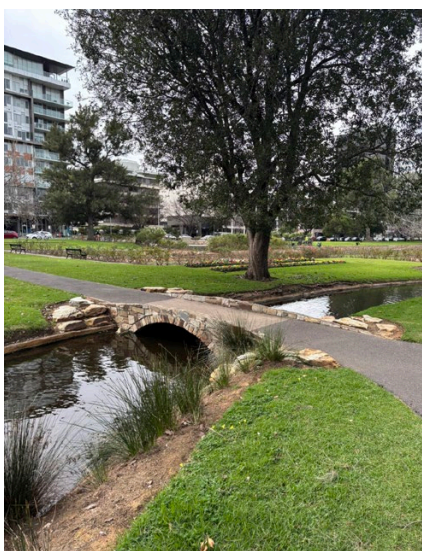


Figure: Winding stream with stone faced bridge to western end of garden



Figure: Panorama from eastern mound looking west and south



Figure: Panorama of south portion of garden from eastern mound looking south and west



Figure: Panorama of western end of garden showing integrated English Elms which predate the Veale overlay

Overlay Maps



Park 21 - Waylu Yarta / Veale Park – Veale Gardens
O'Brien/Pengilly/Brown Overlay



Park 21 - Waylu Yarta / Veale Park – Veale Gardens
Veale Overlay



 Park 21 - Waylu Yarta / Veale Park – Veale Gardens Combined Overlay

Tantanya Wama - Light's Vision, Pennington Gardens West, Elder Park,
Adelaide Oval, King William Road Tree Lined Boulevard (Park 26)



4.10 Tantanya Wama – Light’s Vision, Pennington Gardens West, Elder Park, Adelaide Oval, King William Road Tree Lined Boulevard (Park 26)

Location

Tantanya Wama – Light’s Vision (Park 26):

Tantanya Wama, also known as Light’s Vision, is part of Park 26 located on the western side of the Adelaide city centre. It lies near the northern end of King William Road, where the road crosses the River Torrens. This area overlooks the Adelaide Oval and forms part of the park lands adjacent to the western edge of the city.

Pennington Gardens West (Park 25):

Pennington Gardens West is situated along the northern edge of the Adelaide Park Lands, just west of the city centre. It stretches between North Terrace and the River Torrens, adjacent to the western part of the University of Adelaide campus.

Elder Park (Park 26):

Elder Park is located along the southern bank of the River Torrens, directly adjacent to the city centre on the western side. It sits beside King William Road and is closely connected to the Adelaide Festival Centre and nearby cultural institutions.

Adelaide Oval (within Park 26):

Adelaide Oval is located within Park 26, on the western side of the city, just south of the River Torrens. It is bounded by King William Road and War Memorial Drive, occupying a significant part of the western parklands and serving as a major sports and event venue.

King William Road Tree Lined Boulevard (Park 26):

The King William Road Tree Lined Boulevard runs through Park 26, extending from the southern edge of the city centre near Victoria Square, across the River Torrens, and towards North Adelaide.

Designed Landscape & Historic Planting Values

Tantanya Wama Park’s Statement of Cultural Significance and Period of Significance is divided into individual parts, refer below.

Light’s Vision (1860s-1930s)

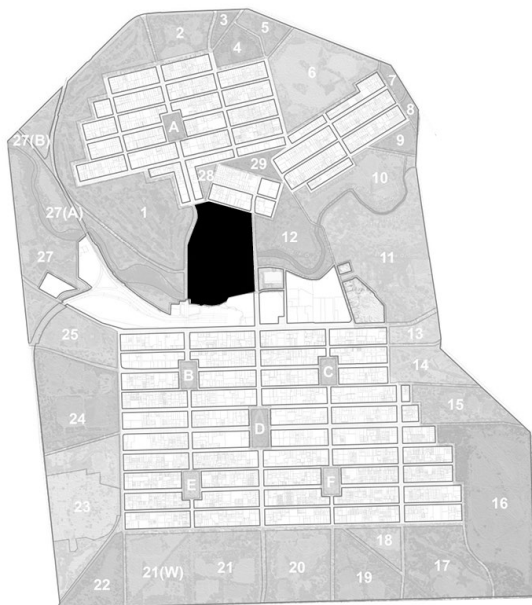
Light’s Vision and Memorial to Colonel William Light is a State Heritage Place (SAHR 16232). The South Australian Heritage Places Database contains the following Statement of Heritage Value:

“Light’s Vision, the look-out and monument on Montefiore Hill, North Adelaide, commemorates Colonel William Light, South Australia’s first Surveyor-General, who selected the site for the capital of the colony and laid out the city of Adelaide in 1836-37.”²³

However, this Statement omits essential information about the landscape features, and the following Statement of Cultural Significance is proposed:

Light’s Vision, located on Montefiore Hill in North Adelaide, is a formally designed commemorative landscape of cultural and aesthetic significance.

The landscape reflects the layered contributions of several key figures in the Park Land’s history. In the 1860s - 1870s, City Gardener George O’Brien established foundational plantings, including Moreton Bay Fig trees, which remain among the oldest surviving specimens in the Adelaide Park Lands. In the 1930s, architect Walter Bagot working with Councillor James Irwin reimagined the site in a ‘Northern Italian’ style. The design introduced formal balustrades in a semi-circular form, ornamental lamp standards, radiating paths, and White Poplars. Central to the site is a statue of Colonel William Light by sculptor Bernie Rhind. Originally unveiled in Victoria Square (1906), the statue was relocated to Montefiore Hill in 1938 to align with the commemorative vision for the site to honour Light, South Australia’s first Surveyor-General, who selected the site for the capital of the colony and laid out the city of Adelaide in 1836-1837.



Pennington Gardens West (1906–1950s)

Pennington Gardens West was designed in the 1900s by August Pelzer, City Gardener. It is a rare and intact example of Gardenesque design, marked by open lawns, diverse specimen trees, and a strong formal layout. A defining feature is the main axial pathway connecting St Peter’s Cathedral to Adelaide Oval, reinforcing the garden’s ceremonial role. A cross-path, evident from the 1910s to 1930s, added to the garden’s spatial geometry as well as the Statue of Hercules (SAHR 16179).

Pelzer’s planting program (1906–1908, and 1920s–1930s) introduced a diverse range of species, many of which remain today. Key plantings include:

- > Kaffir Apple hedge (215 plants, 1907) separating the garden from Light’s Vision;
- > Italian Cypress;
- > Queen, Canary Island, Chusan, Chinese Fan, Wine Bottle, and Cotton Palms;
- > English Elms, English Oaks, Kauri, Kurrajong, Indian Coral Trees, Lawson’s Cypress, and Camphor Trees;
- > A palm cluster forming a ‘distinctive allée effect’, and a long lineal garden border.
- > Additional plantings in the 1950s–1960s by Council Gardener Mr Orchard included English Oaks and Port Jackson Figs, adding to the site’s botanical layering.

Elder Park

Elder Park, centred on the Elder Bandstand (SAHR 10783), has been one of Adelaide’s primary recreational and celebratory spaces since the late 19th century. The creation of Lake Torrens and its weir in 1882 shaped the park’s waterside setting, though ongoing changes to pathways, plantings, and surfaces have altered its original design.

The “Barr Smith Walk”, established in 1903 and designed by City Gardener August Pelzer, linked the bandstand to Morphett Street Bridge, though original plantings were removed in the 1970s.

Key vegetation includes:

- > The historic King William Road tree-lined boulevard, planted from the 1830s–1850s and widened in 1935, featuring English Elms, Oriental and London Planes, and Palms.
- > Pelzer’s English Elm corridors (c.1899), Holm Oaks, Norfolk Island Pines, and Plane trees (1920s–1930s).
- > Mature Cotton Palms (relocated in the 1970s), historic Pepper trees (1870s–1890s), and Port Jackson Figs (likely 1920s).
- > Elder Park continues to be an important civic space, reflecting its layered history of design and public use.

Adelaide Oval and Adjacent Park Lands

Adelaide Oval, originally established in the 1870s, is a sporting and cultural landmark shaped by its parkland setting. Its surrounding landscape reflects the influence of John Ednie Brown, whose 1880 Report on the Adelaide Park Lands guided planting strategies around the oval.

One of the most significant landscape features is the Moreton Bay Fig grove—a linear corridor of approximately 21 mature trees along the Oval’s northern perimeter, including areas within adjacent Park Lands. Although the exact planting date is unconfirmed, the grove’s layout and species selection align with Ednie Brown’s recommendations and were clearly established by the 1910s–1930s. Complementing this is a grove of River Red Gums (*Eucalyptus camaldulensis*) located along the north-east pathway near Pennington Gardens West. Together, these plantings form a green frame around Adelaide Oval.

King William Road Tree-Lined Boulevard

The King William Road boulevard is a formal civic axis part of Light’s original city plan, and its tree-lined form was developed in stages, particularly during the interwar and post-war periods, when emphasis was placed on streetscape beautification.

In 1893, Head Gardener Hayes undertook a major replanting, replacing an existing avenue of Oriental Plane trees with a new double row of Date Palms and English Elms, creating a distinctive mixed-species boulevard. This work was followed by the planting of 25 additional Plane trees in 1903, reinforcing the symmetrical, formal layout of the thoroughfare.

Heritage Planting Overlays

A series of Heritage Planting Overlays reflect Tantanya Wama Park’s Period of Significance from 1860 to the 1930s.

Attributes of Significance

Light’s View

- > 1860s Morton Bay Fig trees.
- > Balustrades in a semi-circular form, ornamental lamp standards, form of radiating paths (but not material – recently replaced) and White Poplars dating from the 1930s.
- > Statue of Light

Pennington Gardens West (1910–1950s)

- > Surviving spatial layout of garden to Pelzer’s design.
- > 1860s Morton Bay Fig trees.
- > Kaffir Apple hedge (1907) separating the garden from Light’s Vision.
- > Italian Cypress.
- > Queen, Canary Island, Chusan, Chinese Fan, Wine Bottle, and Cotton Palms.
- > English Elms, English Oaks, Kauri, Kurrajong, Indian Coral Trees, Lawson’s Cypress, and Camphor Trees.
- > Statue of Hercules (SAHR 16179).

Adelaide Oval and Adjacent Park Lands

- > Moreton Bay Fig avenue to north of oval.
- > Grove of River Red Gums, Elms and Pines along the north-east pathway near Pennington Gardens West.
- > White Cedars and Morton Bay Figs along Pennington Terrace and in Pinky Flat.
- > Golden Ash, Peppercorn and Fig Avenue along War Memorial Drive.

Elder Park Overlay

- > Ornamental Torrens Lake.
- > Elder Rotunda (SAHR 10783)
- > King William Road tree-lined boulevard, planted from the 1830s–1850s and widened in 1935, featuring English Elms, Oriental and London Planes, and Palms, noting that plane trees are interspersed with more recent plantings.
- > Pelzer's English Elm corridors (c.1899), Holm Oaks, Norfolk Island Pines, and Plane trees (1920s–1930s).
- > Mature Cotton Palms (relocated in the 1970s), historic Pepper trees (1870s–1890s), and Port Jackson Figs (likely 1920s).

Recommendations

- > Individual historic plantings contained within the overlays are progressively mapped, described and assessed against the overlay description.
- > The surviving plantings identified as significant in the overlays above are monitored and maintained using the historic planting management techniques outlined in Part III of this document.

Selected Photographs

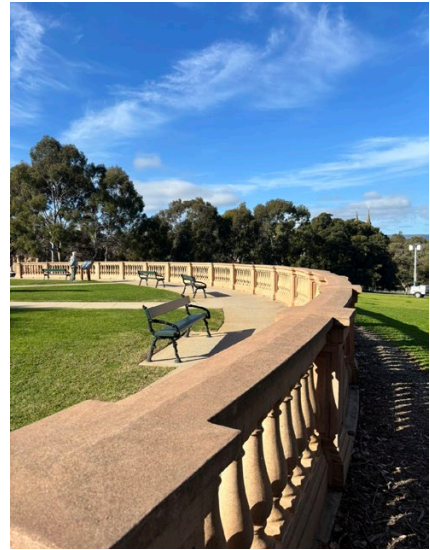


Figure: 1930s balustrading

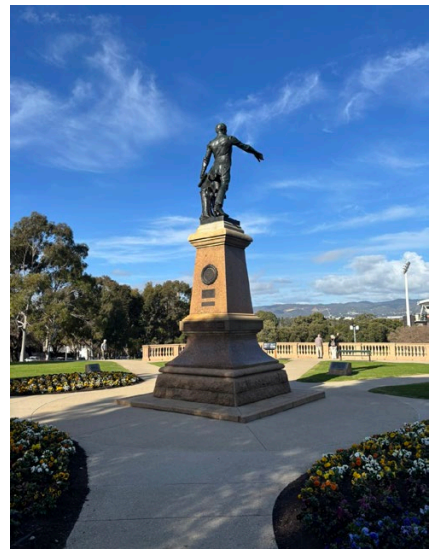


Figure: Radiating paths, garden beds and Light's view statue



Figure: Morton Bay Fig c.1860s

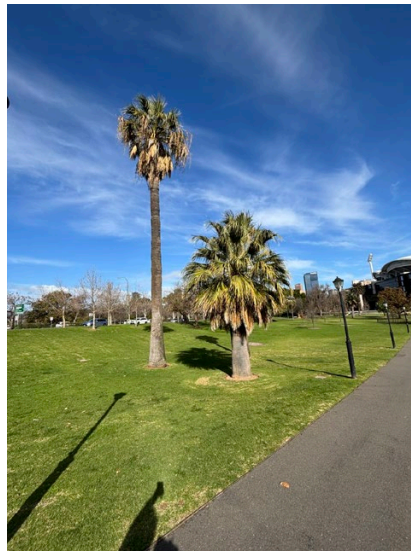


Figure: Palms in Pennington Gardens West

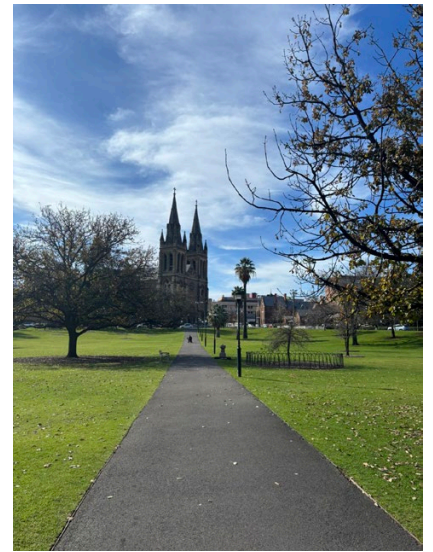


Figure: Central path in Pennington Gardens West



Figure: Panorama of Light's View with White Poplar to the right c.1930s



Figure: Panorama of Pennington Gardens West from corner of King William and Pennington Terrace



Figure: Statue of Hercules on diagonal path in Pennington Gardens West



Figure: Kaffir Apple hedge separating Pennington Gardens West from Light's View

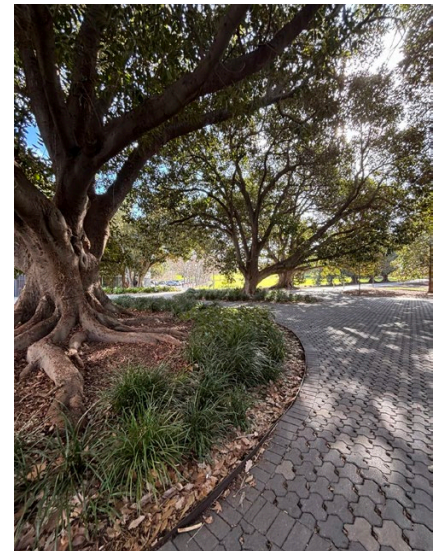


Figure: South end of Morton Bay Fig Avenue to the north of Adelaide Oval



Figure: Morton Bay Fig Avenue to the north of Adelaide Oval

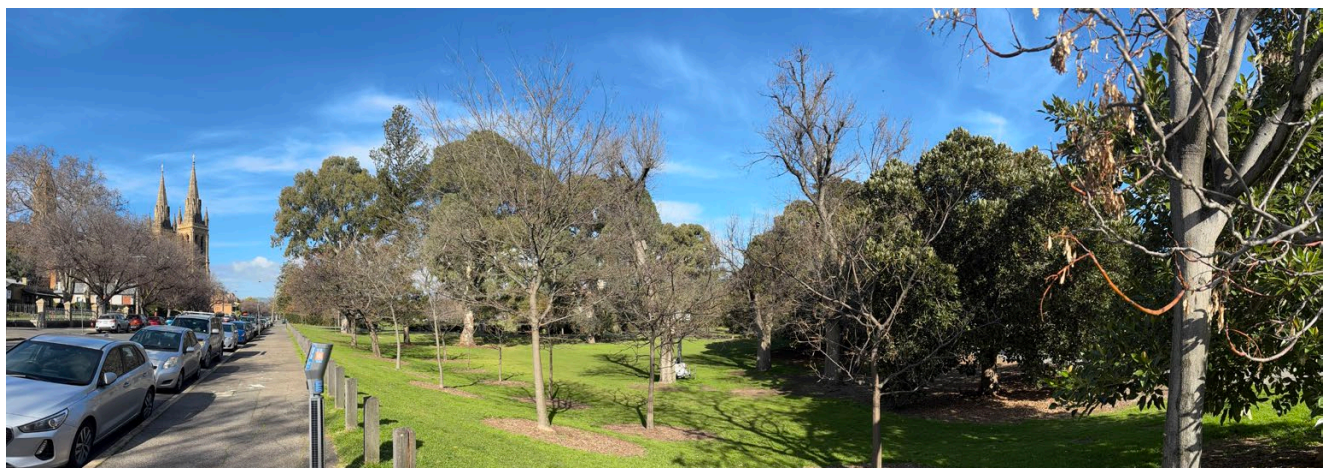


Figure: Panoramic view along Pennington Terrace, looking east. The grove of Elms and River Red Gums is in the background.



Figure: Planes and Elm along King William Road. Planes are of varying ages



Figure: Group of palms on the south bank



Figure: Elder Park Rotunda



Figure: Cook Island Pine on the south bank in Elder Park

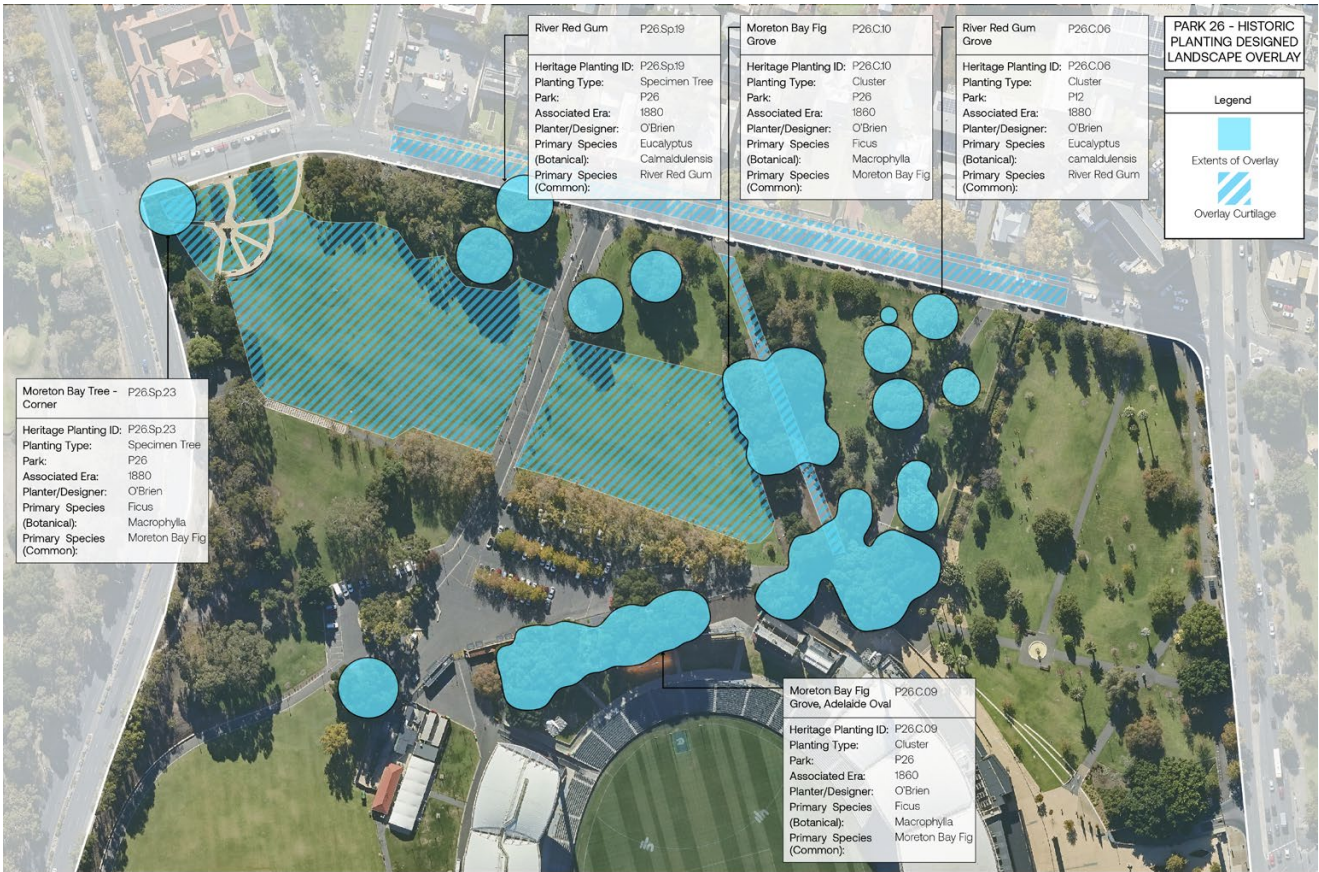


Figure: Ash Avenue along War Memorial Drive

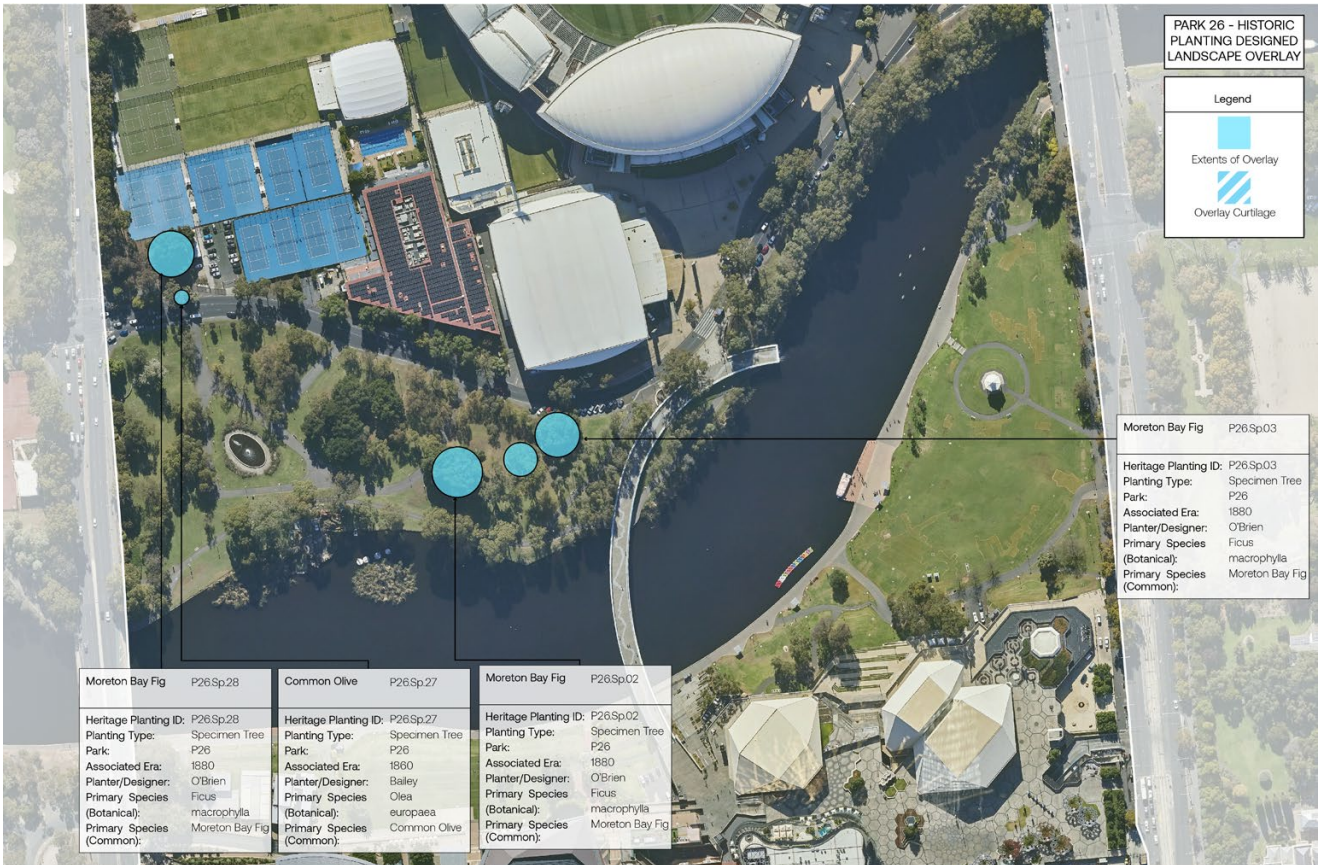


Figure: Morton Bay Fig and Peppercorn on War Memorial Drive

Overlay Maps



Park 26 - O'Brien Overlay



Park 26 - O'Brien Overlay



Park 26 - Pelzer Overlay



Park 26 - Pelzer Overlay



 Park 26 –
Veale Overlay



Park 26 - Combined Overlay



Park 26 - Combined Overlay



4.11 Tuyla Wardli / Bonython Park – Olive Plantation (Park 27)

Location

The olive plantation in Bonython Park, also known as Tuyla Wardli (Park 27), is located in the north-western section of the park lands, near the former site of the South Australian Police Barracks. This area is adjacent to the historic Adelaide Gaol and is bounded by Port Road to the north.

The olive grove is situated between the former police barracks and the railway line, occupying what was once a police horse paddock.



Designed Landscape & Historic Planting Values

The Olive Plantation in Tuyla Wardli / Bonython Park is a rare and significant cultural landscape within the Adelaide Park Lands, demonstrating early colonial experimentation, agricultural enterprise, and penal labour practices in South Australia.

The planting of olives in the Park Lands dates to the 1860s–1870s, during which botanists and civic leaders including George Francis, J.D. Bailey, and William Boothby actively promoted the species as suitable for South Australia's Mediterranean climate. Among these efforts, the most substantial was the Gaol Olive Plantation, established in 1862 by Gaol Sheriff and Superintendent William Boothby. This plantation became the largest olive grove in colonial South Australia, with an estimated 1,100 trees initially planted by short-term prison labour on land surrounding the Adelaide Gaol, extending into present-day Bonython Park.

By 1870, Boothby had introduced a lever press and oil mill within the Gaol, marking the first successful commercial olive press in Australia. The plantation eventually expanded to around 10 hectares with 4,000–5,000 olive trees, representing a significant agricultural and industrial enterprise operated entirely by prisoners. Produce and oil were sold commercially, generating revenue for the Gaol, with fertiliser reportedly sourced from the City's night-soil operations.

By 1880, the Gaol Olive Plantation formed the largest and most concentrated olive grove in the Adelaide Park Lands, distinguished as the only plantation fully managed and harvested by prisoners. It holds cultural value for its association with early agricultural innovation and the unique intersection of penal labour and commercial horticulture.

The Gaol relinquished control of the plantation to the City of Adelaide between 1909 and 1911, effectively marking the end of its commercial olive oil production. During the 1910s, the plantation was partially reduced through Park Land alienations, but remnants of the original grove survive, maintaining a direct and rare connection to this early colonial enterprise. The plantation remains one of the oldest surviving cultivated olive groves in Australia.

Heritage Planting Overlays

A single overlay reflects Tuyla Wardli / Bonython Park's Period of Significance, in this case from 1860s to the 1880s.

Attributes of Significance

1860s–1880s Boothby Overlay

- > Remnant olive grove

Recommendations

- > Individual historic plantings contained within the overlays are progressively mapped, described and assessed against the overlay description.
- > The surviving plantings identified as significant in the overlays above are monitored and maintained using the historic planting management techniques outlined in Part III of this document.
- > The olive plantation is assessed for inclusion in the state heritage register and a conservation management plan prepared.

Selected Photographs



Figure: Trees generally exhibit rub damage from horses



Figure: Olive trees to the south portion are in poor condition

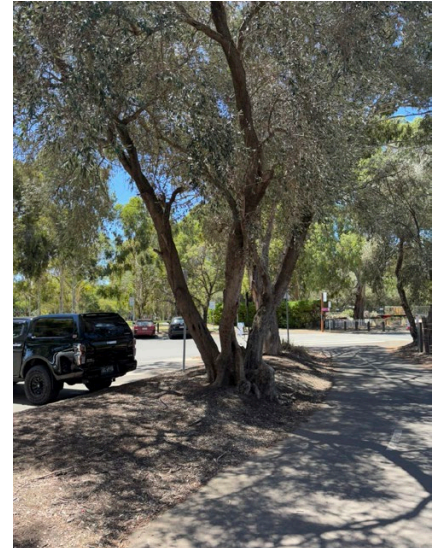


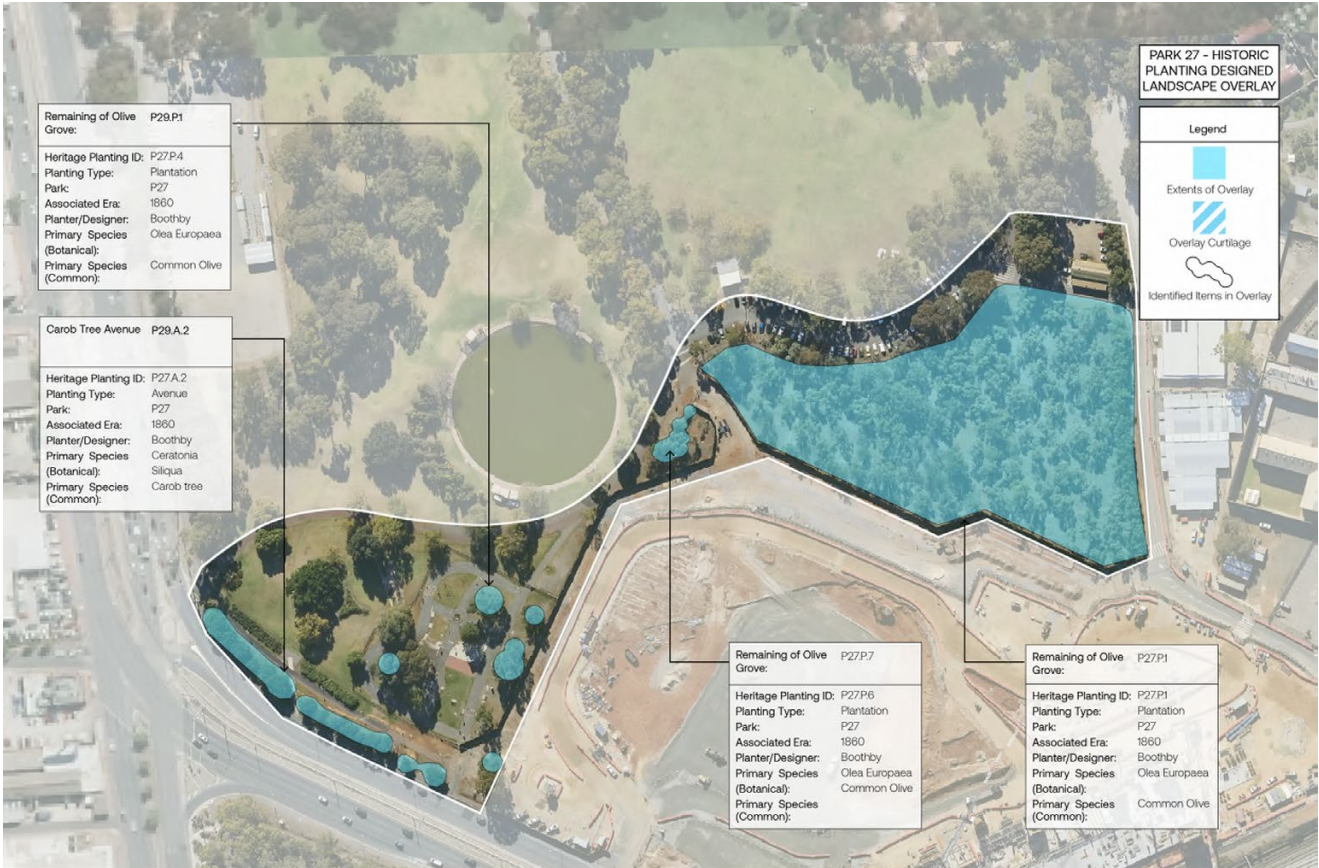
Figure: Olive trees to the western edge of the plantation



Figure: General view of olive grove from east



Figure: General view of olive grove from within the plantation



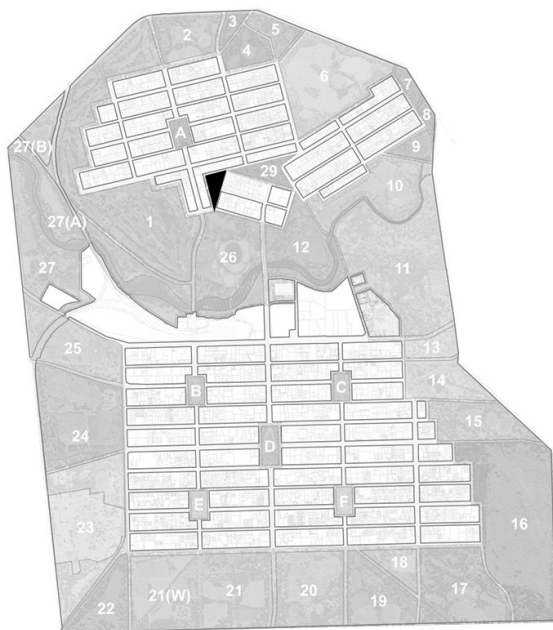
I Park 27 - Tuyla Wardli / Bonython Park – Olive Plantation



4.12 Pangki Pangki / Palmer Gardens (Park 28)

Location

Palmer Gardens, also known as Pangki Pangki (Park 28), is located in North Adelaide, approximately 2 km north of the Adelaide city centre. The park occupies a triangular block of land bordered by Palmer Place, Brougham Place, and O'Connell Street. It is situated near several notable landmarks, including St Peter's Cathedral, Bishops Court, and The Women's and Children's Hospital.



Designed Landscape & Historic Planting Values

Pangki Pangki / Palmer Gardens is one of Adelaide's earliest formally designed gardens and retains strong evidence of 19th century and early 20th century landscape planning. First identified as "Palmer Place" on Light's 1837 Adelaide Plan, it was planted in 1855 by botanist George Francis, who established the garden's foundational layout and tree plantings.

From c.1865, William O'Brien, the City's inaugural City Gardener, further formalised the garden with perimeter plantings and a zig-zag path system, using both native and exotic trees such as Moreton Bay Fig, White Cedar, and Kurrajong. In the 1880s, William Pengilly continued this approach with additional plantings.

By 1900, under City Gardener August Pelzer, Palmer Gardens was reshaped into a formal Victorian-style park with accent palms, deciduous European trees, and extensive flower beds along internal paths. Pelzer's work reflects Gardenesque design ideals, emphasising spatial clarity, botanical interest, and ornamental detail.

Palmer Gardens / Pangki Pangki also plays a broader spatial role, forming with Brougham Gardens / Tandotittinga / Park 29 a landscaped gateway into North Adelaide. Together, they provide a Gardenesque transition between the Park Lands and the strong Victorian-era architectural character of North Adelaide.

Despite changes over time, the garden retains key features from its historical development and continues to reflect the design philosophies of Francis, O'Brien, Pengilly, and Pelzer

Heritage Planting Overlays

A series of Heritage Planting Overlays reflect Wellington Square's Period of Significance, in this case from 1850s to the 1930s. The Park has two overlays namely: 1850s-1880s Francis/O'Brien/Pengilly Overlay; and the 1899-1932 Pelzer Overlay.

Attributes of Significance

1850s-1880s Francis/O'Brien/Pengilly Overlay

- > Zig-zag pathway system created by Francis and O'Brien evident since late 1860s/1870s (only Kermode-Christ Church path extant).
- > Olives planted under O'Brien.
- > Sugar Gum 1870s-1880s under Pengilly or O'Brien.

1899-1932 Pelzer Overlay

- > formal Victorian style park with accent palms and deciduous European trees.
- > Norfolk Island Hibiscus, Brachychiton, False Acacias, Pepper Trees, Pines and English Elms under Pelzer.
- > Mintaro slate kerb along north road frontage.

Recommendations

- > Individual historic plantings contained within the overlays are progressively mapped, described and assessed against the overlay description.
- > The surviving plantings identified as significant in the overlays above are monitored and maintained using the historic planting management techniques outlined in Part III of this document.

Selected Photographs



Figure: Panoramic view of Palmer Gardens from south apex, looking north. A large Sugar Gum (*Eucalyptus cladocalyx*) is a dominant feature of this part of the garden.



Figure: Panoramic view of Palmer Gardens from the intersection of the criss-crossing pathways, looking west through to east. Two Norfolk Island Hibiscus frame a view through to the Cathedral in the distance.

Overlay Maps



 Park 28 - Pangki Pangki / Palmer Gardens
1850s Francis Overlay



 Park 28 - Pangki Pangki / Palmer Gardens
1870s-1880s O'Brien/Pengilly Overlay



 Park 28 - Pangki Pangki / Palmer Gardens
1899-1932 Pelzer Overlay



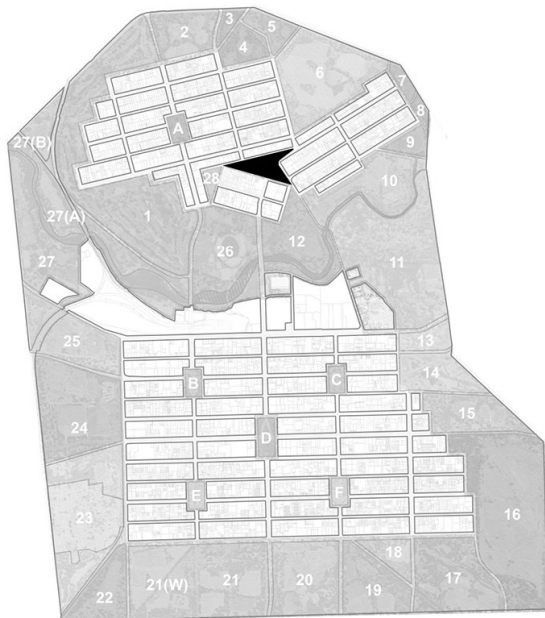
 Park 28 - Pangki Pangki / Palmer Gardens
Combined Overlay



4.13 Tantutittingga / Brougham Gardens (Park 29)

Location

Brougham Gardens, also known as Pangki Pangki (Park 29), is located in North Adelaide, just north of the Adelaide city centre. The park is bordered by Brougham Place to the north and east, and Jeffcott Street to the west. It lies close to Palmer Gardens (Park 28) and is near landmarks such as St Peter's Cathedral.



Designed Landscape & Historic Planting Values

Tantutittingga / Brougham Gardens is an historically significant formal garden in the Adelaide Park Lands, developed from the mid-19th century and shaped through successive layers of planting and design. Originally laid out in 1855 by botanist George Francis, the garden reflects his early vision of a structured public landscape with defined pathways and perimeter plantings.

From the 1870s, City Gardeners William O'Brien, William Pengilly, and most significantly August Pelzer (appointed in 1899), contributed to the transformation of Brougham Gardens into a distinctly Victorian Gardenesque park. This period of development, particularly between the 1870s and 1920s, saw the introduction of axial and curving pathways, mass ornamental plantings, and extensive flower beds, enhancing its formal character.

In 1899, 100 Cotton Palms were donated by philanthropist George Brookman, with some planted along Brougham Place, becoming a defining ornamental feature. In 1902, Pelzer introduced a diverse mix of plantings including New Zealand Glossy Bush, Pampas Grass, Pepper Trees, False Acacias, Norfolk Island Hibiscus, Brachychiton species, and Aberias, enriching both the botanical diversity and aesthetic interest of the garden. Further planting continued in 1904, with Oriental Plane trees, palms, and shrubs.

Pelzer's landscape work at Brougham Gardens was recognised internationally, receiving praise from eminent London floriculturist Peter Barr in 1900. Tantutittingga / Brougham Gardens retains clear evidence of this historical landscape layering. It remains a strong example of Gardenesque design, characterised by spatial clarity, formal structure, and rich horticultural variety. Together with Palmer Gardens / Pangki Pangki (Park 28), it forms a significant landscaped gateway to North Adelaide.

Heritage Planting Overlays

A series of Heritage Planting Overlays reflect Tantutittingga / Brougham Gardens Period of Significance, in this case from 1850s to the 1930s. The Park has two overlays namely: 1860s-1880s O'Brien/Pengilly Overlay; and the 1899-1932 Pelzer Overlay.

Attributes of Significance

1850s-1880s Francis/O'Brien/Pengilly Overlay

- > Cross-axial pathway system that dissects the Gardens evident since the 1870s.
- > Olive Trees 1854 planted by Francis.
- > Canary Island Palms planted under Pengilly or O'Brien.
- > Moreton Bay Figs 1860s – 1870s.

1899-1932 Pelzer Overlay

- > Formal Victorian style park with accent palms and deciduous European trees.
- > Norfolk Island Hibiscus, False Acacias, Pepper Trees, Pines and English Elms planted under Pelzer.
- > Mintaro slate kerb along north road frontage.

Recommendations

- > Individual historic plantings contained within the overlays are progressively mapped, described and assessed against the overlay description.
- > The surviving plantings identified as significant in the overlays above are monitored and maintained using the historic planting management techniques outlined in Part III of this document.
- > Future planting considers the historic design intent and impact on the health and visual integrity of the identified attributes, particularly avenues and clusters.
- > Brougham Gardens is assessed for inclusion in the state heritage register and a conservation management plan prepared.

Selected Photographs



Figure: Panoramic view of Brougham Gardens west from the northwest corner, looking east around to south



Figure: Panoramic view of Brougham Gardens west from Brougham Place, looking north around to east



Figure: Pines are feature trees throughout the garden



Figure: English Elm in poor health to western end of Brougham Gardens west



Figure: Brachychiton in poor health to western end of Brougham Gardens west



Figure: Panoramic view of Brougham Gardens east from Brougham Place, looking west around to east



Figure: Panoramic view of Brougham Gardens east from eastern corner, near to the intersection of Brougham Place and King William Road, looking west around to south. The garden is dotted with Norfolk Island Hibiscus, Brachychiton and pines as feature trees in open space or along major paths.



Figure: Panoramic view of Brougham Gardens east from convergence of paths outside the Brougham Place Uniting Church, looking south around to east



Figure: Panoramic view of Brougham Gardens east from the central intersection of paths, looking northwest around to east



Figure: Carob and palm along the eastern edges of Brougham Gardens



Figure: Two Cyprus pines frame the central north entrance to the garden

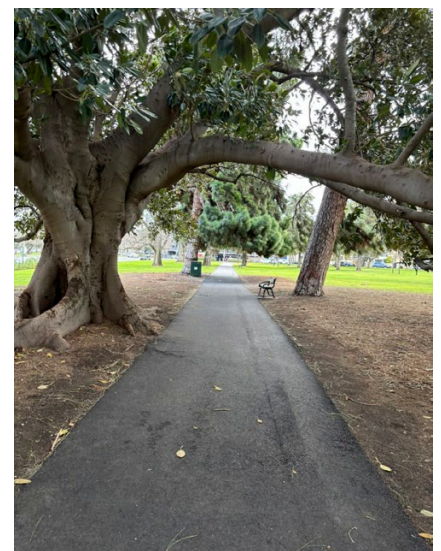


Figure: View along the southern path to the corner of Brougham Place and King William Road. A large Morton Bay Fig, Pines and Elms are strong features in this part of the garden.

Overlay Maps



 Park 29 - Tantutittingga / Brougham Gardens
1850s Francis Overlay



 Park 29 - Tantutittingga / Brougham Gardens
1870s-1880s O'Brien/Pengilly Overlay



Park 29 - Tantutittingga / Brougham Gardens
1899-1932 Pelzer Overlay



Park 29 - Tantutittingga / Brougham Gardens
Combined Overlay

5. Part III: Historic Planting Management

5.1 Tree management principles

5.1.1 Overview

Heritage tree management

Conservation approaches were originally devised for buildings which are static objects. Their application to gardens and landscapes, which are dynamic places, is therefore extremely difficult. Gardens require maintenance more frequently than buildings. They differ also in that they contain elements which change with the seasons, grow and die.

Many historic landscapes feature mature trees planted as avenues, border plantings or specimens. These trees may define the original design and character of the landscape, and correct management is essential to maintain the significance of the landscape.

To retain its cultural values, trees need to be managed using sound horticultural practices, to ensure the landscape will be viable in the future.

Threats to heritage trees

The management of urban trees has become increasingly complex. There are often conflicts between trees and modern infrastructure. Trees are often competing for space and have often been poorly regarded by those interested in urban infrastructure. Consequently, most urban trees regularly face one or more of the following:

- > Ageing tree population
- > Pest and diseases (e.g. ELB)
- > Soil compaction
- > Root zone damage from construction activities
- > Root zone damage from service installation
- > Trunk damage (vehicular)
- > Inappropriate pruning practices
- > Pruning by electrical authorities
- > Drought, water stress
- > Inappropriate water/irrigation management
- > Soil contamination
- > Atmospheric pollution
- > Inappropriate landscaping practices
- > Competition for space-above ground
- > Competition for space-below ground

Tree health and decline

The actual causes of tree decline and death are often difficult to determine and are usually the result of a combination of inter-related factors operating over time. Trees usually do not die suddenly but enter into a 'mortality spiral' in which one stress predisposes the tree to another until eventually it loses the ability to protect itself from even the most minor of stress factors. This opens a 'window of opportunity' to insects and/or decay organisms, which can ultimately lead to complete tree failure. Manion (Manion 1981) provides a comprehensive review of tree decline and classifies the various factors involved in tree decline into three groups, as follows:

1. Predisposing factors which are long term, putting a permanent stress on the tree, and are often climate, site, age or genetic predisposition. This may lead to other problems, but predispose trees to:
2. Inciting factors which are typically short term and physical e.g. drought or biological e.g. insect defoliation. If not for predisposing factors, trees would recover quickly, but predisposed trees go into decline and are vulnerable to:
3. Contributing factors including leaf parasites stem borers, canker fungi or root pathogens. These are opportunistic fungi and insects that may kill the tree, but would not normally do so unless the tree was declining.

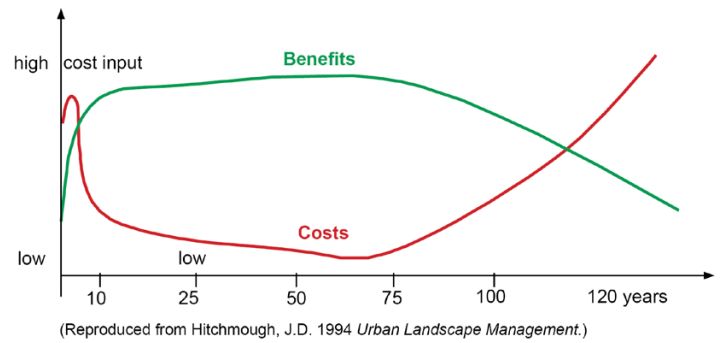
Useful life expectancy

The useful life expectancy is the number of years a tree can reasonably be expected to remain healthy with acceptable levels of risk in the current growing conditions. Consideration must be given to the nature of the surroundings, as well as site use and the way tree structure and risk interact with the likely cost of maintenance. Simply remaining alive is not sufficient in the majority of cases. Trees should continue to provide amenity and other benefits. For some trees, habitat value may contribute to or increase a tree's useful life expectancy.

Cost benefit of tree retention

The diagram below illustrates the relationship between the time since planting and the aesthetic returns and management cost generated by a hypothetical tree. This diagram shows that aesthetic benefits increase as a tree ages, until a plateau is reached. Amenity value then falls away as the tree ages and declines

The cost line shows that there is an initial high cost associated with planting and establishment and then costs reduce until a constant level is reached. These costs begin to increase as the tree reaches over-maturity and a higher level of maintenance is required to keep the tree in a safe and healthy condition.



Veteran tree management

Veteran tree management is a methodology to mitigate risks associated with tree failure while allowing for the retention of old and valuable trees in urban areas that would have been removed in the past. The method also aims to reduce costs associated with tree management and intervention. Veteran tree management is based on an understanding of the natural life cycle of trees, and of the urban settings in which these old trees are growing. Trees do not suddenly die but go into a cycle of decline until eventual senescence. Rather than removal, aging trees can be managed in this cycle to allow them to continue delivering their benefits, while reducing risk. As trees become old and senescent, they will start to reduce their static mass to prolong their lives.

- > The tree will develop internal growth in the form of epicormic shoots (referred to as natural crown retrenchment) which signifies that the tree is beyond peak maturity.
- > Senescing trees will shed part of their large static mass through natural crown failure. Historically this risk has been managed by tree pruning, in accordance with accepted pruning standards (AS4373-2007).

The premise of veteran tree management is to intervene in the natural life cycle by anticipating the cycle, promoting the desirable component of epicormic regrowth, whilst reducing risk by targeted reduction (often associated with the outer extremities of the trees crown).

Often pruning may be proposed to reduce risk, which exceeds the tree pruning standards. This may lead to a decision to remove the tree (in a risk adverse environment) resulting in the loss of tree benefits to the community. Advanced arboriculture practices can make pruning appear more natural whilst also promoting biodiversity and habitat values.

Management of development impacts

Development within a trees root zone (including excavation, filling, compaction, mechanical trenching, footing construction and sealing of surfaces) can impact on long term tree health and stability. Trees depend on a healthy root system for general health and vigour, with the roots system providing the tree with the necessary resources of water and nutrients for growth. Disturbance to the root system, by cutting of roots or changing soil levels can impact on tree health and condition. This can include dieback and loss of part of the canopy, in proportion to the loss of tree root mass. Disturbance of the root system can also impact on the trees structural integrity. Loss of structural roots can make the tree more susceptible to wind-throw.

Australian Standard AS4970-2009 (Protection of trees on development sites) provides guidance on the principles for protecting trees on land subject to development. Under AS4970-2009 the tree protection zone (TPZ) is the principal means of protecting trees on development sites. The TPZ is a combination of the root area and crown area requiring protection. It is an area isolated from construction disturbance, so that the tree remains viable.

Tree replacement strategies

One of the common features of tree avenues is they are generally all the same species (sometimes even the same clone) and are all planted around the same time. While this is ideal for developing a uniform avenue it does lead to problems when the trees approach senescence. When all the trees in an avenue approach the end of their safe life span the continued survival of the avenue as a landscape feature and as a historical site requires some difficult decisions. Replacement strategies for significant avenues generally follow one of three approaches: infill, block or complete renewal. Table1 details pros and cons of each replacement type.

Table 1: Replacement strategies comparison

Replacement strategy	Advantages	Disadvantages
Infill – the selective removal and replacement of individual trees over an extended period of time	> Minimal impact on the landscape > If advanced nursery stock is pre-ordered, landscape impact is minimised	> Difficult to establish replacement trees > Retained trees require ongoing management and maintenance. Management becomes increasingly difficult as the trees age and decline > Replacement avenue can often have an unbalanced appearance because of varying tree ages > Renewal program takes an extended period of time
Block – the removal of a section of the avenue leaving a portion intact. Once the replacement specimens are contributing to the landscape, another block of the avenue is removed and replaced.	> Costs for renewal are split into stages > Landscape impact can be reduced by planting advanced tree stock	> Significant impact on the landscape in the area where tree removal occurs > Ongoing resources are required to manage the retained trees > The replacement avenue can have a 2 tiered appearance until all the trees reach maturity
Complete renewal – the complete removal and replacement of the avenue.	> Costs for renewal are split into stages > Landscape impact can be reduced by planting advanced tree stock	> Substantial impact on the landscape > Significant short term cost for tree removal, replacement and maintenance > Issues with replacement will be a problem in another 100 years
Source: The Bacchus Marsh Avenue of Honour Preservation Plan 2023		

Replacement species selection

Once replacement is deemed necessary the question arises of what type of tree to plant. Opinions on what is an appropriate street and park land tree has changed over the last 90 years. Many of the historic avenues use species that are no longer considered appropriate for various horticultural reasons as well as aesthetic and cultural fashion. Some trees are now regarded a pest species. Further problems arise from the need for various utilities. Power authorities usually have their own opinions on species election and what pruning regimes should be implemented. Ideally trees should be replaced with the same species and in the same location. Criteria for alternative species selection include.

- > Historical appropriateness
- > Appropriate size and form
- > Longevity
- > Local climatic suitability
- > Pest/disease resistance

Conservation approach

Under the Burra Charter *conservation* means all the processes of looking after a *place* so as to retain its *cultural significance*. It also recognizes that change may be necessary to retain *cultural significance*, but is undesirable where it reduces cultural significance. To retain its cultural values, the parkland trees need to be managed using sound horticultural practices, to ensure the landscape will be viable in the future.

Tree health

Promote tree health through sound arboricultural practices.

- > Mulch was not a feature of early twentieth century gardens; however it provides numerous well documented horticultural and water conservation benefits.
- > Install organic mulch to 75-100mm depth around trees (to dripline).
- > Replace turf around the trees with mulch or garden bed alternatives.
- > Minimize where possible foot traffic and gatherings (occupancy) under trees to minimize risk
- > Irrigate in accordance with tree (rather than turf) requirements.
- > Avoid compaction (deliberate or unintentional) within the root zone.
- > Minimize the installation of impervious surfaces within the root zone.
- > Provide alternative water sources using WSUD initiatives such as passive irrigation from stormwater runoff.
- > Maintain existing/natural soil levels within the root zone (without cut or fill).
- > Any site fill to be of minimum depth and with horticultural properties favorable to root growth.
- > Avoid any disturbance of the tree's root systems.
- > Cultivation of the area under the trees should be kept to a minimum and undertaken with hand tools

Tree maintenance

- > Tree maintenance should be carried out in accordance with xxx.
- > Tree management should recognize that the parklands are a public space.
- > Tree pruning should be kept to a minimum to manage crown form, function and aesthetic qualities.
- > All pruning must conform to the Australian Standard AS 4373 – 2007 *Pruning of Amenity Trees*.
- > Pruning of trees should be carried out by AQF level 3 or higher qualified and experienced arborists.

Tree inspection

- > The tree inspection regime will vary according to tree type. Large mature 'foundation' trees in high use public zones should be inspected every two to three years for condition and management requirements.
- > Individual trees previously identified with health, structure or risk issues may require more frequent monitoring.
- > The larger trees with known defects or in the higher use zones should be inspected after major storms or other exceptional events to identify damage or any changes in condition that may have occurred. Such assessments could be undertaken by appropriately trained and skilled staff familiar with site trees, or conducted externally.

Veteran tree management

Manage the trees in accordance with 'veteran tree management' principles.

- > Manage the aging trees to allow them to continue delivering their benefits, while reducing risk.
- > Pruning to be kept to the minimum required maintain acceptable safety for site users.
- > Any pruning to be done by Level 3 qualified arborists with council approval.
- > The tree should be managed to retain its habitat values, with minimum pruning and retention of deadwood.
- > Retain deadwood greater than 90mm diam.
- > Reduce length and end-weight of overextended branches to reduce risk.
- > Dead branches over 100mm in diameter should be retained in the crown for their habitat value but shortened to reduce the risk of failure.
- > Through design, discourage high levels of activity under the tree crowns with mulching and underplanting.
- > The trees should be assessed by a qualified arborist every 2-3 years to determine future management requirements.
- > Install interpretive signage communicating tree benefits and retention/management of ageing trees.

Tree retention/replacement

- > Mature trees should be managed in a way that will promote their longevity, and be replaced with the same species or an appropriate species when trees reach the end of their useful life.
- > If a tree must be removed due to declining health or risk concerns, then another can be established in its place.
- > High retention value trees should be retained using the highest maintenance standards unless irreparably damaged, pose an unacceptable risk to the public that cannot be mitigated, are dying with no chance of recovery, or diseased and beyond treatment.
- > Where possible, replacement specimens of these trees should be planted in advance of senescence to enable establishment prior to removal of existing trees.
- > Removed trees should be replaced with the same species and generally in the same locality unless there is a sound reason not to do so e.g. risk or inappropriate growing conditions.
- > Trees should be replanted to retain existing planting patterns consistent with the established historic character of the parklands.

6. Conclusions and Recommendations

Adelaide's Park Lands were conceived as an integral part of the original city plan and reflected ideals of beauty, access, and civic well-being that were embedded in the colony's foundation. Their development as urban parks over the subsequent decades was influenced by environmental conditions, including low rainfall, a Mediterranean climate, and challenging soils, requiring the use of drought-tolerant plantings and local horticultural adaptation. These factors produced a distinct hybrid landscape tradition that combined British landscape with South Australian conditions and resulted in a unique expression of civic landscape design that evolved alongside the city itself.

The designers, land managers, and horticulturists who shaped the Adelaide Park Lands over time not only influenced the physical form of the landscape but also embedded within it a series of evolving values that continue to define its character. Although the Park Lands and Squares are widely recognised as historically significant, the design intentions that informed their development have not always been clearly understood in either scholarship or management practice. Much of the existing research is descriptive rather than interpretive, with limited analysis of design logic, stylistic evolution, or intended spatial character. This lack of clarity has contributed to management decisions that compromise historic values, such as the planting of open vistas or dense understorey growth that obscures the Picturesque and Gardenesque principles central to the Park Lands' nineteenth century character.

While the history of the Park Lands is well documented, few studies have examined its design history within broader Australian or global contexts. The Park Lands' longevity, integrated planning, and layered cultural meanings make them a distinctive case study that challenges conventional urban park narratives. There is a opportunity to develop more comparative and interpretive research that deepens understanding of the Park Lands' design origins and informs future management. Such work would support conservation decisions that respect historical intent, maintain landscape legibility, and sustain the environmental and cultural values that underpin Adelaide's identity.

Recommendations

The following is recommended to conserve the historic designed landscapes of the Adelaide Park Lands and City Square:

1. This report should be read in conjunction with the Adelaide Park Lands and City Layout: National Heritage Management Plan, including its provisions relating to consultation with First Nations peoples.
2. The findings of this report should be incorporated into the Adelaide Park Lands Community Land Management Plan and other relevant strategic and strategic planning documents governing the management of the Park Lands and City Squares.
3. Future development and planting within the Park Lands should respond to the historic designed intent and consider impacts on the health and visual integrity of identified designed landscape attributes and historic plantings. Change should be managed in a manner that retains and, where possible, enhances the integrity, setting, and significance of identified landscape attributes and historic plantings.
4. A presumption should be applied against the removal or disturbance of historic plantings within the Park Lands and City Squares. As this study has assessed only 10 of the 29 parks and one City Square, further investigation of the remaining areas is expected to identify additional plantings which contribute to the National heritage values. A comprehensive on-site assessment of all parks and squares is therefore recommended to establish a complete understanding of historic plantings, designed landscape attributes, and associated overlays across the system.
5. Expert horticultural and heritage advice should be engaged in the development of new planting programs to ensure that new and replacement plantings conserve and sustain the National heritage values of the Park Lands and City Squares.
6. Individual plantings identified within the overlays recommended by this report should be progressively documented to confirm their inclusion in the overlay.
7. Those responsible for the management of the Park Lands should be informed of the findings of this report. A practical management guideline should be prepared to support the day-to-day management of historic plantings.
8. Identified historic plantings within the overlays should be regularly monitored and maintained in accordance with the historic planting management techniques outlined in Part III of this document.
9. The following parks are recommended for assessment for potential inclusion as individual places on the State Heritage Register, and for the preparation of Conservation Management Plans:
 - Kudnartu / Wellington Square
 - Karrawirra / Red Gum Park (Park 12)
 - Tuthangga / Carriageway Park (Park 17)
 - Veale Gardens – Tuyla Wardli / Bonython Park
 - Olive Plantation (Park 27)
 - Tantutittingga / Brougham Gardens (Park 29)

Opportunities for Further Research

While the report has explored the historical development and cultural significance of the Adelaide Park Lands' designed landscapes and historic plantings, the following areas are acknowledged as opportunities to further the understanding of their importance:

Limited Comparative Analysis

The report acknowledges that previous studies on South Australian garden and landscape design have been primarily descriptive, with limited analysis situating the Adelaide Park Lands within broader Australian and international contexts. There is an opportunity to address the absence of an interpretive framework that situates South Australian landscape design within global developments in landscape architecture and urban planning.

Interpretation

Develop public education and interpretation initiatives, such as tours, signage and digital resources, to enhance visitor understanding of the Park Lands' designed landscapes and historic plantings.

Climate Change Resilience

Develop a research strategy which address the selection of climate-adapted and drought-tolerant plant species that align with the Park Lands' historic character and design intent. Integrating heritage conservation with climate adaptation planning will help protect both the ecological function and cultural significance of the Park Lands. These measures will strengthen the city's capacity to respond to rising temperatures, changing rainfall patterns, and increased urban heat, while ensuring that the Park Lands continue to serve as a resilient and valued public landscape.

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