3.0 PHYSICAL SURVEY – ROYAL EXHIBITION BUILDING

3.1 Introduction

The area described as the Exhibition Reserve includes the footprint of the permanent Exhibition Building, the East, West and South Forecourts and the footprint of the Melbourne Museum building. The Building and Forecourts were constructed in conjunction with each other, to emphasise the power and majesty of the Reed and Barnes design of the building. The Forecourts acted as an interchange between the Carlton Gardens and the Exhibition experience. However, in the context of this report, the Forecourts will be discussed in the following chapter as part of the physical survey of the Carlton Gardens.

Appendix E reproduces historic architectural drawings and plans of the building.

Reference is also made to the Glossary at the end of this chapter, for clarification and definitions of words and terms used throughout.

3.2 Overall Building Form

The building that is currently referred to as the ‘Royal Exhibition Building’ is only a portion of the substantial complex of structures erected for the Melbourne International Exhibition in 1880. Originally, this consisted of a ‘temporary’ component in the form of a vast expanse of annexes, which were demolished after the 1880-81 Exhibition, and a ‘permanent’ component that was intended for retention and re-use after the Exhibition (Figure 40). The latter comprised a main building, cruciform in plan, which was flanked by a pair of projecting wings, thus forming a U-shaped complex. The two wings, known as the Western and Eastern Annexes, were demolished in 1961 and 1979 respectively, leaving the main building as the only remaining portion of the permanent component, and moreover, the only remaining in situ portion of the original 1880 exhibition complex (Figure 42).

The main building, as it currently exists, is cruciform in plan, comprising a pair of elongated rectangular wings, extending east and west, with a transept to the north and a truncated transept to the south. The three main wings, to the north, west and east, are each composed of a nave, with a broad pitched roof, flanked by a pair of lower aisles with hipped roofs clad in corrugated galvanised iron. The area of wall between the two roof levels is infilled with glazing, forming a clerestory. On all sides, the roofs are concealed by a low parapet. At the intersection of the wings, the parapet rises to form the base of an octagonal drum, from which rises the building’s most dramatic feature, a dome in the form of an eight-sided domical vault, surmounted by a timber cupola with a gilded dome.

While the north and south fronts of the building are considerably wider than those of the east and west, the horizontal composition of the elevations more or less identical on all sides. Each elevation has a low half-basement level of coursed bluestone, a prominent ground floor level of rendered brick construction, and a narrow attic storey. The ground floor elevation is typically comprised of repeating bays, defined by projecting piers capped with inverted consoles. Each of these bays contains an opening, usually a tripartite window, surmounted by a blind round arch containing a circular moulded panel with a paterae vent in the centre. Above each blind arch is a raised panel, which in turn is surmounted by a heavy cornice. At the attic storey level, each bay typically consists of a row of five squat rectangular window openings, capped by a solid parapet with pressed cement urns above each pier. This elevation detailing is repeated on all sides of the buildings, albeit with some minor variations.
3.3 The Exterior from All Sides

3.3.1 The South Elevation

The south elevation of the building (Figure 43) was originally conceived by the architects as the principal façade. Of symmetrical composition, the elevation consists of a large and prominent central porch, flanked by the elongated nave wings which culminate at the extremities with a pair of tower-like square pavilions. The central porch, formerly the main entrance to the building, is in the form of a traditional triumphal arch motif, whereby a large round-arched opening is flanked by trabeated bays. In this instance, the arch extrudes back into the building to form the reveal to a large portal. The most distinctive element of the portal is the semicircular fanlight, with its peacock-like pattern of radiating ellipses and circles (Figure 41 and Figure 42). This detail is typical of the building type, and ultimately derives from the Crystal Palace, erected for the first International Exhibition held in London in 1851. Below the fanlight, the wall is divided by piers to form three wide rectangular doorways, each of which contains a pair of six-panel timber doors, also visible in Figure 2. Externally, the portal arch has a moulded architrave with a keystone in the form of a console, while the spandrels are ornamented with recessed panels.

Figure 40 Plan of the 1880 Exhibition complex, showing the main building (hatched), the permanent annexes and temporary component.
Source: Buildings of the World Exhibitions.
Figure 41  Fanlight over the main porch entrance in the south elevation.

Figure 42  The west and south elevations of the building as it appeared in 1880.
Source: Picture Collection, State Library of Victoria.
Figure 43 The south elevation, showing main porch and the dome.

The bays on either side of the portal arch rise over three levels. At the ground level, each has a large arched opening, flanked by piers, with a bipartite window and a glazed fanlight above. The second level has a pair of Corinthian pilasters that flank a smaller arched window, which is surrounded by an ornate aedicule composed of a moulded and bracketed sill, a second pair of Corinthian pilasters, and a cornice surmounted by a scrolled disc. The uppermost level of each bay projects above the parapet line to form a small belvedere, containing a pair of narrow windows with round arched heads and a continuous archivolt.

Each of the belvederes has a mansard roof, clad in corrugated galvanised steel and surmounted by a flagpole. The elevations of the nave wings, on either side of the central porch, consist of repeating bays which contain the standard window and ornamental detailing mentioned above. Although the bays themselves are identical in detailing, the central bay in each nave wing is further embellished at the parapet level by an additional projecting section of wall, surmounted by a circular bellcote.

The projecting pavilions, visible in the 1880 photograph of the building (Figure 42) which terminate the south elevation are somewhat squat in proportion, and have rounded corners. At the ground level, the pavilions have the same tripartite window and blind fanlight detail which is repeated throughout the building. At the attic storey, the pavilions have three round-arched windows with a continuous archivolt. At each side of the attic storey is an unusual vertical element in the form of a pair of narrow piers with reversed volutes at their bases. This supports a heavy dentillated cornice, above which is a low parapet wall with a row of urns. The pavilions have broad mansard roofs, clad in corrugated galvanised iron and surmounted by a flagpole.
3.3.2 The North Elevation

The north elevation of the Royal Exhibition Building is largely identical to the south, with the major compositional difference being the presence of the projecting northern transept, and a porch on either side forming a doorway (Figure 45). The transept porch is similar to, but considerably smaller and less ornate than the corresponding porch on the south elevation. On the north porch, the parapet belvederes are smaller and have only one window rather than a pair; the stairwell bays have plain piers instead of Corinthian pilasters, and the windows lack the highly ornamented aedicule. As noted above, in 1999 restoration of the north elevation commenced, after the demolition of the 1960s and 1970s annexes. Numerous architectural elements were missing, including most of the paterae vents in the blind fanlights, many of the inverted consoles over the piers, and all of the parapet urns along both sides of the northern transept. Many of the original window openings had been bricked up, and the wall had also been damaged where new door openings were cut through to provide access to the various levels of the now-demolished annexes. The structure of the porch required extensive rebuilding. Much of the render was damaged, and the brick substrate had been exposed in some instances.
Figure 45  The north elevation of the building.

Figure 46  East (left) and west (right) pavilions of the north elevation

The semi-circular fanlight in the end of the northern transept had been removed and a new one has been reconstructed. Where feasible, a traditional approach to methods and materials was taken and the restoration was awarded the RAIA John George Knight Award for Conservation in 2002.

3.3.3  The East & West Ends

The east and west sides of the building are almost identical in composition. Like the north and south sides, they are symmetrical, and have the same overall composition, albeit on a horizontally reduced scale, of a central porch, flanked by bays and terminated by corner pavilions (Figure 47).
The east and west porches, like their north and south counterparts, have round-arched portals which form deep reveals to a fanlight and three bays of doorways. The main difference, however, is that the east and west porches are otherwise considerably smaller in scale and devoid of decoration. Moreover, their form is based on a portico rather than a triumphal arch. In this way, the portal is flanked by base plinths that support two pairs of Corinthian pilasters, surmounted by an entablature and a broad triangular pediment.

The entablature and pediment both have heavy cornices, with prominent dentils and modillions, and the pediment cornice is further surmounted by a raked parapet with a cluster of cast cement urns at the lower end.

The square pavilions which terminate the north and south elevations also terminate the east and west elevations. On the East and West sides, there are three bays between the corner pavilions and the central porches, which are largely detailed in the same way as the ground floor bays elsewhere on the building (Figure 47). The two bays beside each pavilion are recessed. On the East elevation, they have doors at the ground floor level, while on the West elevation, they have windows. The third bay in each group is located beside the central porch, and projects out so that it is flush with face of the porch, so as to form an enclosure for the internal stairwell. These projecting bays reverse the standard solid/void detail, having blind windows to the ground floor and attic storey, and glazed fanlights instead of vice versa (Figure 49).

3.3.4 The Dome

The distinctive dome is visible from all sides of the building, as well as from several vantage points in the city and surrounding suburbs. It rises up from an octagonal drum that in turn rises up from a square base at the crossing point of the naves and transepts (Figure 50). The square base has internal angles formed in each of the four corners, each of which contains a pair of rectangular external windows with an arched architrave over and a
moulded sill supported on brackets. Around the top of the platform is a solid parapet with a row of cement urns, which forms the enclosure to what was, in 1880, the public viewing area (promenade deck). It is now traversable (to contractors) via a recently-installed metal decking walkway and stairs. Rising up from the viewing platform is the octagonal drum that forms the base of the dome proper. Each of its eight faces is divided into two bays by pilasters, and each of these bays, in turn, contains a pair of narrow round-arched windows with a continuous archivolt. Directly above the windows is a stringcourse and a cornice, surmounted by a solid parapet wall with a row of cement urns which mark the position of the bays on each facet of the drum. The dome itself rises above the parapet in the form of a domical vault, clad in Welsh slate and penetrated half way up by a circular dormer vent on each side. The dome is timber-framed and double-shelled, and has an internal staircase between the shells which provides access to an octagonal timber cupola at the apex. The cupola has a single round-arched opening on each face, and a miniature gilded domical vault surmounted by an orb and a flagpole (Figure 48).

Figure 48 The cupola of the dome.
3.3.5  Repairs to the Dome Structure

In 1995, it was discovered that the dome structure was in serious need of repair, announced by a cast iron finial which became detached from the exterior of the roof before crashing through it and embedding itself in the floor of the western nave.

Because of the comparative inaccessibility of the dome, few, if any, inspections had been undertaken and years of water ingress, pigeons and general weathering had taken its toll. Works were initially documented from accessible areas but once the scaffolding was up and access improved it was discovered that structural failure and dilapidation was considerably more serious and extensive than originally anticipated. The dome structure was beginning to tilt and in danger of collapse due to the serious deterioration of a large timber ring beam at its base at the junction of the inner and outer skins.

Metalwork and roof slates were in various states of dilapidation, urns were missing, the timber cupola and other joinery had considerable decay and extensive render repairs were required. Rectification work was then undertaken to replace missing or decayed fabric where necessary with new elements which matched the original, new fibre optic and sealed incandescent lights were installed and new and safe access walkways and ladders installed. In relation to the dome, the defective ring beam was replaced in concrete due to the lack of accessible working space.\textsuperscript{102}

Figure 49  The west elevation.
A recent structural assessment of the dome,\textsuperscript{103} observed that of the trusses, roof structure and ceiling structures of the dome, the ‘only area of present concern’ relates to ‘fresh’ splitting at the bottom and top of Truss 6 which is recommended to be monitored on a monthly basis. There is also ‘old’ splitting in the main timber post, which the assessment noted had probably been extant for several decades and as such did not represent a present concern but nevertheless should also be monitored.

3.3.6 Other Works

Subsequent works included refurbishment of the clerestory window joinery (c. 1995) and refurbishment of the French Fountain (mid-1990s). The Exhibition Trustees Director commissioned roof repair works including replacement of cladding and plumbing to sections of the nave and transept c. 1995. In early 2004, the original vents in the north façade, covered by asphalt when the ground level was raised after construction of the building, were reinstated to prevent decay. This reinstatement occurred as part of the ongoing lift-shaft project.

3.3.7 Fire Services South End

Located at the south-east corner is the enclosure containing the pumps, alarms etc. for the fire services (sprinklers) which are reticulated throughout the building. It is a single storey featureless masonry structure.
3.4 The Interior – Great Hall

3.4.1 The Naves & Transepts

The bulk of the existing Royal Exhibition Building consists of a pair of elongated projecting wings, referred to here as the Eastern and Western naves, and a pair of shorter projecting wings, referred to here as the Northern and Southern transepts. Although these wings vary in length and width, they are largely identical in their form, structure and detailing. In section, the composition of these spaces is similar to a traditional Roman basilica or Gothic cathedral form: a tall central space with a exposed raked ceiling, which is flanked by a pair of lower aisles (Figure 51). These aisles comprise a wide passage at ground level, with a triforium, or mezzanine gallery, over. The height difference between the ceiling of the central space and the ceiling of the aisles is infilled with a continuous clerestory.

The flanking aisles are three bays wide in the eastern and western naves. The rear of the nave galleries originally accommodated four separate exhibition art galleries separated from the front of the balcony, at the middle row of columns, by horizontal timber boarded partitioning which has progressively been removed. In the smaller northern and southern transepts the galleries are only one bay wide. The bays are marked by rows of square timber posts with moulded capitals and plinths, and stop-chamfered shafts. The square grid of the column layout is echoed in the ceiling plan of both the aisles and galleries, which consists of exposed timber beams, forming square panels that are lined with beaded timber lining boards.

At the upper (gallery) level, there is a secondary clerestory in the external wall, comprised of a continuous row of narrow windows along the ceiling line. On the opposite side of the gallery, overlooking the nave proper, an open timber-framed balustrade, of a repetitive triangulated design, runs between the timber posts. Directly above the gallery is the main clerestory, which corresponds to the bays formed by the rows of timbers posts. Each clerestory bay contains two pairs of rectangular timber-framed windows, which, in turn, each contain an elongated fixed sash and a smaller hopper sash above. Between the clerestory windows and the ceiling line of the gallery below is a rectangular spandrel lined with horizontal beaded timber boards.

The roof framing of the central nave, which springs from the clerestory, also corresponds to the repetitive bays marked by the timber posts. (Figure 52) Each bay has a pair of deep rafters with a collar-beam that straddles the apex, and a pair of collar-braces at the lower ends, which in turn are connected by a horizontal metal tie rod. This creates a roof truss of a distinctive canted profile, which is further embellished by ornamental timber fretwork in imitation of four-centred arches and pendants. This is similar to the system used in the London 1862 Exhibition Building. Running perpendicular across the top of the trusses is a row of narrow timber purlins, which support a band of secondary rafters. Beyond these rafters is the exposed roof sarking, in the form of narrow timber lining boards.

At the extreme end wall of each nave and transept, there is a large and slightly recessed archway that contains the distinctive semicircular fanlight, with its peacock-like pattern of radiating ellipses, circles and tear-shaped elements. The fanlight to the northern transept is slightly smaller, proportionately, than those in the corresponding three wings. A replica of the original was made during the 1999 restoration and installed.

Underneath each of these fanlights is an area of blank wall, along which runs an uncovered walkway that connects the covered mezzanine galleries on each side.
Figure 51  Transverse section through the nave, showing aisles and gallery, 1879.
Source: Bates Smart and McCutcheon archives

Figure 52  Detail of roof framing and clerestory in nave.
These walkways have matching triangulated timber balustrades, but with moulded timber newel posts, surmounted by orbs, in place of the stop-chamfered timber columns used in the galleries.

In the southern transept, western nave and eastern nave, the principal entrances to the building are situated immediately below these walkways. Each of these entrances consists of three wide rectangular doorways, each of which, in turn, contain a pair of timber six-panel doors with heavy bolection mouldings, and clear glazing to the uppermost four panels.

Each of the three tripartite entry points are flanked by pairs of round-arched openings that provide access to the building’s primary stairwells. Each stairwell contains a wide timber-framed dog-leg stairway, with one pair of flights that ascends to the gallery level, and another pair that descends to the basement.

3.4.2 The Dome Crossing

The area at the intersection of the nave and transepts, directly under the dome has a Greek cross plan, formed by a pair of narrow and perpendicular sections of wall that create an external 90° angle in each corner. These sections of wall rise over three levels, which correspond to the ground level, the gallery level, and the nave clerestory level. At the ground level, the wall is penetrated by a segmental arched opening, flanked by wide piers with moulded capitals and rectangular moulded panels. The narrow piece of wall between the opening and the pier has a low dado line, with a secondary set of moulded rectangular panels above.

A similar pier and cornice detail is repeated at the gallery level, which has a blind round arch instead of a segmental arched doorway. This blind arch, which contains a painted depiction of a female figure, is flanked by a series of moulded panels of various shapes. The piers at this level form the springing points for a pair of large round arches which span the wide openings to the naves and transepts. Between each pair of arches, the ceiling is barrel-vaulted, and decorated with a series of painted panels. The outer arch in each pair of arches is lower than the inner one, creating a crescent-shaped lunette in the wall space between, with figure paintings/murals.

Above the arches are a second set of lunettes, which intersect with four pendentives to create an octagonal plan from which rises the drum of the dome. The base of the drum has a series of decorative friezes. The lowermost one, ornamented with a repetitive Greek Key motif, is separated from the one above by a moulded stringcourse. This frieze, which is ornamented with a painted band of garlands, is surmounted by a heavy cornice supported on modillons (Figure 53).

Directly above these ornamented friezes, each of the eight sides of the dome drum has an elongated moulded rectangular panel each of which is slightly different in length. Each of these is infilled with stencilled decoration, and every second panel also contains a gilded Latin inscription (see 2.8.2). Above these panels, each side of the drum contains two pairs of narrow windows separated by narrow piers with moulded capitals. The windows have round arched heads and keystones, and a continuous moulded archivolt that connects each pair. Above the windows is a second frieze with a Greek Key pattern, surmounted by yet another cornice. From this point, the eight sides of the timber board lined dome, containing ventilators and an access hatch to the inner dome, converge to a point at the apex, which is marked by a downward projecting gilded orb.
At the rear of the balconies were four separate art galleries which were used to display fine art at the two major nineteenth century exhibitions. Their location is indicated today by the middle row of columns. Between each column was timber partitioning, the only surviving remnant being that section which now encloses the theatrette in the north-east corner. Each gallery had its own decorative scheme which, based on photographic evidence, was relatively plain as it was intended to be a neutral backdrop for paintings. The theatrette was upgraded through the installation of blackout blinds and audio-visual equipment, completed early in 2005.

3.4.4 Internal Alterations

Sundry internal works have occurred within the Great Hall over the past twenty or so years. These have included the installation of reproduction sunlights, replacement of the timber floor with a new Cypress pine timber floor to resemble the original, installation of toilets in the south-west nave and administration facilities in the north-east nave, construction of a meeting area and toilets in the upper level of the south-west pavilion and a lift near the Rathdowne Street entrance. These alterations have been documented; other lifts and hoists have also been documented. Numerous fire-hose reels and other cupboards have been variously installed about the building and a kiosk has been installed in the north transept at ground level.

From January 2003, over 1600 sq m of flooring has replaced the 1985 Cypress pine floorboards with spotted gum boards. The repairs occurred in two parts: the first 15m from the east entrance; and the second from the northern entrance where the north-west transepts cross the nave. The remainder of the floor is to be replaced over 10 years with
spotted gum, funded by Arts Victoria. There are ongoing ventilation problems near the east entrance. Additional current repairs include the installation of ventilation on the western side of the north transept, and some structural repairs.

New work undertaken between 2004-2006 to the north-west pavilion included the installation of a lift in the north-west corner of the northern transept, the installation of offices in the north-east pavilion to house building administration office staff, the installation of a glazed screen and automatic doors in the north entrance to create a new main entrance to the Royal Exhibition Building.

3.5 The Interior Decorative Schemes

A summary of the three principal decorative schemes is included in Chapter 2. The process of reinstatement of the 1901 scheme and subsequent interior painting is outlined below.

As noted above at Section 2.12.8, Anderson’s executed scheme of 1901 was chosen for restoration and reinstatement because it was the most intact of the historic schemes (1880, 1888 and 1901). From a conservation perspective it was also seen as inappropriate to remove the intact Federation scheme in order to (potentially) reveal and reinstate the earlier schemes. The 1901 scheme had also been in place for nearly a century.

3.5.1 1901 Decorative Scheme

As noted in Chapter 2, Section 2.12.8 (‘Restoration & Reinstatement of the Exhibition Building’), work on restoration and reinstatement of the 1901 decorative scheme was variously undertaken during the 1990s. The naves and transepts were completed first. The base painting was executed by Bert van Vlaanderen, while the stencil work was carried out by Taurus Interiors. After the restoration of the dome structure, the interior scheme was then completed over a twelve month period. Kane Construction won the tender for the head contract which included scaffolding, timber and plaster repairs and sundry other minor items, while Mulholland Decorators won the contract for all of the painting.

The principals of the Burra Charter, including research and reference to relevant documents and physical evidence, were followed during the reinstatement of the 1901 decorative scheme. Initially reference was made to the original cartoons by John Ross Anderson which were then in the possession of the Melbourne College of Decoration and which were subsequently transferred to the National Gallery of Victoria. However, in situ investigation revealed that the cartoons showed options in relation to the nave and transepts and that the scheme as originally installed in the dome included departures from the original design options as presumably intended. The scheme which was painted was a hybrid of both options and also omitted some individual elements. Additional reference was made to contemporary photographs of the interior, which, in the event, were not fully reliable because of shadowing and other light effects on the interior which obscured various elements of painted decoration. The other failing was that all the illustrations, engraving and photographs, were generally taken looking west so that nothing in the top of the dome or on its east side had ever been recorded. Reference to contemporary written descriptions was also misleading since they included accounts of the bunting and other decorations for the opening festivities of 1880, in addition to comment on the painted decoration.

To add to the complexity, initial sampling and microscopic analysis revealed that the ceiling had been painted only about four times while the columns, particularly those on the ground floor had a build up of approximately 25 layers of paint beneath which evidence of the earlier
schemes had been burnt off. Further, the areas behind the columns on the galleries, which had previously been enclosed by partitioning to serve as art galleries, contained decorative schemes which were different from that in the hall proper. Likewise, the west nave had had a sound shell erected when the organ was in use and which had been subsequently removed with the consequence that the sequence of evidence in this area differed from that elsewhere.

Finally, aggressive maintenance and repair in the past had resulted in a loss of areas of original fabric and decoration. However, thorough painstaking research and extensive \textit{in situ} investigation and microscopic analysis of paint samples, the entire scheme was eventually reconstructed. As a result of the \textit{in situ} investigation it became apparent that stencils had been applied to the nave and transepts where the decoration was largely repetitive but that in the dome the decoration had been largely hand painted for decorative effect. Also in the dome, there were individual and unique elements, such as the mottoes, which had not been documented and which were only discovered through investigation.

Once the scheme was established, the decoration was traced on site and later redrafted. This process was not without its logistic complications given the size of the motifs, particularly in the dome. The painters were then issued with fully drafted designs and a schedule of colours. In the nave and transepts, colours were either Dulux equivalents or made up to Munsell values. In the dome, the colours were tinted on site to match the original and a record of tints and formulas made. In the dome, over 160 colours were required. Given that the evidence indicated that the dome was largely executed by handpainting it was decided to adopt this approach. The base design was marked on the surface by using a pounce and then painted in by hand with the various highlights then being applied. Work commenced at the bottom and then proceeded to the top of the dome, whereafter it proceeded downwards. As a result of the immense amount of scaffolding and gantry in between it was impossible to see both areas of work until well into the project when it was possible to remove a small section of scaffolding to obtain a continuous view. The practice won the City of Melbourne Building and Planning Award in 1995 and also the RAIA Victorian Architecture Awards Commendation for Outstanding Architecture in the Conservation Category for this work.

During the course of the works, a large section of the 1880 scheme was revealed behind damp plaster beneath the windows in the dome. Also as a result of damp plaster a small section of the 1888 scheme was revealed. Both were photographed and covered over (the section of 1880s scheme is illustrated in Chapter 2, Figure 21).

\subsection*{3.5.2 1920 Decorative Scheme}

The interior was next painted in the 1920s. It was a pale olive green, with a spotted appearance on the arch soffits and with a brown scumbled textured plaster treatment having been applied to the base of the piers, presumably as a remedy for cracking of drummy plaster. During the restoration of the 1901 scheme, and as a result of a test section on the back of the north-west pier, it was found impossible to remove while leaving the original plasterwork intact. To avoid further loss of original fabric, it was lightly plastered over with a skim coat and new paintwork applied over the top, as is evidenced by interpretative panels.

Subsequent repainting has been essentially plain, and prior to the 1990s refurbishment, the pink primer trusses and the otherwise battleship grey interior belied the decorative delights which lay beneath.
3.5.3 The Basement

The basement occupies most of the building’s footprint. The floor is of concrete. The timber floor structure of the ground floor level has diagonal timber bracing between floor joists, originally exposed but now sheeted over as part of the museum fit-out to house the geological collection. The stepped brick bases to the dome piers have been painted, and timber columns support the columns of the nave and transepts above. Relatively recent toilets, and other amenities, exist at the west end.

A concrete services tunnel, constructed as part of the 1980s refurbishment works, runs in an east-west direction for the entire length of the building, and houses the 3 phase electrical system.

3.6 Glossary

Aedicule Shrine or sacellum within a temple, cella, either a large niche or a pedestal supporting two or more columns carrying an entablature and pediment, forming a frame or canopied housing for a cult statue. An architectural frame surrounding a doorway, niche or window aperture consisting of two columns or pilasters surmounted by an entablature with pediment, like a miniature distyle building.

Archivolt A group of concentric mouldings with which the face of a Classical arch is decorated. An architrave that is curved to frame an arched opening.

Catenary Ornamented with chain-like forms, or festoons of chains.

Corinthian Supposedly invented by Callimachus, the capital is essentially a bell-like core from which acanthus leaves, caules, helices, etc. sprout, reflecting its origin as vegetation growing from a basket capped with a slab (abacus) supporting the entablature.

Entablature In Classical architecture, the superstructure of the Order above the abacus (slab on top of the capital), consisting of architrave, frieze and cornice. Entablatures vary with the Order, and they also occur at the top of a wall inside and out.

En tout cas Hard tennis court that can be used in all weathers; traditionally constructed from ground porous volcanic rock.

Paterae Circular ornaments resembling a dish or medallion, worked in relief, often with flutes. When it is further embellished to become a stylised flower, it is called a rosette. It is found on friezes or associated with architraves and embellishes the centres of coffers.

Parterres Garden with beds and paths designed to form a pattern; the outdoor and botanical equivalent to an indoor Persian carpet; literally "on the ground" in French.

Parterre de broderie Type of parterre garden evolved in France in the late 16th century by Étienne Dupérac and characterised by the division of paths and beds to form an embroidery-like pattern. The patterns were flowing ribbons of form
(generally of formalised foliate design), rather than the angular shapes typical of other types of parterre.

**Patte d’oie**  
Literally, “goose’s foot”; used in reference to a garden plan with three radiating avenues.

**Pendentives**  
Triangular section of vaulting located between the rim of a dome and each adjacent pair of arches that support it.

**Pilaster**  
Rectangular projection attached to a wall that is similar in profile to one of the Classical Orders and carries an entablature.

**Pounce**  
A stencil, employed for the application of perforations, indentations, a powder or colour for surface decoration.

**Punkahs**  
Fan used especially in India, made of palm frond or strip of cloth hung from the ceiling and moved by a servant.

**Tapis vert**  
Green carpet

**Trabeated bays**  
Regular structural subdivision of a building, constructed on a post-and-lintel system