

5.0 ASSESSMENT OF SIGNIFICANCE

5.1 Introduction

The following assessment of significance of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens has been compiled through the integration of four major studies of this site, together with a revised physical survey of the building and gardens, and additional comparative and architectural analysis and assessment.

5.2 Assessment Criteria & Methodology

5.2.1 Introduction

The significance of the Royal Exhibition Building, Forecourts and Carlton Gardens has been assessed against the criteria used by the World Heritage Convention, Australian Heritage Commission and that used by the Victorian Heritage Council. In assessing significance, the methodology used by Dr Jim Kerr has been referenced.¹²⁹

5.2.2 World Heritage Convention & World Heritage List

The World Heritage Convention is the common name given to the international treaty called the *Convention concerning the Protection of the World Cultural and Natural Heritage*, which was adopted by The United Nations Educational, Scientific and Cultural Organization (UNESCO) in 1972. The purpose of the Convention is to encourage the identification, protection and preservation of cultural and natural heritage around the world considered to be of outstanding value to humanity.¹³⁰

The World Heritage Convention sets out criteria, which must be addressed when considering whether a place is worthy of inclusion on the World Heritage List. An assessment against the following World Heritage criterion was carried out as part of the nomination by the Commonwealth Government of the Royal Exhibition Building and the Carlton Gardens for inscription on the World Heritage List:

Criterion ii: exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design.

The Royal Exhibition Building and Carlton Gardens was inscribed in the list on 1 July 2004. The citation includes a statement of significance (refer Section 5.4.1), a brief description and justification for inscription:

Brief Description

The Royal Exhibition Building and its surrounding Carlton Gardens were designed for the great international exhibitions of 1880 and 1888 in Melbourne. The building and grounds were designed by Joseph Reed. The building is constructed of brick and timber, steel and slate. It combines elements from the Byzantine, Romanesque, Lombardic and Italian Renaissance styles. The property is typical of the international exhibition movement which saw over 50 exhibitions staged between 1851 and 1915 in venues including Paris, New York, Vienna, Calcutta, Kingston (Jamaica)

and Santiago (Chile). All shared a common theme and aims: to chart material and moral progress through displays of industry from all nations.

Justification for Inscription

Criterion (ii): The Royal Exhibition Building and the surrounding Carlton Gardens, as the main extant survivors of a Palace of Industry and its setting, together reflect the global influence of the international exhibition movement of the 19th and early 20th centuries. The movement showcased technological innovation and change, which helped promote a rapid increase in industrialisation and international trade through the exchange of knowledge and ideas.

The site was inscribed on the World heritage List for Criterion (ii) alone.

Nomination

The nomination also included the following criteria:

Criterion iv. be an outstanding example of a type of building or architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history.

The nomination notes that the Royal Exhibition Building in its garden setting is an outstanding example of a type of building – international exhibition buildings – that illustrate the development of an international industrial economy and society in the late nineteenth and early twentieth century.

Criterion vi. be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance (the Committee considers that this criterion should justify inclusion in the List only in exceptional circumstances and in conjunction with other criteria cultural or natural).

The nomination notes that the Royal Exhibition Building and Carlton Gardens is directly and tangibly associated with the international exhibition movement and its expression of nineteenth century ideals and beliefs about progress and industrialisation. These ideas and beliefs are of great historical – and contemporary – significance. They were integral to the development of an international economy and shared belief systems. The ideas encapsulated and promoted by the movement have had global impacts across societies and cultures, and therefore have outstanding universal significance.

5.2.3 *National Heritage*

The Australian Heritage Council sets out nine criteria for places of National Heritage significance. The Royal Exhibition Building and Carlton Gardens was included in the National Heritage List in July 2004, meeting five of these criteria (see Section 5.4.2 below).

5.2.4 *State Heritage Criteria*

The Royal Exhibition Building and Carlton Gardens is included on the Victorian Heritage Register, to the extent of all of the buildings and structures including the Royal Exhibition Building, Curator's Cottage, Hochgürtel Fountain, French Fountain, Westgarth Drinking

Fountain, Stawell Sandstone Sample, palisade fence and gate, remnants of bluestone base to palisade fence and the iron rod fence. All of the landscape features including the pathways in the North and South Gardens, and the lake and island in the South Garden. The Royal Exhibition Building, designated as building H1501, was gazetted on 28 May 1998. In 2002 the registration was extended to include the Carlton Gardens. Following inscription on the World Heritage List, the Royal Exhibition Building and Carlton Gardens were recorded as a World Heritage site on the Victorian Heritage Register in accordance with the Victorian *Heritage Act 1995*, Section 19. The Victorian Heritage Register citation (including the statement of significance and extent of registration) is reproduced at Appendix A. See also Section 5.4.3.

5.2.5 *Local Heritage Criteria*

At the local level, the Royal Exhibition Building and the Carlton Gardens have been assessed using the *Register of the National Estate* criteria. On this basis, a number of structures and other elements which are significant at the local level only have been identified and are described in the following sections. The site is also included in the City of Melbourne Schedule to the Heritage Overlay as HO69. See also section 5.4.4.

5.3 Influences, Antecedents & Comparisons

5.3.1 *Introduction*

The Royal Exhibition Building and Carlton Gardens may be compared with only very few extant similar exhibition sites in garden settings in Australia or the world. Aspects of particular significance to the site include the garden setting, appropriate for the mid-nineteenth century when gardens were considered an essential aid to the health and welfare of society. The gardens retain historical associations with the original designer, Edward La Trobe Bateman, as well as Clement Hodgkinson, William Sangster and John Guilfoyle. These notable Australian garden designers, and their particular philosophies, have also left their mark on the Carlton Gardens. The location of the already established gardens met the needs of the Commissioners of the Exhibition who wished to emulate certain aspects of the London Exhibition of 1851. Victoria's ongoing rise to wealth and prosperity, and its recognised status as an emerging and powerful modern metropolis, were pivotal to the decision to employ one of the foremost architects of the period to build the monument to prosperity and to the exhibition age that the Royal Exhibition Building has become famous for.

5.3.2 *Creation of Melbourne Parks & Gardens*

The Carlton Gardens form part of the ring of public reserves that surrounds the City of Melbourne. This parks system was devised from the early 1850s,¹³¹ and follows a pattern popular elsewhere in developing cities of the world at this time (for example, such as in the USA). These parks are considered the greatest surviving public gardens in both Victoria and Australia.¹³² The inner parks include the Flagstaff, Carlton, Treasury, Fitzroy, Alexandra and Queen Victoria Gardens, in addition to the Royal Botanic Gardens and Kings Domain. These gardens all cater primarily for passive recreation. An outer group of parks includes Royal Park, Yarra Park, Princes Park, Fawkner Park and Albert Park, all of which cater for both passive and active recreation.

In design and layout, the Carlton Gardens is one of the more formally executed of the parks around Melbourne, together with the Fitzroy and Treasury Gardens. The Gardens has the

most dominant built structure in terms of landscape design apart from the Shrine of Remembrance and its environs, which has an impact at a larger scale due to the length of its visual axis that extends along Swanston Street across the extent of the CBD and along St Kilda Road. Other parks and gardens are characterised in their visual framework and approach by picturesque models of landscape, such as at Government House in the Domain.

All of Melbourne's major parks are characterised by mature trees and avenues in a predominantly lawn setting. The Fitzroy, Treasury and Carlton Gardens in particular are considered the most visually impressive for their dominant avenues. In terms of notable tree plantings and species, the Carlton Gardens has the largest and probably oldest major avenue plantings of London Planes (*Platanus acerifolia*) in Victoria (c.1879); London Planes elsewhere (e.g. Alexandra Avenue and St Kilda Road avenues) tend to date from the late nineteenth or early twentieth century. Other public avenue plantings (both parks and streetscapes, and including the northern Gardens) are generally dominated by Melbourne's better known landscape plantings of Dutch Elms.

Bedding-out floral displays are also a component of many of Melbourne's parks, albeit at an increasingly limited scale. These are notable as significant remnants of an increasingly rare horticultural practice.¹³³ Historically, the gardens' large scale *parterre du broderie* at the southern façade of the Royal Exhibition Building are not replicated in any other Victorian (or Australian) designs. They can be read as the ultimate execution of floral display associated with nineteenth century bedding-out planting practices. A nineteenth century tongue-in-cheek report of the first Exhibition describes the gardens' planting as one which '... puts one in mind of so many jam tarts or loud-patterned hearthrugs fastened together. But they suit the fountain admirably, and the fountain suits them. Indeed, we think the laying out of the grounds and the fountain one of the chief 'exhibitions' of the Carlton show'.¹³⁴

5.3.3 *Australian Gardens*

In Australia, the Carlton Gardens are comparable primarily by type, in the Australian Heritage Council category of 'Public Parks, Gardens, Domains and Public Reserves'. To a lesser extent, they are also comparable as 'Institutional Grounds/Campuses and Gardens of Civic/Administrative Buildings',¹³⁵ although the second description relates much more directly at an international level as already discussed.

Parks and gardens are common to the central city areas of all the major cities in Australia, most being laid out by State and municipal authorities at the time of the city's early colonial settlement, then subsequently developed during the nineteenth century for public recreation, and as venues for public events. The establishment of such reserves was closely linked to regional wealth. Common features of nineteenth and early twentieth century parks included conservatories, bandstands, elaborate fences and gates, a curator's lodge, ornaments, fountains, flowerbeds and facilities. Public reserves were also venues for memorials. Many of these elements have existed at the Carlton Gardens at various times throughout its history.¹³⁶

Predominantly, the nineteenth century garden design styles drew on landscape and *Gardenesque* design principles, especially in terms of layout and path systems. Apart from perimeter paths and plantings such as avenues, layout was often guided by serpentine paths, individual specimen tree plantings in lawn, and shrubbery beds.

Design-wise, throughout Australia, the Carlton Gardens is notable as the only major park designed explicitly along French classical lines, with a strict geometrical layout and strong

axial path system and planting pattern (that overlaid and incorporate an earlier layout) developed to maximise vistas and views to key built elements – the Hochgürtel Fountain and the Royal Exhibition Building. Its *patte d'oie* ('crows' foot' or 'goose-foot') path system and major avenues create allusions to the style so closely associated with European palaces and chateaux derived from the formal landscape of Versailles.¹³⁷ While other city parks across Australia may be geometrical (and symmetrical) in their layout, they do not function at the same scale nor have large focal buildings at their heart. For example, Hyde Park in Sydney is a symmetrical design dominated by an avenue of Port Jackson Figs (*Ficus rubiginosa*) and a central plaza, but its built structures of the central fountain and war memorial are of a much smaller scale and impact.

The Carlton Gardens remain one of few examples in Australia of the traditional nineteenth century design of a pleasure garden, designed as a *picturesque* setting for major international exhibitions.

5.3.4 *Garden Designers*¹³⁸

Edward La Trobe Bateman prepared plans for the Carlton Gardens and Fitzroy Gardens, however, the Carlton Gardens plan was the only one of the two implemented to any great extent. The Carlton Gardens also have common links with the Flagstaff, Fitzroy and Treasury Gardens in that they were subject to major input by Clement Hodgkinson, who initially modified the Bateman plan prior to the 1880s, and then is credited with the layout of the North Garden following the 1888 Exhibition. While there were differences in site conditions and topography for each reserve, there were a number of design features that were common to all:

- Path layouts as implemented by Hodgkinson were utilitarian responses to surrounding street patterns or natural features and would have followed pedestrian desire lines.
- Path alignments often had subtle curves to provide a natural appearance, although the curves were nothing like the flowing lines of Bateman's original design for the Carlton Gardens.
- Hodgkinson's paths were lined with avenues of trees including conifers, oaks, elms and poplars. While Hodgkinson had a strong interest in the size and preservation of indigenous trees, he shared the Victorian passion for conifers and Australian rainforest trees with dark foliage.

The alignments of these elements can be discovered in the North Garden especially, with some original alignments (from the pre-Exhibition Building history of the site) also evident in the layout of paths in the South Garden (see site development plans at Appendix H).

Hodgkinson's input at the Carlton Gardens is most obvious in the North Garden, particularly in the layout of the path system, which is reminiscent of that in the Fitzroy Gardens. It is likely that John Guilfoyle selected many of the trees in this section, though it appears the two designers shared similar tastes. The extensive use of elms in the North Garden is common to all of Melbourne's inner ring of nineteenth century parks.

5.3.5 *Choosing the Site for the Exhibition*

From the time of the very first international trade and manufacturing exhibition, held at the Crystal Palace in Hyde Park, London in 1851, the pattern for exhibition sites was quickly

established. Major exhibition buildings were constructed in park settings, and in a prominent location, preferably close to the city centre.

The Royal Exhibition Building was actually preceded by two previous exhibition venues in Melbourne: the cast-iron and prefabricated exhibition hall in William Street (1854) on the present Royal Mint site; and Joseph Reed's own extension to his Public Library and Art Gallery, where three Intercolonial Exhibitions were held between 1866 and 1875, when it was decided to build a specialist exhibition building from scratch.¹³⁹

The Carlton Gardens site was ideal because it satisfied all the selection criteria: it was close to the city, on high land, and the gardens could be remodelled to provide a parkland setting. Negotiations with the City of Melbourne for the use of this gazetted public park were somewhat protracted, however, and resulted in an agreement in which public access rights were traded for an upgrade to the park landscape. The Council forfeited use of the whole park for the year-long period of the International Exhibition, and the central portion was permanently excised for continuing exhibition purposes. In return, the Government undertook to substantially upgrade the park around the perimeter, in the south as part of the Exhibition and after its completion, would restore the parkland in the north.

5.3.6 *Reed's Design for the Melbourne Exhibition Building*

Examples of exhibition buildings constructed in Europe and the United States were plentiful by the time Joseph Reed came to design an exhibition building for Melbourne in 1879. Reed, who was known to be an eclectic architect, drew from a number of overseas precedents in his design for the building.

The ultimate prototype for exhibition buildings was, of course, Joseph Paxton's Crystal Palace, built for the London Great Exhibition of 1851, and widely recognised as an icon of early Modern architecture for its direct expression of internal space, its prefabrication and use of industrial materials. While the Royal Exhibition Building in Melbourne used its prefabrication less conspicuously in a timber structure, its use of cast iron and glass, and its dimensions, scale and park setting, corresponded to the Crystal Palace. The design also made a moderate expression of structural repetition and rational production. In the opening chapter to David Dunstan's compilation and survey of the Royal Exhibition Building in 1996, the Crystal Palace connection was reiterated.¹⁴⁰ The ecclesiastical cruciform organisation in the Crystal Palace was noted (later followed emphatically in the Melbourne building) as was the looming presence of a huge pipe organ, and the use of great fanlight windows – an element found not only in the Crystal Palace, but also in Paxton's contemporaneous design, an exercise annexe at the London Hospital of Diseases of the Chest. The Royal Exhibition Building additionally drew on the programmatic model established at the Crystal Palace, in which the exhibits were shown in a regionalised 'atlas'.

However, in terms of antecedents, in most other respects, there is little in common between the physical form of the Crystal Palace in London and the Exhibition Building in Melbourne. The template for a substantial masonry exhibition building with many architectural embellishments, as opposed to a demonstrably temporary structure of iron and glass, can be traced to the Palace of Industry erected in Paris in 1855 for the Exposition Universelle, which was the first exhibition building to be conceived as a permanent structure. The Palace of Industry was a huge rectangular building, constructed of steel with a limestone veneer, and a square pavilion at each corner; entry was by a porch in the form of a triumphal arch. Both of these details can be seen, in a less grand scale, in the Melbourne Exhibition Building.

The influence of the Palace of Industry had been seen in buildings for International Exhibitions well before the Melbourne International Exhibition of 1880. The use of masonry construction, and the composition of central porches and corner pavilions, was deftly adapted by Francis Fowke in his design for the venue for the 1862 London Exhibition. The building erected for the 1873 Vienna Exhibition also adopted a similar elevation composition to that of the Palace of Industry in Paris. Designed by the architects van der Nöll and Siccardsburg, the central porch was expressed in the form of a triumphal arch motif. In this iteration, however, there was only one pavilion, rather than a pair, at the extremities of the principal façade.

The most distinctive element of Melbourne's Exhibition Building is the vaulted dome, and this design is drawn from a number of specific precedents. While there was no dome on Paxton's Crystal Palace, domes began to appear on the exhibition buildings that were erected in imitation of it, including those at Dublin (1853) and New York (1855). A pair of vaulted domes also appeared atop Francis Fowke's buildings for the 1862 London exhibition. Reed's dome in Melbourne, however, bears little actual resemblance to Fowke's; its specific form is derived from the Duomo (the Cathedral of S. Maria del Fiore) in Florence, designed by Fillippo Brunelleschi in the early fifteenth century. It is significant that when Reed toured Europe in the early 1860s, during which time he saw Fowke's Exhibition Building in London, he also travelled through the Lombardy region of Northern Italy, where he would have encountered the Duomo first hand.

5.3.7 *Historic Design Influences*

Gothic Revival components

Victorian Gothic currents in the design of the Royal Exhibition Building are evident in the cruciform layout, dramatised central crossing, lapped barrel vault timber bracing in the main Exhibition Hall ceiling and in Reed's use of Brunelleschi's part-Gothic pointed arch profile in the dome structure.

The links between Reed and Gothic Revivalism date from his design of the Wesley Church in Lonsdale Street (1857). His enthusiasm was reinvigorated by his travels in Europe, including Italy, in the early 1860s, and his embrace of High Victorian Medievalist architecture, particularly variants of the round-arched Romanesque.¹⁴¹ In the Royal Exhibition Building this inheritance is also seen in Reed's use of accentuated external pilasters. This contrasts with his contemporary, James Barnet's use of more consistently classicist and Italianate sources for his Garden Palace Exhibition Building in Hyde Park, Sydney, 1878 (burnt out in 1879). In discussing his Royal Exhibition Building design, Reed specifically cited several examples of later Gothic design from Normandy (Caen), Lake Constance and Paris (St Stephen's).¹⁴²

Florentine Romanesque sources

Alan Willingham observes that the oldest pervasive Italian or Classicising references in the Royal Exhibition Building stem from the Florentine Romanesque of the twelfth and fourteenth centuries.¹⁴³ This was close, in chronology and formal territory, to the High Victorian values embraced by Reed in the 1860s, and later Medieval Florentine work such as San Miniato al Monte, Florence Baptistery and the early portions of Florence Cathedral.¹⁴⁴ These buildings are often referred to as the Florentine 'proto-Renaissance' because of their resemblance to fifteenth and sixteenth century buildings.¹⁴⁵ This Florentine work was also accepted in High

Victorian Gothic circles as being responsive to materials and colour. In Florence this architecture also alluded to Roman basilicas and aqueducts in its use of repeated semicircular arches, and this connection, both to icons of Roman engineering and the main type of large imperial public building, was appropriate enough in a World Exhibition building in 1879. The other advantage of this Florentine round-arched mode was that it could be painted on the surface in vivid colour, satisfying both the contemporary fondness for systematically layered colour¹⁴⁶ and the budgetary restrictions on a more intensely sculpted or physically articulated surface. Florentine Romanesque later enjoyed a concerted revival in Austria and Germany in the 1900s, by architects such as Josef Hoffmann and Peter Behrens.

Early Renaissance sources – Brunelleschi and Alberti

The Royal Exhibition Building also drew widely on forms now heavily associated with architecture of the early Italian Renaissance, particularly that of Filippo Brunelleschi and Leon Battista Alberti. In the Renaissance, repeated rhythmic arcading appeared first with Brunelleschi's Ospedale degli Innocenti or Foundling Hospital in Florence (1421-45), which used an open (and potentially extendable) arcade. An even more conspicuous Brunelleschi form in the Royal Exhibition Building, however, was the central dome, eight-sided on a substantial drum, and shaped in the pointed arch profile, all elements seen in Brunelleschi's dome for Florence Cathedral, his most famous design (1421-45). There are differences in the lantern, base and collar details, and in the half-columns intended to flank the drum. The half-columns were left off in the end as an economy measure, so in this treatment a connection to Brunelleschi is more distinct than to Michelangelo (see below). The significance of the Florence dome as a wonder of the world, and as an architectural summit embodying 'Florentine Genius,' appears apposite for the Royal Exhibition Building's role as central building for two world exhibitions and Melbourne's face to the world in 1880 and 1888.

Alberti's presence can be seen particularly in the north and south entrances. The double-height entry arch, with heavy flanking towers forms the equivalent of a stretched triumphal arch, as in Alberti's San Andrea at Mantua (1470). The extensive blind arcading was again developed by Alberti in the Tempio Malatestiano at Rimini, again in 1446.

The Sansovinesque – Victorian architecture's recourse to Renaissance Venice

Reed was familiar with a range of classical and Renaissance imagery and had shown this in many secular and commercial buildings completed since his arrival in Australia in 1854. Much of this was fifteenth and sixteenth century in derivation; the Royal Exhibition Building is no exception. Reed's London work for Charles Barry and his circle informed his early classicist undertakings in Melbourne, such as the Public Library, but the sophistication and range of his Renaissance-classical designs shows quite early, as in his Collins Street Bank of New South Wales, rebuilt at the University of Melbourne. This was an impressive essay in Jacopo Sansovino's Venetian palace mode of the 1520s and 1530s, and predated better-known revivals such as George Gilbert Scott's Foreign Office at Whitehall, London (1863-5). Sansovinesque elements became widespread in Australia, where their use of developed arcade-based architecture was quickly seen as suited to Australian climate and urban circumstances.

By 1878 Sansovinesque upper level panelling and balustrading in superstructures and parapets, often topped with finials, was almost a Melbourne signature, appearing in J J Clark's Lands Office (1878), the superstructure of Kerr and Knight's Parliament of Victoria

(1856-91), the upper levels of Reed's own Melbourne Town Hall (1867-70, portico 1887), Smith and Johnson's General Post Office arcading and parapets (1859-1903) and Law Courts (1874-84), and Reed's own Trades Hall and Eastern Market (1878), these last two being designed at the same time as the Royal Exhibition Building.¹⁴⁷ The Sansovinesque in the Royal Exhibition Building was a logical usage by Reed although the Royal Exhibition Building arcading was blind and not used for promenading. The Royal Exhibition Building still carried a strong association with arcaded architecture around St Mark's Square in Venice with the Great Market arcading of the fifteenth century, Sansovino's *Loggetta* pavilion and St Mark's Library of the 1530s. In the Royal Exhibition Building it is seen in the repeated blind arches at third level of the north south elevations, which were then surmounted with recessed oblong panels the width of the arches themselves. These were then topped with balustrading. The panelled superstructure was repeated in the towers on each side of the building's north and south entrances, rather as in the Trades Hall, and the squat corner towers, with similar detailing, reprised Reed's use of them in both the recent Eastern Market and his earlier Menzies Hotel.¹⁴⁸

Michelangelo

Originally, Reed intended a more rounded dome in plan and section, closer to the 16-sided dome by Michelangelo and Giacomo Della Porta's for St Peter's Basilica in Rome (1588-93). The break-fronted level below the drum also recalls Michelangelo's stepped east end of St Peter's, though the Royal Exhibition Building design is rectilinear not rounded in shape. Michelangelo was a well-established source in mid-nineteenth century design, but primarily for palazzo form in the wake of his completion of the Farnese Palace. Most commercial palazzo forms in Australia derived from his Palazzo Farnese modifications, as they did in Britain. Although he omits it at the Royal Exhibition Building, Reed consistently utilised the giant order, another device identified with Michelangelo through his use of it on the new St Peter's Basilica designs of the 1549-58 and taken up enthusiastically by the French.

St Peter's has another important role in relation to the Royal Exhibition Building. It was quite vertical in proportion, at least as Michelangelo intended it, and the Royal Exhibition Building dome, despite the length of the overall building, is proportionally higher and far more centralising and vertical in its emphasis than the roofscape architecture of any previous International Exhibition building. It is also much more vertical in emphasis than Barnet's dome was to the Garden Palace massing in Sydney. The next logical step after the Royal Exhibition Building was to go to a smaller and more specifically 'gateway' building that would denote entry through highly sculpted verticality. And this is precisely what happened in Paris in 1889 and Chicago in 1893.

Earlier nineteenth century modes - Rundbogenstil

Equally interesting was Reed's use of Rundbogenstil (German institutional round-arched style) elements in the Royal Exhibition Building.¹⁴⁹ The polychrome patterning and 'diaperwork' (a decorative masonry pattern formed by brick headers having a dark glazed finish exposed on one end) seen in Reed's houses and churches from 1865 on recalls not just North Italian polychrome but German usage of it, as at the Palais Durkheim in Munich (c.1830). Schinkel's 1830s folio shows other related designs. During Ludwig I's time Munich embarked on a huge program of large buildings in a plain, cuboid form with repeated round arches, seen in the Ludwigstrasse and Koenigsbau areas, and in central Munich. The architects were Leo von Klenze, Friedrich von Gaertner and Karl von Fischer. This mode owed much to Brunelleschi's Palazzo Pitti of 1445 (as in the Munich Residenz) and

Brunelleschi's Ospedale of 1415-26 (as in Fischer's Munich Post Office). These Munich buildings represent an early form of nineteenth century Renaissance Revivalism, rather in parallel to the contemporary Nazarene movement in German painting.

For the Royal Exhibition Building the most direct Munich parallels are the Residenz (1803-6), the Pinakothek (1822-30) and Staatsbibliothek (c.1825-40), all large rectangular cubes with long fronts, punctuated by numerous arched windows. Vienna University gained a palazzo building on the Ring in this mode in the 1860s. In the Royal Exhibition Building, this Rundbogenstil component may have been mixed with arcaded architecture from the 1855 Paris Exhibition buildings, in particular the Palace of Industry, eventually demolished in 1897, by Viel, Bridel and Barrault.¹⁵⁰ The latter was an important example as it included a central pavilion with a double-height entrance arch and a squared, Sansovinesque panelled superstructure above that, rather like the Royal Exhibition Building's main south and north entrances. What also made this primarily German source useful here was its role in being the only contemporary recasting of Venetian arcaded and Sansovinesque architecture other than in more direct revivalism. Open-arcade variants of the Rundbogenstil were used by K F Schinkel and Alexis de Chateauneuf in waterfront architecture in the 1820s-40s, as in Schinkel's Museum Island water gates in Berlin and de Chateauneuf's canal front buildings in the rebuilding of Hamburg after its 1846 fire.

5.3.8 *Buildings of the International Exhibition Movement*

London 1851

In its long cross-axial shape the Royal Exhibition Building 'core building' (as it stands now) has links to Paxton's Crystal Palace, which retained its original cruciform plan as rebuilt at Sydenham in southeast London, where Reed saw it in 1862.¹⁵¹ The Royal Exhibition Building's use of aisles, long arcades and vaulted ceilings also related to Paxton's design, both in its 1851 version and its rebuilt (and altered) form at Sydenham, but the timber structure related more to the timber barrel vaulting then appearing in churches. The Crystal Palace system of iron and glass was not repeated in the Royal Exhibition Building, with Reed opting for an opaque roof on a more conventional framing of part timber, and using timber floor and structure and plaster walling inside.

Paris 1855

The Royal Exhibition Building displays direct connections to the Palace of Industry by Barrault and the Art Exhibition building by Hector Lefuel, architect of the New Louvre extensions. Both were dominated by repeated arches that broadly followed both Alberti's *Tempio* at Rimini and its Parisian recasting by Henri Labrouste in the Bibliotheque Ste Genevieve in 1840. As Reed would later, Lefuel made the decision to use timber in the Art Exhibition building,¹⁵² coupling it to a Renaissance external expression that would normally have been in masonry. This material combination was directly repeated in the Royal Exhibition Building. The Palace of Industry was also cross-axial, but again had an iron and glass roof behind its Renaissance exterior. That element, though it recurs in later International Exhibitions in Europe and America, was not repeated in the Royal Exhibition Building.

London 1862

Allan Willingham notes the Royal Exhibition Building's immediate connection with the London Exhibition Building at Kensington Gardens of 1862, designed by Captain Francis Fowke, the

British Government Engineer. Fowke, who is principally remembered for the Albert Hall in Kensington, London, designed this exhibition building in timber, using Renaissance bays, repeated arch windows, and a long hall-axis framed with two domes, rounded in profile and in plan recalling the 16-faceted St Peter's Basilica in Rome, a building to which a series of major nineteenth-century buildings aspired.¹⁵³ Willingham notes that Reed saw Fowke's building on his trip to London and Europe in 1862-3.¹⁵⁴ As a result the Royal Exhibition Building reads in some ways as a fusion of the London 1851 and 1862 Exhibition Buildings. It had the nave, transepts, aisles and crossing of Paxton's Crystal Palace, with its ecclesiastical overtones, while its central dome was related to Fowke's evocation of St Peter's in the 1862 building, although Reed gravitated towards Brunelleschi's Florence dome of 1415-45 in the eight-sided and pointed arch section of his dome at the Royal Exhibition Building.¹⁵⁵

Francis Fowke's main building used a masonry exterior and was intended as retaining a permanent core, as was the Royal Exhibition Building. It was dominated by two end domes instead of the one central dome seen at Melbourne. Fowke's domes were hemispherical in elevation and polygonal in plan. The renderings suggest the drums on Fowke's main building were ten-sided over square octagonal entry areas. A possible influence on Reed's design was the paired towers at each end of Fowke's long elevations, which recur as entry flankers in Melbourne. Each had a curved mansard roof, topped by a belvedere with flat pyramidal roof. An elongated version of this mansard was placed above the main entrance, similarly positioned to that on the Royal Exhibition Building. The basis for Fowke's design is certainly in the *Rundbogenstil*, but is dissipated by the squat domes and tentative pavilions. Reed dispensed with Fowke's belvederes on his corner towers, but the curved pyramidal roofs recur at eight points around the Royal Exhibition Building. What predominantly separates Reed's design from Fowke's, however, was the verticality of Reed's north and south elevations at their centre, in the combination of entry arch and soaring dome. Fowke's design, by comparison, is emphatically horizontal, and his domes were hemispherical and settled rather than pointed, as the main dome at the Royal Exhibition Building.

Paris 1867

The Exposition Universelle building of 1867 is not directly comparable to the Royal Exhibition Building as the design was dominated by a huge, low-level oval exhibition hall, surrounded by a series of exotic and picturesque 'theme' buildings and promenades recorded by contemporary painters such as Manet. The main hall had most to do with J N L Durand's ideal geometries in its abstract oval plan, and with Victor Baltard's Les Halles Markets in its repeated truss structure when viewed in section. The large bow-fronted *Trocadero* palace built opposite this complex across the Seine was part of the exhibition buildings. It related to new churches appearing in Paris such as Sacre Ceour Montmartre; but apart from two flanking mansards¹⁵⁶ it had little else in common with the Royal Exhibition Building. It was, however, set in a formally elaborate symmetrical garden approach on a substantial hill.

Vienna 1873

The Vienna Exhibition of 1873 was also housed in a huge central building, iron-framed with a masonry exterior and colonnading, combined with lunette windows and a zinc-sheeted roof. It was attached to several ancillary buildings and used a broad 'rotunda' as a centralising device. It had a central entry pavilion area and two large flanking pavilions at each end, but the plan was in simple rectangles rather than in the triumphal arch forms seen in the Royal

Exhibition Building. In some respects it was closer to the simpler block and hemisphere massing that James Barnet used on the Sydney Garden Palace in 1878-9.

Philadelphia 1876

This was the US centennial exhibition and interestingly, used the exhibits shown in Melbourne's 1875 Intercolonial Exhibition, which had been crated to the United States. Philadelphia's Exhibition Building, based in the gently rolling hills of Fairmount Park, relied on an open cruciform arrangement coupled with an added diagonal axis, and an irregular group of smaller halls each symmetrical in itself, behind a screen of two great halls, the Palace of Industry and the machinery hall. These were built up in alternating trussed naves and lower 'aisle' levels, a variant of the Les Halles system used in Paris' 1867 exhibition. This Exhibition relied on experiencing the major buildings as a series of 'surprise' encounters in Fairmount Park: a general plan and circulation system that was quite dissimilar to Melbourne's. The 1876 buildings were not highly regarded, for the most part, but the plan, with its park setting, railway network and free disposition of ancillary buildings through the park, had more in common with the later nineteenth century Exhibitions than did Melbourne (see below Paris 1889, 1900, and Chicago 1893). In contrast the Royal Exhibition Building comes at the very end of an overlapping period when the ancillary or temporary buildings were linked simply and axially to a large central building or hall, as with Fowke's 1862 design and, in a different way, Paris in 1878.

Paris 1878

The premises of the 1878 Exposition Universelle formed an axial front to the Trocadero Palace site used in the 1867 exhibition. The composition spanned the Seine on axis, linking the Trocadero Palace with curved flanking wings to a great square layout of repeated gables on the Champ de Mars site opposite, largely enclosed by a perimeter building with corner pavilions capped by mansard domes. This was the Palace of Industry, a basically trabeated structure with the largest amount of open glass walling seen since the Crystal Palace.¹⁵⁷ Its proportions, central entry and twin domes at each end recalled Fowke's 1862 London Building. This exhibition was the immediate predecessor to the Sydney and Melbourne exhibition buildings and its more extensive use of baroque – in the mansarded pavilions and the symmetrically patterned gardens – was significant given the pronounced usage of such elements in Melbourne.

Sydney 1879-80

The immediate predecessor to Melbourne's first major International Exhibition was a Sydney counterpart, of which the centrepiece was the massive Garden Palace Exhibition Building constructed in Sydney's Domain to a design by James Barnet, the Government architect. Barnet's design differed from Reed's Royal Exhibition Building in being more distinctly classical in appearance rather than laced with contemporary inflexions and revivals such as Sansovinesque or French Renaissance. Rather, Barnet's design was strikingly simple in massing and in the sense that the Palace was a set of blocks with detail carved out around their edges. This is clearly seen in the four colonnaded belvederes at each axial point, which appear drained of all massing. In some ways it was atypical of Barnet, who was no stranger to either the Sansovinesque or to French Renaissance, but he submerged both for his Sydney Exhibition design. The Sydney Exhibition Palace is perhaps best remembered for burning to the ground soon after the Exhibition ended.

5.3.9 *Generally Contemporary Exhibition Buildings – Successors*

Adelaide 1881 & 1887

These buildings did not have the International Exhibition status accorded Melbourne and Sydney, but they were a substantial incursion into the great exhibition genre.¹⁵⁸ Little of the buildings remain; they were in a precinct of buildings now used for the public library and museum. Designed variously by Robert Thomas, William McMinn and finally William Woods, the initial permanent structures were of polychrome stone and built between 1877 and 1884, to be used as the Public Library and Museum. In 1883 C T Owen-Smyth, the incoming Colonial Architect, proposed to take the buildings a step further with a remarkable 'great dome' design, for the second Intercolonial Exhibition. If it had been built it would have been one of Colonial Australia's wonders. Adelaide's affinity for the Romanesque and High Victorian polychrome were both characteristics shared with Reed, but manifested here in a quite different way. Adelaide also has more formal links, arguably, with the Free Style seen in Addison's Brisbane Exhibition of 1891 (see below). At a more general level, Adelaide is interesting for the gate it opened onto more recent forms of Free Romanesque, and for its links with the wave of American-influenced free Romanesque that soon followed in Australia.

Paris 1889

This followed the Melbourne Centennial Exhibition by a year. Its plan, however, was a direct change to the Melbourne Royal Exhibition Building layout. The largest building mass was Dutert and Contamin's new *Gallerie des Machines* at the far end, a clear span structure resting on pin joints, and the main entrance was through a *court d'honneur* linked to a central entry with tower. This entry mass was far smaller in general bulk than the *Gallerie des Machines* and reads on the plan more as a gate-pavilion. It was also much more vertical in proportions than previous Paris Exhibition buildings had been, and in many ways appears as an extension of the verticality seen in the central dome and pavilion of the Royal Exhibition Building. The centrepiece building was Eiffel's Entrance Hall, newly compressed in dimensions to form a roughly equilateral triangle, compositionally including a massive central dome, gabled breakfront and two gabled flanking pavilions butted up next to the dome and set back marginally. It was a startling explosion of festive Baroque composition and surfacing, published and admired in America and reflected fairly directly in the central buildings of the Chicago and St Louis Exhibitions of 1893 and 1904. These Paris buildings were built substantially in cast and wrought iron and steel, possibly as a demonstration of French industrial capacity. Structurally, the main 1889 buildings were far in advance of their Australian counterparts, which read essentially as large mid-nineteenth-century timber structures.

Brisbane 1888

As with Adelaide, G H M Addison's Brisbane Exhibition buildings were Intercolonial rather than international, but they survive and are arguably the most notable Australian buildings of this type outside of Melbourne. The displays were concentrated in a main building that later became the Brisbane Museum. In general planning the complex appears close to Melbourne, but the similarities end there. Addison, well aware of changes in the wind in British Free Style and Arts and Crafts modes, opted for a bold and freely Byzantine-Gothic polychrome design that predated William Lethaby, Beresford Pite and J F Bentley's much better known designs in London. Rather than the amalgam of middle Victorian elements seen in the Royal

Exhibition Building in Melbourne, Addison's Brisbane buildings read as a major new direction in free style, much more turn of the century in spirit, coming at the outset of a wider Free Style tendency that would translate in Australia as Federation architecture.

Chicago 1893

Celebrating the 400th anniversary of Columbus' arrival in the Carribean, the World's Columbian Exposition of 1893 was coupled with an extensive scheme of urban improvement including a 'white city' within Chicago's increasingly ghetto-like south side. Chicago had the opportunity to build on a large scale – the Exhibition grounds were almost ten times the area of Melbourne's 1880 Exhibition. Richard Morris Hunt's central building was related in verticality and contained proportions to Eiffel's Entrance Hall at the 1889 Paris Exhibition, and the Industrial Building was again the largest in ground area, and spread lower as at Paris in 1889. As at Melbourne, the architects – who included Daniel Burnham, Charles Attwood and McKim, Mead and White – emphasised triumphal arches, but their largest buildings all eschewed the central dome that had marked Melbourne's Royal Exhibition Building. The pilastered and lunette-windowed elements of the Electrical Building recalled Melbourne, as did the flanking towers around the triumphal arched entries, topped by curved pyramidal roofing. The grain of the American buildings was also far more sumptuous, consisting of stone cladding and conspicuously 'scholarly' application of classicised massing and detail. The High Victorian elements that still floated through Reed's design had been well and truly banished, not least in the way the central complex at Chicago was configured in a homogeneous white. Interestingly the exception to this rule was Louis Sullivan's richly coloured Transport Building, the only large hall at this exhibition to include a central dome and set-back clerestory, as at the Royal Exhibition Building.

The vast scale of Chicago's exhibition allowed a massive lake around which a series of monumental buildings were gathered. The area also allowed a fairly free and varied scattering of theme buildings outside the main precinct. To a degree this juxtaposition reworked the Philadelphia 1876 planning, in contrast to the simple and linear arrangement of the 'additional' buildings at Melbourne. As at Philadelphia the whole complex was fed by an extensive network of converging rail and tramlines, more extensive than the two cable tram routes that passed Melbourne's Royal Exhibition Building.

Paris 1900

The vastness of Chicago was reworked in the 1900 Paris Exhibition, which, though using the 1878 and 1889 Trocadero-Eiffel Tower site, compressed into it buildings which in sheer energy, presence and exuberance compensated for what they gave away to Chicago in general area. The fantasy imagery in the 1900 Paris Exhibition, already indicated in the 1889 buildings, was quite different from the imposing accumulation stressed in the Melbourne Royal Exhibition Building. That was still much closer to the Crystal Palace and the two 'Prince Albert' London Exhibitions of 1851 and 1862 in its orderly and progressively layered patterning. As at Chicago, very few of the 1900 buildings are left: in this case the Grand and Petit Palais along with the Nicholas II bridge. By this time the iron and glass architecture of the two art 'Palais', though in part clad in stone, was matched by a new use of reinforced concrete, treated as a fluid material in the now-vanished Hygiene Castle and the Water Chateau. The similarly exuberant Festival Salon was a baroque precinct in iron that 'colonised' the earlier Gallerie des Machines, left over from 1889 and later completely demolished. The Salon's vast theatre-hall function – it accommodated 25,000 – was echoed

in the huge assembly for Australian Federation in the Royal Exhibition Building the following year. But by that time the scale, transport, circulation, formal themes, general planning, materials usage and engineering of International Exhibition buildings had largely moved away from the dominant central building and trailing annexes embodied in the Royal Exhibition Building.

In this context the Royal Exhibition Building stands right at the turn from a great central, 'encyclopaedic' building to the vertically dramatised entrance building, a prelude to separate structures that house the exhibits proper.

5.3.10 *A Major Public Building: Federation & the First Australian Parliament*

In addition to its use for international exhibitions, the Royal Exhibition Building in Melbourne was the location in which the Duke of York presided over the opening of the nation's first Federal Parliament on 9 May 1901. The opening was able to be accommodated in the grand structure, one of Australia's largest nineteenth century buildings, and specifically within the Great Hall, Australia's then largest indoor venue. The interior decoration of the Great Hall was also updated to accommodate the event; the decorative painting scheme, the third since the building's construction, utilised themes and allegories to represent the building as a seat of government and legislative power.

This was one of the defining events of the first year of Federation, and accordingly had great symbolic significance. The other earlier defining moment, and similarly of symbolic significance, was the proclamation of the Commonwealth of Australia at Centennial Park, Sydney, on 1 January 1901. Lord Hopetoun was sworn in as the first Governor-General of Australia and Edmund Barton as the nation's first Prime Minister. The ceremony also included the swearing in of the first Federal cabinet. The site is now marked by the Commonwealth Stone, and a new and permanent Federation Pavilion was built over the spot in 1988, the Bicentennial Year of European Settlement.¹⁵⁹

Other Federation-related buildings and structures throughout Australia are predominantly associated with the lead up to 1901, and were the venue for many conferences, meetings and gatherings of Federation proponents, politicians and Colonial officials. These meetings took place in numerous town halls, public halls, court houses and in some cases, hotels. The buildings include a very significant collection known as the 'Corowa Federation Places Group' comprising the Court House, Oddfellows Hall, Hotel Australia, Globe Hotel, Royal Hotel, Lethbridge and McGowan Solicitors' Building, and the School of Arts, all in Corowa and all associated with the town's key role in the successful public agitation for Federation during the 1880s and 1890s.¹⁶⁰ Other Australian places, at which significant decisions were made and agreements reached, include the Town Hall, Melbourne; Chief Secretary's Building, Sydney; and former Australasian Federation League Headquarters (Youngs Chambers), Pitt Street, Sydney.

From 1901 to 1927 the Western Annexe was also used as a temporary State Parliament for Victoria, while the new Federal Parliament occupied the Victorian Houses of Parliament in Spring Street.

5.3.11 *The Carlton Gardens – Exhibition-related Landscape Designs*

At an international level, the Carlton Gardens are comparable with other buildings and landscapes as intact exhibition-related places. Landscape design associated with the great exhibitions is known to have been both elaborate and expansive.¹⁶¹ Of the approximately

seventy exhibitions held between 1851-1915 the events and their supporting infrastructure varied in size and scale, as well as in the breadth of representation of countries.¹⁶² Of these, however, very few exhibition-related places remain where the site is comparatively intact, including the key built structure (which displayed 'the new manufactured goods and exhibits of technological progress of the era'¹⁶³ – that is, the 'Great Hall' such as that of Melbourne) within the original landscape/garden setting.

Only the Philadelphia Memorial Hall, located in its original parkland setting of Fairmount Park, is comparable in its authenticity and setting to the Royal Exhibition Building in the Carlton Gardens. Both the buildings are in their original, if somewhat altered, setting of pleasure gardens.¹⁶⁴

One of the better known landscapes associated with World Exhibitions was the amusement gardens at Sydenham (London) developed around Joseph Paxton's Crystal Palace design from the London Exhibition of 1851. The landscape scheme incorporated convoluted path systems, formal waterways, as well as life-size dinosaur models throughout the site,¹⁶⁵ however the Palace itself no longer survives. Furthermore, the site was not associated with the Exhibition, which had been held at London's Hyde Park.

The Carlton Gardens also reflect major design input by the architects of the Exhibition Building, Reed and Barnes, who overlaid the *patte d'oie* over the southern remnant of Bateman's original scheme. This is the only known landscape design attributed to a firm more commonly associated with a number of landmark nineteenth century public buildings. This input differentiates the Carlton Gardens from other Melbourne Parks as a setting for a building, rather than solely as a public open space. Indeed, the closure of the site to general public access effectively created a private domain only for paying visitors for lengthy periods during the 1880s.

The work of William Sangster at the Carlton Gardens is also a significant differentiating character from the other inner ring parks. Sangster's work was primarily focussed on private gardens; his only other major input into public parks in Melbourne was at a much smaller scale, for example Victoria Gardens, Prahran; and also the Daylesford Botanic Gardens in central Victoria. Here he was given a freer reign, responsible for the picturesque layout of the site as well as the planting selections. This is contrasted with his work at Carlton Gardens, which ran against his picturesque principles, particularly the formality of the path system laid out by Reed and Barnes, and the highly contrived bedding displays in front of the Baroque inspired Exhibition Building. The large numbers of conifers in the South Garden are testament to his planting style, which draws comparisons to his extensive use of conifers at the South Yarra residence, Como.

The redesign and landscaping of the Carlton Gardens by the firm Taylor and Sangster for the 1880 International Exhibition is considered to be one of their best known works.¹⁶⁶

5.4 Statement of Cultural Significance

5.4.1 World significance

The Australian Heritage Database includes the following citation/statement of significance in relation to the World Heritage Values of the Royal Exhibition Building and Carlton Gardens:¹⁶⁷

Statement of Significance

The Royal Exhibition Building and Carlton Gardens have outstanding universal value as a rare surviving manifestation of the international exhibition phenomenon of the late nineteenth and early twentieth centuries - a phenomenon that embodied ideas and processes that have profoundly affected modern societies. The Building and Gardens, used for the international exhibitions of 1880 and 1888, are unique in having maintained authenticity of form and function through to the present day.

The international exhibition phenomenon reflected a dynamic and transitional phase in modern history, which saw the growth and spread of the benefits of industrialisation in the form of technological advancements and social progress, the transmission of ideas and cultural values around the world, and the rapid development of an extensive international economy. The exhibitions themselves brought people and ideas together on a grand scale, in diverse locations around the world, and greatly enhanced international social and economic links. They provided a mechanism for the world-wide exchange of goods, technology, ideas, culture and values, and heralded a new era of trading networks and the modern international economy. The exhibitions were a spectacular shopfront for the industrial revolution, which shaped some of the greatest global social and economic transformations.

Despite the great impact of the international exhibition phenomenon, relatively few physical manifestations of it remain. These include the buildings and grounds that housed the exhibitions, and the exhibits themselves. They are tangible parts of the world's heritage that connect us to a significant stage in human history.

Of the many impressive buildings designed and built to hold these exhibitions, such as England's Crystal Palace, few survive, and of those surviving, even fewer retain authenticity in terms of original location and condition. The Royal Exhibition Building, in its original setting of the Carlton Gardens, is one of these rare survivors. It has added rarity, however. The Royal Exhibition Building was purpose-designed to be the Great Hall of the 'Palace of Industry', the focal point of international exhibitions. It is the only surviving example in the world of a Great Hall from a major international exhibition. Furthermore, it has retained authenticity of function, continuing to be used for its original purpose of exhibitions and displays even today. This is a building to be treasured – a representative of the spectrum of international exhibition buildings that are now lost to the world.

The Royal Exhibition Building and Carlton Gardens has further value in being broadly representative of the themes and architectural characteristics shared by structures and sites used for international exhibitions. These include many of the important features that made the exhibitions so dramatic and effective, including axial planning, a dome, a great hall, giant entry portals, versatile display spaces, and complementary gardens and viewing areas. The scale and grandeur of the building reflects the values and aspirations attached to industrialisation

and its international face. The Royal Exhibition Building and Carlton Gardens have outstanding universal value as a tangible symbol of the international exhibition phenomenon for all these reasons.

Inscribed value: C (II) 'Important interchange of human values'

The Royal Exhibition Building, in its original setting of the Carlton Gardens, is an outstanding surviving manifestation of the international exhibition movement of the nineteenth century and early twentieth century. This movement both reflected and promoted the developments in technology and the associated great international growth in trade and industrialisation that occurred in the later part of the nineteenth century, and laid the foundations of modernism and the economic structures of the twentieth century. International exhibitions were also nodes for the international interchange of the human values associated with these economic and social changes, such as those of progress, learning, and emerging nationalism. They had a moral as well as an industrial purpose.

The Royal Exhibition Building, a rare and outstanding example of a Great Hall that exhibited manufactured goods and technologies from a significant international exhibition, stands as an exceptional testimony to this interchange of human values and developments in technology and industrialisation that were fundamental to the international exhibition movement.

The international exhibition phenomenon spread through Europe and much of the world from the middle of the nineteenth century. In addition to the practical role of promoting trade and exchange of developments in technology, the international exhibitions were designed to showcase the achievements of the nineteenth century industrial age and the benefits of being part of the new international economy. In effect, the international exhibitions were the 'shopfront' of the Industrial Revolution.

Set typically within complementary landscaped gardens, the Royal Exhibition Building was a venue for that important interchange of human values, a characteristic of the international exhibition phenomenon at the apex of the Industrial Revolution. The international exhibitions provided an early opportunity for the mass international exchange of technological developments and ideas that would have a dramatic effect on economic, social and cultural life. Many exhibitions were held in the United States and Europe; others, reflecting the international reach of the movement and the values it represented, were held in colonies and emerging nations in Asia, Australasia, Central America, South America, the Caribbean and Africa. Progress, industrialisation and a sense of 'brotherhood' were all linked.

The international exhibition movement, typified by the Royal Exhibition Building, also exhibited the interchange of values relating to nationalism and progress. While international exhibitions were an opportunity for colonies or nations to demonstrate to the world their achievements in the science and arts, and their economic power, they were also venues for the presentation of social and cultural values, such as personal and national

industry, which were seen to be part of a universal progress that technology could provide. The Royal Exhibition Building represents these concepts of nationalistic pride and competition on the one hand, and the perceptions of utopian ideals and internationalism on the other.

Education and its connection to scientific, cultural and technological development was another value being promoted. The international exhibitions were both market-places and centres of learning: many had explicit educational purposes. Each exhibition event celebrated humanity's innate curiosity about the world, ingenuity and belief in the family of nations reaping the benefits of scientific and cultural progress. The exhibition movement reflected the nineteenth century's passionate interest in the acquisition of knowledge and using it for the betterment of mankind. 'Industry is a means and not an end' (Huxley 1881 in Johnson 1964: 357). These beliefs and aspirations were implicit in the selection of material culture on display. Huge numbers of exhibition visitors embraced these messages and shared them upon their return home.

Ideas and values were disseminated through the display and promotion of developments in industrial technology, manufactured goods, the arts and cultural tableaux. A key value was the utopian concept of civilising progress through technological advancement (Pearson and Marshall 2002: 34). The industrial revolution was perceived in the nineteenth century, as stated by Samuel Smiles, to enable 'the betterment of the species' (Briggs 1983: 190).

The significance of the Royal Exhibition Building against this criterion relates to it being a symbolic representation of the central and catalytic role of the international exhibition movement in fostering the development and adoption of industrialisation and new technologies throughout the world, and the associated social and cultural values and ideas that were transmitted to societies in a process of internationalisation.

5.4.2 *National significance*

The following is taken from the Australian Heritage Places database citation for the 'Royal Exhibition Building National Historic Place, Victoria Street, Carlton, Victoria, Australia', National Heritage List, Listed Place id 105708.

Summary Statement of Significance

The Royal Exhibition Building and Carlton Gardens, the venue for the grand opening of the first Australian Parliament in 1901, has outstanding national historic value for its role in the defining event of Federation. It is the place where the nation's first Parliament was commissioned and sworn in, on 9 May 1901 (Criterion a).

The Royal Exhibition Building and Carlton Gardens is a tangible symbol of the country's pride in its technological and cultural achievements in the latter part of the nineteenth century. The Royal Exhibition Building and its garden setting has outstanding historic value as the most significant extant nineteenth century exhibition building in Australia (Criterion a).

The Royal Exhibition Building in its purpose-designed gardens with associated ornamental features has outstanding historic value as the major extant nineteenth century international exhibition building and gardens complex in Australia (Criterion b).

The Royal Exhibition Building in its garden setting is a rare surviving example of an Australian response to the international exhibition movement (Criterion b).

The Royal Exhibition Building is one of the few major nineteenth century exhibition Great Halls to survive substantially intact worldwide, and the only one where the original purpose of the building, as an exhibition hall, is maintained. It represents a rare example of the nineteenth century international exhibition movement's belief in the benefits of industrialisation, the transmission of ideas and social progress, and the development of an extensive international economy (Criterion b).

The Royal Exhibition Building and its garden setting forms one of the major surviving nineteenth century exhibition precincts in the world (Criterion b).

The Carlton Gardens is a significant example of nineteenth century classicism in an Australian public garden, featuring earlier nineteenth century 'Gardenesque' style elements and later more classical features. These more classical features are seen in the south garden. These classical elements include the main north-south tree-lined avenue (Grande Allee), the east-west terrace, the Hochgurtel fountain with surrounding circular garden bed, the eastern forecourt with surrounding circular garden bed and the French fountain, the radial pattern of tree-lined linear pathways converging on the Hochgurtel fountain (patte d'oie), the formal garden beds (parterres), the incorporation of axial views and vistas and the planting of trees in groups or clumps (bosquets). The ponds, the diagonal tree-lined pathways in the north garden and the mature nineteenth century specimen trees, some of which are rare, also contribute to the garden's values (Criterion b).

The Royal Exhibition Building together with its garden setting, the Carlton Gardens, demonstrates an outstanding achievement in design. They are representative of the international exhibition movement style, based on a Beaux-Arts axial scheme with the building as a palace, primarily in the German Rundbogenstil and Italian Renaissance style for which its designer Joseph Reed, won the competition for the building design. The soaring dome, based on the Florence Cathedral dome designed by Brunelleschi, is a landmark on the Melbourne skyline. The gardens to the south of the building were also designed to create a palatial garden setting (Criterion f).

Gardenesque and formal classical garden elements have been used in the design of the Carlton Gardens to create a setting for the Royal Exhibition Building. The main garden elements creating the setting for the Royal Exhibition Building during the 1880 and 1888 exhibitions are in the south garden. These elements include the main north-south tree-lined avenue

(Grande Allée), the east-west terrace, the Hochgurtel fountain with surrounding circular garden bed, the eastern forecourt with surrounding circular garden bed and the French fountain, the radial pattern of tree-lined linear pathways converging on the Hochgurtel fountain (patte d'oie), the formal garden beds (parterres), the incorporation of axial views and vistas, the planting of trees in groups or clumps (bosquets), the ornamental ponds and the mature specimen trees surviving from Bateman's plan and the later trees planted by Sangster in c 1879-1880. These Gardenesque and classical elements are integral to the original 1880 design for the setting of the building and are a major feature of the place's outstanding national values (Criterion f).

The Carlton Gardens, both north and south gardens together, are a notable creative achievement demonstrating a classically modified Gardenesque design and a landscape character with plantings of pines, cedar, araucaria, cypress, gums, figs, pepper trees, elms, planes, oaks, poplars, Canary Island date palms and Washington palms that display contrasting colours and forms which enhances the Carlton Gardens, the Royal Exhibition Building and the adjacent urban area (Criterion f).

The Exhibition Building is an outstanding example demonstrating the principal characteristics of the Victorian Free Classical architectural style to express the form and ideas of the international exhibition movement. As one of the largest and finest nineteenth century buildings in Australia at the time, it represented a temple to industry rather than a palace (Criterion d).

The original Carlton Gardens were developed to create a public park for passive recreation. Later, more classical garden modifications were made forming the setting for the Royal Exhibition Building. The main garden elements include the main north-south tree-lined avenue (Grande Allée), the east-west terrace, the Hochgurtel fountain with surrounding circular garden bed, the eastern forecourt with surrounding circular garden bed and the French fountain, the radial pattern of tree-lined linear pathways converging on the Hochgurtel fountain (patte d'oie), the formal garden beds (parterres), the incorporation of axial views and vistas and the planting of trees in groups or clumps (bosquets). The ornamental ponds, the diagonal tree-lined paths of the north garden and the mature specimen trees surviving from Bateman's plan, the later trees planted by Sangster c1879-1880 and those planted c1890 as part of the north garden restoration are also important garden design features. All of these features are integral design elements of this unique nineteenth century style of public garden (Criterion d).

The Royal Exhibition Building and its garden setting retain continuity of public use and its original purpose of exhibitions and displays has been maintained (Criterion d).

The Carlton Gardens are of outstanding aesthetic significance for their nineteenth century classically modified 'Gardenesque' style (Criterion e).

The Royal Exhibition Building as an architectural/landscape ensemble continues to inspire Melbourne and Victorian communities (Criterion e).

The full citation, including an assessment against the National Heritage List criteria, is included at Appendix A. The place met the following criteria:

A the place has outstanding heritage value to the nation because of the place's importance in the course, or pattern, of Australia's natural or cultural history

B the place has outstanding heritage value to the nation because of the places' possession of uncommon, rare or endangered aspects of Australia's natural or cultural history

D the place has outstanding heritage value to the nation because of the place's importance in demonstrating the particular characteristics of:

- i. a class of Australia's natural or cultural places
- ii a class of Australia's natural or cultural environments

E the place has outstanding value to the nation because of the place's importance in exhibiting particular aesthetic characteristics valued by a community or cultural group

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.

5.4.3 *State significance*

The Royal Exhibition Buildings and Carlton Gardens are of historical, architectural, aesthetic, social and scientific (botanical) significance to the State of Victoria. The full statement of significance for the inclusion of the place in the Victorian Heritage Register is included at Appendix A.

Statement of Significance

What is significant?

The Royal Exhibition Building was constructed in 1879-1880 to house the International Exhibition of 1880. It is the only major extant nineteenth century exhibition building in Australia and one of only a handful remaining world wide. It is set within the Carlton Gardens one of Melbourne's finest public parks. The design by noted architect Joseph Reed was awarded first prize of £300 in an architectural competition. The successful tenderer was David Mitchell at a price of £70,257. Governor Sir George Bowen laid the foundation stone on 19 February 1879 and the main building was ready for the opening of the International Exhibition on 1 October 1880. Temporary annexes to house some of the exhibition were demolished after the exhibition closed on 30 April 1881. The subsequent 1888 Centennial International Exhibition was one of the largest events

staged in Victoria's history. By the turn of the twentieth century the buildings and environs had become a combination of concert hall, museum, art gallery, aquarium and sports ground. The Royal Exhibition Building played an important role in Federation. On the 9 May 1901 the Duke of York presided over the opening of the first Federal Parliament, and from 1901 to 1927 the Western Annexe was used as a temporary State Parliament while the new Federal Parliament occupied the Victorian Houses of Parliament. In 1919 the buildings became an emergency hospital for influenza epidemic victims and during the Second World War were used mainly by the RAAF. From 1948 to 1961 part of the complex was used as a migrant reception centre. The Royal Exhibition Building was still widely used in the post-war era for popular exhibitions such as the Home Show. The building is cruciform in plan with the nave known as the Great Hall on the main east-west axis. The main dome is 60 metres high and sits over the crossing of the nave and transepts. The southern transept, which contains a 13 metre wide semi-circular fanlight and is flanked by two towers, forms the main entrance. The decorative scheme by John Anderson for the opening of Federal Parliament saw the dome was decorated in imitation of the sky and the pendentives adorned with murals. An unusual and interesting aspect was the decorated exposed roof trusses throughout the building. The decorative scheme, hidden under layers of paint, was recovered and restored in a major renovation in the 1990s. In 2001 the Royal Exhibition Building hosted centenary celebrations of the opening of the first Federal Parliament. On 1 July 2004 the Royal Exhibition Building was inscribed on the World Heritage List.

Superintendent Charles La Trobe first planned the 26 hectare site of the Carlton Gardens in 1839 as part of the green belt encircling Melbourne which included Batman Hill, Flagstaff Gardens, Fitzroy Gardens, Treasury Gardens and the Domain. The original layout of the gardens was by Edward La Trobe Bateman and dates to 1856. Further redesign and planting took place under the direction of the State's leading landscape designers and horticulturists, including Clement Hodgkinson, William Sangster, Nicholas Bickford, John Guilfoyle and architect Joseph Reed. Reed and Sangster, who was also a nurseryman, worked in conjunction to ensure a suitable setting for the building, planning gardens, paths, entrances and other features. As well as the Royal Exhibition Building and the 1891 Curator's Lodge, first lived in by John Guilfoyle, the gardens contain three important fountains: the Hochgurtel Fountain, designed for the 1880 Exhibition by Joseph Hochgurtel; the French Fountain; and the Westgarth Drinking Fountain. The original perimeter fence was removed in about 1928 leaving only a small remnant and all of the bluestone plinth. The Melbourne Museum, designed by architects Denton Corker Marshall and constructed in the gardens immediately to the north of the Royal Exhibition Building, opened in 2000.

How is it significant?

The Royal Exhibition Buildings and Carlton Gardens are of historical, architectural, aesthetic, social and scientific (botanical) significance to the State of Victoria.

Why is it significant?

The Royal Exhibition Building is historically significant as the only major extant nineteenth century exhibition building in Australia. It is one of the few major nineteenth century exhibition buildings to survive worldwide. Together with the associated landscaped gardens the building forms one of the major surviving nineteenth century exhibition precincts in the world. The building demonstrates the wealth and confidence of the colony of Victoria in the late 1870s. It has been the stage for highly significant and historic national events, including the Melbourne Exhibition of 1880, the Centennial Exhibition of 1888, the opening of the Federal Parliament in 1901 and as the venue for the Victorian State Parliament from 1901 until 1927. The decorative scheme by John Anderson for the opening of Parliament in 1901 is of historical and aesthetic significance and is among finest public art works in Victoria.

The Royal Exhibition Building is architecturally significant as one of the finest and largest nineteenth century buildings in Australia. The stylistic choice of Renaissance motifs and the modelling of the dome on that of Brunelleschi's Florence Cathedral is emblematic of the sense of confidence of the young colony of Victoria in 1880. The Royal Exhibition Building is architecturally significant as the largest design carried out by renowned Melbourne architectural firm Reed and Barnes, who were responsible for many of Melbourne's most prestigious public buildings, including the Melbourne Town Hall and the State Library.

The Carlton Gardens, the setting for the Royal Exhibition Building, are aesthetically significant for their nineteenth century 'Gardenesque' style featuring specimen trees, parterre garden beds, in a symmetrical design with the use of axial views and foci. The landscape features outstanding tree avenues, rows and specimen trees on the lawns, a curator's lodge, two lakes with islands, shrubberies and elaborate annual bedding displays along the southern promenade. The nineteenth century path layout is enhanced by magnificent avenues of trees, including the grand avenue of 26 Plane trees which frames the Exhibition Building dome, Elms, Cedar, White Poplar, English Oak and an uncommon avenue of 35 Turkey Oaks. Carlton Gardens is notable for the creative achievement demonstrating skilful garden design, and a landscape character which features plantings of Pines, Cedar, Araucaria, Cypress, Gums, Figs, Pepper trees, Elms, Planes, Oaks, Poplars, Canary Island Date palms and Washington palms, that display contrasting colours and forms which enhances the Gardens, Royal Exhibition Building and the local urban area. Josef Hochgurtel's Exhibition Fountain of 1880 is the only known work of the artist in Australia and is historically significant as an expression of civic pride in Victoria's emerging international importance. Hochgurtel's fountain is the largest and most elaborate fountain in Australia, incorporating frolicking putti, fish-tailed Atlantes, goannas, platypus and ferns. The fountain and the 'Grand Allee' lined with Plane trees is integral to the setting of the Royal Exhibition Building.

The Carlton Gardens are of scientific (botanical) significance for their outstanding collection of plants, including conifers, palms, evergreen and

deciduous trees, many of which have grown to an outstanding size and form. The elm avenues of *Ulmus procera* and *U. x hollandica* are significant as few examples remain world wide due to Dutch elm disease. The Garden contains a rare specimen of *Acmena ingens*, only five other specimens are known, an uncommon *Harpephyllum caffrum* and the largest recorded in Victoria, *Taxodium distichum*, and outstanding specimens of *Chamaecyparis funebris* and *Ficus macrophylla*, south-west of the Royal Exhibition Building.

The Royal Exhibition Building and the Carlton Gardens are of social significance for their continuing involvement in the lives of Victorians. The buildings have hosted countless major exhibitions as well as other community uses such as an influenza hospital, wartime military use, migrant reception centre and a venue for several events during the 1956 Olympic Games. The gardens have been enjoyed by visitors for passive recreation, entertainment and social interaction and have been the venue for the successful International Flower and Garden Show.

5.4.4 *Local Significance*

The Statements of Significance at the World, National and State levels provide a description of many values that are also important at the local level. In addition, the following elements of local significance have been identified:

The internal garden bed fencing is of historic and aesthetic significance, demonstrating nineteenth century management practices, rarely seen today and therefore has important interpretive value. The fencing contributes to the historic nineteenth century character of the North Garden.

The Tennis Court Dressing Pavilion is of social and historical significance as a recreational facility introduced into the Northern Gardens in the early twentieth century. It is a well-used facility that is valued by the local community. The Pavilion, which is similar to another in the Flagstaff Gardens, is a representative example of Melbourne City Council public building architecture in the inter-War period.

5.5 **Levels of Significance for Individual Elements**

5.5.1 *Introduction*

As we have seen in the preceding Section, the Royal Exhibition Building and Carlton Gardens as a whole are significant at a local, State, National and World level. The individual elements within the place, however, as identified and described in Chapters 3 and 4 of this report, have also been assessed in terms of their relative (individual) levels of significance. The conservation policies included at Chapters 6, 7 and 8 also reflect the levels of significance.

The following sections provide a summary of the significance of each element; reference is additionally made to the matrix at Appendix G which provides an assessment of:

- Whether the element is of primary, contributory or no significance, or is considered intrusive.
- If the element is significant, whether the values are important at a local, State, National or World level, recognising that many elements will be

significant at more than one level, while some may be significant at only one level.

5.5.2 *Primary Significance*

Places or elements of primary significance are those which contribute in a fundamental way to an understanding of the cultural significance of the Royal Exhibition Building, Exhibition Reserve and the Carlton Gardens, as it exists. They include:

- Structures, or hard (e.g. paths) or soft (e.g. plantings) landscaping that are predominantly intact in overall form and fabric, and/or are particularly demonstrative of the original design or functional concept with regard to form or fabric.
- Structures, or hard or soft landscaping, which are related to the key development period that spans from the decision to host the 1880 Exhibition in 1879 to the Federation of Australia in 1901.

Elements of primary significance are listed in the Table in Appendix G and may be summarised as follows:

World, National, State & Local

Buildings & Structures

- Royal Exhibition Building
- Curator's Lodge and associated brick outbuilding

Exterior

- The whole of the exterior of the principal Royal Exhibition Building including the porches and steps, roof, domes, cupola and flagpole.
- Clerestory glazing to the Great Hall which retains remnants of original stencilled decoration (located variously but particularly in the western nave)

Interior

- The whole of the interior to the extent of the main hall including the nave and north and south transepts
- The timber floor of the Great Hall (Note the existing is a replacement)
- The turnstiles and ticket booths at the Nicholson Street (east) entrance and the foyer
- Surviving partitioning from the original art galleries (1st floor, north-east corner now enclosing the theatrette)
- Remnants of original decoration including that near the partitioning mentioned above, behind the hinges to the inner doors at the Nicholson Street (east) entrance and adjacent (east of) to the southern entrance and now partially enclosed in a cupboard and in the stair wells

- It should be noted that evidence of the earlier decorative schemes remains on most of the internal fabric beneath subsequent layers of paint and/or plaster.)
- The figure paintings around the piers of the dome and on the arches and spandrels
- The restored 1901 internal decorative scheme
- Original structural elements of the basement
- Original elements within the dome structure e.g. the timber stair case, original timberwork, internal access panels and the like
- Timber stair from the gallery to the roof and the remnant gas light pipe.
- Original timber stairs to the basement and the galleries (Some covered over by recent boarding)

Collections

- Archival collection of documents, illustrations, catalogues and other publications, memorabilia, building remnants and other artefacts and the engraving of the Opening of the First Federal Parliament by Charles Nuttall.

Plantings & Hard & Soft Landscape Elements

- Principal path structure to the extent of the nineteenth century path layout but excluding the materials;
- Principal avenue plantings along the nineteenth century path structure;
- Specimen trees located throughout and listed in the Table in Appendix G;
- Surviving layout of the East Forecourt, but excluding the materials;
- Surviving form of nineteenth century shrub and planting beds;
- The two lakes;
- The *Ficus macrophylla* (Moreton Bay fig); the *Araucaria cunninghamii* (Hoop pine), *Araucaria bidwillii* (Bunya Bunya pine), and *Ulmus procera* (English elm) near the Rathdowne Street entrance.
- Remnant internal garden fencing;
- Remnant basalt perimeter fence plinth and surviving sections of cast iron palisade fence;
- The Westgarth and French Fountains, on the east side of the Royal Exhibition Building;
- The Hon. John Woods Monument, adjacent to the south-east corner of the Royal Exhibition Building;
- The Hochgürtel Fountain, on the south of the Royal Exhibition Building;
- The layout of the garden and driveway at the Nicholson Street entrance including the central fountain.

- Sundry statues and busts in the Nicholson Street (east) garden and entrance area.

5.5.3 *Contributory Significance*

Places or elements of contributory significance are those which were of a secondary or supportive nature in the understanding of the cultural significance of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens, as it exists. While they contribute to the overall significance of the complex, they are not of individual distinction with regard to original plan form, fabric or function.

Elements of contributory significance are listed in the Table in Appendix G and may be summarised as follows:

World and National Level

- No additional elements.

State Level

Buildings & Structures

- Royal Exhibition Building:
 - Interior fabric of pavilions but excluding non-original fitouts (such as office spaces, toilets, etc)
 - Any remnant pounce marks and chalk lines which were used in the restoration and which were left for interpretation
 - The gates reconstructed in accordance with the original at the ground floor entrances to the stairs
 - The various areas of stripped internal painted decoration which reveal the original beneath (interpretative value)
 - The reproduction sunlights (luminaires) in the Great Hall
 - The location and alignment of the computerised external fibre optic and incandescent lighting but not the actual fittings and infrastructure itself.
 - The various plaques attached to the building principally at the south and Nicholson Street (east entrances) (interpretative value)
 - Nineteenth century cast iron lamp standards at the Rathdowne and Nicholson Street ends of the building

Plantings & Landscape Elements

The North Garden paths are of contributory aesthetic and historical significance as an indication of the 1882 and 1890 redevelopment of the North Garden following the formal use of the site for the 1880 and 1888 Exhibitions, and for their social significance in linking the surrounding streets so that pedestrians may cross them.

Local Level

Buildings & Structures

- Tennis Court Pavilion.

Plantings & Landscape Elements

- Other specimen trees as listed in the Table in Appendix G.
- Boundary planting.
- Formal plantings and lawn at the Nicholson Street (east) entrance which provide an appropriate setting for the building.

5.5.4 *No Significance*

Places or elements of no significance include those which were originally minor in nature, contributing little to the cultural significance of the place, areas which have been so altered that they have lost any significance they might have otherwise had, and later additions. Elements determined to be of no significance do not warrant individual inclusion on heritage registers at a national, state or local level, although they may be included as part of a wider complex. Generally, they have little or no impact upon the significance of the gardens.

Elements of no significance generally include plantings, buildings and structures of recent origins. While it is accepted that some of these elements have value for local people, they hold no heritage significance.

Elements of no significance are listed in the Table in the Appendix G and may be summarised as follows:

Buildings & Structures

- Royal Exhibition Building:
 - Metal walkways, stairs and ladders on the roof and around the dome.
 - The sprinkler enclosure and equipment on the south elevation behind the south-east pavilion
 - Fire hose reel and sundry cupboards located variously within the Great Hall
 - Internal luminaires, other than the sunlights, and the fittings, computer and cables of the external fibre optic lighting installation and other external lighting variously affixed to the building
 - The first aid post, toilet, venue manager's office and security post adjacent to the Nicholson Street entrance
 - The stair and remnants of the former administration area in the north-east pavilion adjacent to the Nicholson Street entrance

- New lift and associated recent timber stair installed adjacent to the Rathdowne Street (west) entrance
 - The kiosk in the north transept
 - The board room and ante-room fit-out in the north-west pavilion adjacent to the Rathdowne Street (west) entrance
 - Toilets in the Great Hall (south-west corner), toilets in the south-west pavilion at gallery level, basement toilets.
 - Interior fitout of the south-west pavilion at gallery level
 - Sundry tea rooms and offices and new museum fitout and infrastructure in the basement
 - Concrete service tunnel and electrical infrastructure located in the basement
 - External access ramps and balustrading to the basement
- The Grollo Fountain
 - External asphalt and concrete roadways, car park and kerbing, likewise bluestone kerbing/retaining walls
 - Perimeter toilet blocks;

Plantings & Landscape Elements

- The Melbourne Peace Garden;
- Mid-late twentieth century plantings that are not in accordance with the nineteenth century design intent and philosophy; and
- All of the landscaping within the Exhibition Reserve, with the exception of identified specimen trees.

Elements with visual impacts

These elements are also of no heritage significance and are considered to have a visual impact upon the gardens (they are also identified as 'intrusive' in the Table in Appendix G). It is also recognised that some of the elements listed below provide a supporting function to gardens management, or are recreational facilities or recent plantings which may be popular with garden users:

Buildings & Structures

- Works depot;
- Playground;
- Basketball court; and

- Tennis Courts.

Plantings & Landscape Elements

- The Catenary Garden;
- Plantings within area of former parterre beds and diagonal beds on site of scroll garden (other than specifically identified significant trees and plants); and
- Landscaping within the Exhibition Reserve adjacent to Rathdowne and Nicholson Streets.

5.5.5 *Comment on Melbourne Museum*

The Melbourne Museum, constructed 2000-2002, is located on that part of the site which originally contained annexes associated with the 1880 International and 1888 Centennial International Exhibitions. After the removal of those annexes, the area was used for a variety of other purposes including as a hard stand carpark at the time it was selected for the new museum site.

It is considered that the Museum has not yet attained heritage significance, notwithstanding the outstanding significance of the collection within it. It is also recognized that the building won awards for its design, including the RAIA Victorian medal and the Sir Zelman Cowan award for Public Buildings, and that it may therefore come to have aesthetic significance, within the meaning of the Burra Charter, at some time in the future.

Presently, it has no adverse impact on the heritage significance of the Royal Exhibition Building and Carlton Gardens, as it is sited on the footprint of previous structures and elements and was designed specifically to respond to the Royal Exhibition Building. In terms of use, the Museum is not dissimilar or contrary to the original use of the site which was to display exhibits of natural and manufactured products and objects. Some of these objects are contained within the Museum collection and are variously on display.

The green edges to the gardens have been severed by the landscaping and associated structures in the Exhibition Reserve, and it is proposed to re-establish the green edges in accord with the original design, as far as is feasible, in order to reunite the north and south ends of the Carlton Gardens. New elements located within the green edges are the Grollo Fountain, the Colonial Mutual Life building fragments which form a display, Museum signage, car park entrances and vents and various landscape elements. These are relatively contained within the Exhibition Reserve and are clearly associated with the Museum. They could variously be removed and/or relocated in the future as required or camouflaged with vegetation as might be appropriate.

It is not considered that the existence of any of the elements within the Exhibition Reserve has an adverse impact on the heritage significance of the Carlton Gardens for the following reasons:

- the Exhibition Building was never intended to sit in isolation in the Carlton Gardens;
- the land on which the Museum stands has always been built on, importantly during the period of significance;

- the original annexes, since removed, were originally intended to be temporary, having been constructed to accommodate the overwhelming response of exhibitors to the two principal exhibitions; and,
- no significant landscape elements have been lost as a consequence of the construction of the Museum.

6.0 CONSERVATION POLICY – GENERAL

6.1 Introduction

The following conservation policy has been developed on the basis of the assessment of the cultural significance of the Royal Exhibition Building, Exhibition Reserve and the Carlton Gardens as set out in Section 5.0 of this report. The guidelines for the preparation of conservation policy in the Australia ICOMOS *Burra Charter 1999* have been used in the preparation of this policy and reference has also been made to the *Environment Protection and Biodiversity Conservation Act 1999 (EPBC Act)* with regard to management of places with World Heritage and National Heritage values.

The intention of the conservation policy is to provide clear direction and guidelines for the future use and management of the place. The conservation policy includes both general and specific policies, which have been prepared having regard for the need to:

- retain or reveal significance;
- identify feasibility and other requirements; and
- work within procurable resources.

The specific policies identify conservation actions and also justify the policy in terms of conservation values.

Guidelines set out preferred conservation actions which are regarded as essential to the retention or enhancement of the cultural significance of the Royal Exhibition Building, Exhibition Reserve and the Carlton Gardens.

6.2 Conservation Objectives

Based on the assessment of the cultural heritage significance, the primary objective of the conservation policy is to maintain and conserve the historical, aesthetic, scientific and social significance of the Royal Exhibition Building, Exhibition Reserve and the Carlton Gardens.

The policy has been developed to achieve a series of identifiable conservation-related objectives, as follows:

- To support the conservation of the Royal Exhibition Building within its Carlton Gardens context.
- To support the conservation of the Royal Exhibition Building and the Carlton Gardens as a place of World, National, State and local significance.
- To encourage an integrated approach to the management of the Royal Exhibition Building, the Exhibition Reserve and the Carlton Gardens that considers them collectively rather than as individual parts.

The following underlie the conservation policy and are intended to provide an overall framework within which the specific policies for individual elements have been formulated.

Objective

To consider the elements and factors which have been identified as contributing to significance when planning or proposing to undertake works.

Rationale

When planning maintenance, conservation works or adaptation works, consideration should be given to the assessed significance of the place; including individual elements, and the impact of any works on that significance.

Objective

To carry out all future conservation and adaptation works which affect elements of significance having regard for the principles of the Australia ICOMOS Burra Charter 1999 and the requirements of the Environment Protection and Biodiversity Conservation Act 1999 (EPBC Act) and Victorian Heritage Act 1995.

Rationale

The guidelines contained in the *Burra Charter* and the requirements of the *EPBC Act* as outlined at Sections 6.3 and 6.3.2 should be used in determining the acceptability of any proposed works or adaptive uses. These principles are directed to the identification, protection, conservation, presentation, transmission and rehabilitation of World Heritage and National Heritage values. In addition the policy is directed to the retention of identity and its contribution to a sense of place.

Objective

To conserve the elements identified as being of significance in accordance with the specific conservation policies identified in this Conservation Management Plan.

Rationale

Specific conservation policies have been provided for elements of individual significance and these policies should be observed when works are undertaken (see also Chapters 7 and 8). These policies allow for appropriate adaptive re-use and alteration of individual elements and spaces.

6.3 Statutory Protection, Approvals & Management Framework

As noted in Chapter 1, the whole of the place is subject to the provisions of the *EPBC Act* 1999 in addition to the *Victorian Heritage Act* 1995, the *Victorian Planning and Environment Act* 1987 and the Melbourne Planning Scheme, specifically Clause 22.05 and 43.01.

6.3.1 Approvals

National¹⁶⁸

The *EPBC Act* is administered by the Commonwealth Department of Environment, Water, Heritage and the Arts (DEWHA). Under the *EPBC Act* approval is required from the Commonwealth Environment Minister for actions that are likely to have a significant impact on 'a matter of national environmental significance'. An approval is sought via a 'referral' to DEWHA (see below). World Heritage properties are recognised as a matter of national environmental significance under the *EPBC Act's* assessment and approval provisions.

A person must not take an action that has, will have, or is likely to have, a significant impact on the World Heritage Values of a declared World Heritage property, without approval from

the Commonwealth Environment Minister. To obtain approval, the action must undergo a rigorous environmental assessment and approval process.

Action

The *EPBC Act Policy Statement 1.1 - Significant Impact Guidelines on Matters of National Environmental Significance* (Department of Environment and Heritage, May 2006), provides guidance on these matters. An 'action' is defined broadly in the *EPBC Act* and includes, but is not limited to: construction, expansion, alteration or demolition of buildings, structures, infrastructure or facilities; industrial processes; mineral and petroleum resource exploration and extraction; storage or transport of hazardous materials; waste disposal; earthworks; impoundment, extraction and diversion of water; agricultural activities; aquaculture; research activities; vegetation clearance; culling of animals; and dealings with land. Actions encompass site preparation and construction, operation and maintenance, and closure and completion stages of a project, as well as alterations or modifications to existing infrastructure. An action may have both beneficial and adverse impacts on the environment, however only adverse impacts on matters of national environmental significance are relevant when determining whether approval is required under the *EPBC Act*.

Referral process

'Referral' of an action involves filling out a referral form and forwarding it to DEWHA. This can be undertaken by the proponent of the action or a person acting on their behalf, such as their heritage advisor. A referral identifies the person proposing to take the action and includes a brief description of the proposal, the project location, the nature and extent of any potential impacts, and any proposed mitigation measures.

After receiving a referral, the Minister will decide whether the action is likely to have a significant impact on a matter of national environmental significance:

- if the Minister decides that the action is likely to have a significant impact on a matter of national environmental significance, then the action requires approval under the *EPBC Act* (it is a controlled action);
- if the Minister decides that the action is not likely to have a significant impact on a matter of national environmental significance, then the action does not require approval under the *EPBC Act* (it is a not controlled action).

The Minister is generally required to make a binding decision on whether an action requires approval within 20 business days of receiving a referral. If the Minister's decision is that an action does not require approval, a person will not contravene the Act if the action is taken in accordance with that decision.

Assessment & approval process

If the Minister decides that an action requires approval, then an environmental assessment of the action must be carried out. If a bilateral agreement is in place (see Section 6.3.5 below) the action may be assessed by the State in which the action is to be undertaken, using the processes accredited under the bilateral agreement. If a Ministerial declaration is in place accrediting another Australian Government assessment process, the action may also be assessed by the process accredited under that declaration. Otherwise, the assessment will be undertaken by one of a range of assessment approaches outlined under the *EPBC Act*.

An assessment report will then be prepared. After considering the environmental assessment report, the Minister decides whether to approve the action, and what conditions (if any) to impose.

The *EPBC Regulations* (at Schedule 5, Australian World Heritage Management Principles) also specify the following:

Environmental impact assessment and approval

3.01 This principle applies to the assessment of an action that is likely to have a significant impact on the World Heritage values of a property (whether the action is to occur inside the property or not).

3.02 Before the action is taken, the likely impact of the action on the World Heritage values of the property should be assessed under a statutory environmental impact assessment and approval process.

3.03 The assessment process should:

- (a) identify the World Heritage values of the property that are likely to be affected by the action; and*
- (b) examine how the World Heritage values of the property might be affected; and*
- (c) provide for adequate opportunity for public consultation.*

3.04 An action should not be approved if it would be inconsistent with the protection, conservation, presentation or transmission to future generations of the World Heritage values of the property.

3.05 Approval of the action should be subject to conditions that are necessary to ensure protection, conservation, presentation or transmission to future generations of the World Heritage values of the property.

3.06 The action should be monitored by the authority responsible for giving the approval (or another appropriate authority) and, if necessary, enforcement action should be taken to ensure compliance with the conditions of the approval.

See also 'Managing Heritage Impacts' below at Section 6.3.3.

State

The subject property is included in the Victorian Heritage Register; places included in the VHR are subject to the *Heritage Act 1995* which provides a legislative framework for heritage protection in Victoria. The Heritage Council of Victoria is an independent statutory authority, and the State's main decision-making body on historic (non-Indigenous) cultural heritage issues. Council operates in accordance with the *Victorian Heritage Act* and receives professional advice and administrative support from Heritage Victoria. Applications for works (permits) to registered places are lodged with Heritage Victoria, with the decision-making in regard to issuing permits resting with the Executive Director.

The *Heritage Act* provides protection for a wide range of cultural heritage places and objects, including:

- historic archaeological sites and artefacts
- historic buildings, structures and precincts

- gardens, trees and cemeteries
- cultural landscapes
- shipwrecks and relics
- significant objects

Changes to registered places or objects require permit approval by the Executive Director unless permit exemptions have been granted.¹⁶⁹ Works or activities for which a permit is required include anything which alters the place or object including:

- building extensions, constructions, interior works, demolition or relocation of buildings and structures, changes of colour schemes and signage, subdivision and construction of new buildings and garden structures such as fences or decks, pathways and driveways, and changes of materials
- works to registered trees and gardens which are not regular maintenance works
- excavations at registered sites or damage or alteration to an archaeological artefact
- temporary works to facilitate events, such as banners, signage, temporary structures, etc.

All permit applications are referred to the local government authority for comments and consultation. Permits are processed within 60 days unless an extension is granted by the Heritage Council. Major alterations and contentious matters require advertising for 14 days to enable interested parties to make submissions. When considering a permit application, the Executive Director must consider:

- How the proposal would affect the significance of the place
- Whether rejection of the proposal would affect the reasonable and economic use of the registered place, or cause undue financial hardship to the owner
- The extent to which the proposal would affect the cultural heritage significance of any adjacent or neighbouring property that is protected under a Heritage Overlay in a planning scheme, or is in the Victorian Heritage Register
- Any submissions received as a result of advertising
- Any matter relevant to the preservation of the registered place

Applicants or owners which are dissatisfied with a permit refusal or the conditions applied to a permit, may appeal to the Heritage Council within 60 days following the determination.

Local

At the local level under, the *Victorian Planning and Environment Act 1987* applies, specifically Clause 22.05 and 43.01 of the City of Melbourne Planning Scheme. For all land affected by Heritage Overlay control, a permit is required for a range of activities and works, including demolition, alterations and additions, new buildings and works, tree removal (in some cases), subdivision, consolidation and others. Most applications where change is proposed to the external presentation of a place are advertised. Any person can make a submission in relation to an application. In the normal course of events (notwithstanding the possibility of Ministerial intervention) third party appeal rights exist and are made to the Victorian Civil and Administrative Tribunal.

It is also the case that where the subject site is included in the Victorian Heritage Register, the statutory process of the *Victorian Heritage Act 1995* applies, and approvals are processed and determined by Heritage Victoria, with decisions made by the Heritage Council. The City of Melbourne is a referral authority.

6.3.2 EPBC Act Management Requirements

The 'Australian World Heritage Management Principles' (*EPBC Regulations Schedule 5*) include 'General Principles' and 'Management Planning' in relation to the management of World Heritage properties in Australia. These provisions also relate to the content and approach of management plans, as well as their implementation and review.

The principles are listed in the left column of the table, with comments in the right column indicating their relevance to the conservation policies, guidelines and recommendations included in this report.

This is then followed by a list of the criteria for the accreditation of management plans, and an overview of the recommended content of management plans for World Heritage properties and National Heritage places.

General Principles

General Principles	CMP Policies and Guidelines
<p><i>1.01 The primary purpose of management of natural heritage and cultural heritage of a declared World Heritage property must be, in accordance with Australia's obligations under the World Heritage Convention, to identify, protect, conserve, present, transmit to future generations and, if appropriate, rehabilitate the World Heritage values of the property.</i></p>	<p>The identification of the World Heritage values is addressed at length in this plan. This chapter, and subsequent Chapters 7 and 8, also address the protection, conservation, presentation and where appropriate rehabilitation of the World Heritage Values. The transmission of the values to future generations is addressed in the policy relating to interpretation (Section 6.5.1).</p>
<p><i>1.02 The management should provide for public consultation on decisions and actions that may have a significant impact on the property.</i></p>	<p>Public consultation, continuing community and technical input into managing the property, and the involvement of interested individuals and organisations who may be affected by management actions, are all addressed at Section 6.9.</p>
<p><i>1.03 The management should make special provision, if appropriate, for the involvement in managing the property of people who:</i></p> <p><i>(a) have a particular interest in the property; and</i></p> <p><i>(b) may be affected by the management of the property</i></p>	<p>See above.</p>
<p><i>1.04 The management should provide for continuing community and technical input in</i></p>	<p>See above.</p>

<i>managing the property.</i>	
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Management Planning

Management Planning	CMP Policies and Guidelines
<i>2.01 At least one management plan should be prepared for each declared World Heritage property.</i>	
<i>A management plan for a declared World Heritage property should:</i>	
<i>(a) state the World Heritage values of the property for which it is prepared; and</i>	This plan 'states' the World Heritage Values of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens, at Chapter 5.
<i>(b) include adequate processes for public consultation on proposed elements of the plan; and</i>	This plan makes provision for public consultation at Section 6.9.
<i>(c) state what must be done to ensure that the World Heritage values of the property are identified, conserved, protected, presented, transmitted to future generations and, if appropriate, rehabilitated; and</i>	This plan includes policies to direct and guide the protection, conservation, presentation and where appropriate rehabilitation of the World Heritage values.
<i>(d) state mechanisms to deal with the impacts of actions that individually or cumulatively degrade, or threaten to degrade, the World Heritage values of the property; and</i>	Actions that can potentially or directly 'degrade, or threaten to degrade' the World Heritage values of the place are identified in this report, with guidance provided on how to avoid or ameliorate such actions.
<i>(e) provide that management actions for values, that are not World Heritage values, are consistent with the management of the World Heritage values of the property; and</i>	The management of heritage values other than World Heritage values, in the context of protecting the World Heritage Values, is addressed at Section 6.3.4.
<i>(f) promote the integration of Commonwealth, State or Territory and local government responsibilities for the property; and</i>	Integrated Commonwealth, State and local government responsibilities for the property are canvassed in a number of areas of the plan, and also outside the scope of the plan through related documents and agreements such as the Memorandum of Understanding between Museum Victoria and City of Melbourne (June 2004); Royal Exhibition Building and Exhibition Reserve Master Plan (Museum Victoria, endorsed by Museums Board of Victoria, February 2007); Carlton Gardens Master Plan (City of Melbourne, March 2005); and the yet-to-be-completed World Heritage Environs Area (WHEA) Strategy Plan (Heritage Victoria, City of

	Melbourne, City of Yarra, and Museum Victoria) and World Heritage Management Plan (the over-arching management document).
<i>(g) provide for continuing monitoring and reporting on the state of the World Heritage values of the property; and</i>	Monitoring and reporting on the state of the World Heritage values of the property is covered at Section 6.10.
<i>(h) be reviewed at intervals of not more than 7 years.</i>	The recommendation relating to review of the CMP is at Section 6.10.

Criteria for Accreditation of Management Plans for World Heritage Properties and National Heritage Places (EPBC Amendment Regulations 2005, No 1)

Schedule 1, Section 2B.01 sets out the criteria for accreditation of Management Plans:

Management Plan Criteria	CMP Policies and Guidelines
Development of the management plan must have included consultation with:	
(a) the Australian community generally; and	Public consultation is addressed at Section 6.9. The World Heritage Management Plan for the site (to be prepared, as noted in Section 1.4 of Chapter 1) will also be subject to a period of public consultation and a submission process. This CMP has also been reviewed by relevant State and local organisations, through the medium of the Steering Committee with representatives from Heritage Victoria, cities of Melbourne and Yarra, and Museum Victoria.
(b) any particular groups having a special interest in the property or place, or likely to be especially affected by a management plan for the property or place.	See above.
(c) The public consultation...must have included the release of a draft management plan for public comment and the allowing of at least 20 business days for the receipt of comment by the State or Territory organisation that is responsible for developing the plan.	See above.

Content of Management Plans for World Heritage Properties and National Heritage Places (EPBC Amendment Regulations 2005, No 1)

Schedule 1, Section 2B.01 identifies the 'content' of Management Plans:

Management Plan Content	CMP Policies and Guidelines
A management plan:	The content requirements are generally addressed above at Section 6.3.2.
(a) must outline the process of public consultation that was undertaken in the development of the plan; and	This plan will be subject to a period of public consultation, and has been reviewed by relevant State and local organisations, through the medium of the Steering Committee with representatives from Heritage Victoria, cities of Melbourne and Yarra, and Museum Victoria.
(b) must state the law under which the plan is in force; and	See Section 6.3.
(c) must include a description of the property or place, including its boundary and the relevant World Heritage or National Heritage values; and	See Chapters 3 and 4.
(d) must state what must be done to ensure that the relevant World Heritage or National Heritage values are identified, conserved, protected, presented and transmitted to future generations and, if appropriate, rehabilitated; and	Chapter 6.
(e) must set out the means by which risk management of the property or place will be addressed, including: (i) identifying the risks to the relevant World Heritage or National Heritage values; and (ii) providing an analysis of the potential effect of each identified risk on the relevant World Heritage or National Heritage values, including an estimation of the nature, extent and likelihood of the risk; and (iii) setting out risk management strategies to protect and conserve the relevant World Heritage or National Heritage values; and	Risk management and risk assessment are covered at Section 6.8.
(f) must provide that adequate assessment of the impacts, on the relevant World Heritage or National Heritage values, of any proposed actions provided for under the plan, or that may arise during the life of the plan, has been, or will be, undertaken by means specified in the plan; and	See Section 6.3.3 and other relevant conservation policies.
(g) must set out the means, any legislation	See Sections 6.3 and 6.3.3.

<p>other than the plan, and the processes, that:</p> <p>(i) were used in assessing the impacts of actions that are provided for under the plan; and</p> <p>(ii) are to be used in assessing the impacts of actions that may arise during the life of the plan; and</p>	
<p>(h) must require that the impacts of any actions likely to have a significant impact on the relevant World Heritage or National Heritage values have been, or will be, assessed by means that provide environmental assessment processes that meet the recommendations of regulations 3.03 and 3.04 and Schedule 1; and</p>	<p>See Sections 6.3 and 6.3.3.</p>
<p>(i) must provide that actions in relation to the property or place may be approved only in accordance with the plan; and</p>	<p>A recommendation that actions in relation to the property or place may be approved only in accordance with the plan is included at Section 6.3.5.</p>
<p>(j) must require a decision-maker to take account of the precautionary principle in making a decision in relation to the property or place; and</p>	<p>'Precautionary principle' is referred to in the <i>EPBC Act Policy Statement 1.1 - Significant Impact Guidelines on Matters of National Environmental Significance</i> (Department of Environment and Heritage, May 2006), as follows (relevant text highlighted):</p> <p>When deciding whether or not a proposed action is likely to have a significant impact on a matter of national environmental significance, the precautionary principle is relevant. Accordingly, where there is a risk of serious or irreversible damage, a lack of scientific certainty about the potential impacts of an action will not itself justify a decision that the action is not likely to have a significant impact on a matter of national environmental significance.</p>
<p>(k) must set out the means, and any legislation other than the plan, that:</p> <p>(i) enable the setting of enforceable conditions to ensure that the relevant World Heritage or National Heritage values are conserved, protected, presented and transmitted to future generations and, if appropriate, rehabilitated; and</p>	<p>Enforcing conditions which ensure the conservation, presentation, etc of the World Heritage and National Heritage values, and the enforcement of permits and approvals, are generally covered through the relevant statutory protection regime as outlined above at Section 6.3.</p>

(ii) provide for any subsequent monitoring, auditing and enforcement of approvals and any conditions attached to an approval; and	
(l) must set out means by which the plan will seek to prevent, or minimise the impacts of, any actions likely to degrade the relevant World Heritage or National Heritage values, including actions leading to cumulative degradation; and	See Section 6.3.3 and other relevant conservation policies.
(m) must state that actions that will have unacceptable or unsustainable impacts (in particular, actions that will have a significant impact on the relevant World Heritage or National Heritage values) are inconsistent with the plan and cannot be approved; and	See Section 6.3.3.
(n) must set out means for the plan to be enforced, including, in appropriate circumstances, the imposition of penalties upon a person taking an action that is inconsistent with the plan; and	It is noted this plan does not 'set out means for the plan to be enforced, including...the imposition of penalties upon a person taking an action that is inconsistent with the plan'.
(o) must ensure that management actions for values that are not the relevant World Heritage or National Heritage values are consistent with the management of the relevant World Heritage or National Heritage values; and	See Section 6.3.4.
(p) must promote the integration of Commonwealth, State or Territory, and local government responsibilities for the property or place; and	See Section 6.3.4.
(q) must provide for continuing monitoring and reporting on the state of the relevant World Heritage or National Heritage values; and	See Section 6.10.
(r) must provide that the plan is to be reviewed at intervals of not more than 5 years.	See Section 6.10.

6.3.3 *Managing Heritage Impacts*

Objective

- To manage, minimise or avoid impacts on the World Heritage and National Heritage values of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens.

- To ensure that actions which will have unacceptable or unsustainable impacts on the heritage values (in particular actions that will have a significant impact on the relevant World Heritage or National Heritage values) are inconsistent with the objectives of this plan and cannot be approved.

Rationale

The *EPBC Act Policy Statement 1.1 - Significant Impact Guidelines on Matters of National Environmental Significance* (Department of Environment and Heritage, May 2006), provides guidance on managing, minimising and avoiding impacts on World Heritage and National Heritage values. According to the *Policy Statement*, a 'significant impact' is an impact which is important, notable, or of consequence, having regard to its context or intensity. Whether or not an action (such as works, development, etc) is likely to have a significant impact depends upon the sensitivity, value, and quality of the environment which is impacted, and upon the intensity, duration, magnitude and geographic extent of the impacts. All of these factors are to be considered when determining whether an action is likely to have a significant impact on the identified World Heritage and National Heritage values of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens.

It is important to consider the impacts of the proposed action early in the planning of the proposal as careful planning of the action can avoid, or reduce, the likelihood of a significant impact. Where possible and practicable it is best to avoid impacts. If impacts cannot be avoided then they should be minimised or mitigated as much as possible. Guidance on this is provided throughout the policy chapters of this report (chapters 6, 7 and 8).

Again, according to the *Policy Statement*, an action is likely to have a significant impact on the World Heritage values of a declared World Heritage property if there is a real chance or possibility that it will cause:

- one or more of the World Heritage values to be lost;
- one or more of the World Heritage values to be degraded or damaged; or
- one or more of the World Heritage values to be notably altered, modified, obscured or diminished.

Guidelines

The following is taken from the full citation.

For World Heritage properties with cultural heritage values, actions should be avoided if there is a real chance or possibility that the action will:

- permanently remove, destroy, damage or substantially alter the fabric of a World Heritage property;
- extend, renovate, refurbish or substantially alter a World Heritage property in a manner which is inconsistent with relevant values;
- permanently remove, destroy, damage or substantially disturb archaeological deposits or artefacts in a World Heritage property;
- involve activities in a World Heritage property with substantial and/or long-term impacts on its values;

- involve construction of buildings or other structures within, adjacent to, or within important sight lines of, a World Heritage property which are inconsistent with relevant values; or
- make notable changes to the layout, spaces, form or species composition in a garden, landscape or setting of a World Heritage property which are inconsistent with relevant values.

6.3.4 *Integrated Management*

Objectives

- To encourage an integrated and co-operative approach to the management of the Royal Exhibition Building, Exhibition Reserve and the Carlton Gardens.

Rationale

The Royal Exhibition Building, Exhibition Reserve and the Carlton Gardens would benefit from a more co-ordinated approach to the conservation and management of the heritage values of the whole of the site which are all inter-connected. Too often the building and gardens have been treated separately when in fact they were historically planned and built together and should be considered as parts of an indivisible whole. A co-operative management agreement would enable the impacts of new works to be considered in the context of the whole of the site, rather than just within the area controlled by the relevant manager. In accordance with this philosophy, the Museums Board of Victoria and the City of Melbourne signed a Memorandum of Understanding in 2004, in relation to the future cooperation in the management of the Carlton Gardens and the Exhibition Reserve.

The integration of Commonwealth, State and local government responsibilities for World Heritage and National Heritage listed properties is also encouraged by the *EPBC Act*. As outlined above, the *EPBC Regulations* included under 'General Principles' and 'Management Planning' relate to the management of World Heritage properties in Australia. Also as noted in Chapter 1, this CMP forms one of a suite of current and proposed documents which will support and encourage the integrated management of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens, and the site context and setting:

- World Heritage Management Plan (to be prepared, the over-arching document)
- Memorandum of Understanding between Museum Victoria and City of Melbourne (June 2004)
- Royal Exhibition Building and Exhibition Reserve Master Plan (Museum Victoria, endorsed by Museums Board of Victoria, February 2007)
- Carlton Gardens Master Plan (City of Melbourne, March 2005)
- World Heritage Environs Area (WHEA) Strategy Plan (Heritage Victoria, to be completed late 2007-early 2008)

Guidelines

- Maintain co-ordinated management of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens by the Museums Board of Victoria

and the City of Melbourne. Management should have regard to conservation policy in all related actions.

- This conservation management plan should inform future management and future actions should not be inconsistent with it or result in a threat to the World or National Heritage values of the site overall, noting that these may be also external to the site (for example, future development on the Exhibition Reserve or in surrounding residential areas.)
- Promote the conservation of local and State values in a manner that is consistent with that of National or World Heritage values.
- All relevant staff responsible for the care and management of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens should become familiar with the legislative requirements (at Commonwealth, state and local level) and conservation policy, and identify and implement the aspects that relate to their areas of responsibility.
- Relevant staff should be briefed on the legislative requirements and conservation policy as part of their induction.

6.3.5 *Bilateral Agreement & Plan Accreditation*

Objective

- To enter a Bilateral Agreement with the Commonwealth that accredits the World Heritage Management Plan.

Rationale

It is understood that an agreement can be reached between the Australian Government and the State of Victoria under section 45 of the *EPBC Act*, relating to actions approved and taken in accordance with the bilaterally accredited CMP for the Royal Exhibition Building and Carlton Gardens. If a bilateral agreement is in place, a proposed action can be assessed by the State using the processes accredited under the bilateral agreement.

Such an agreement would aim to:

- protect the World Heritage and National Heritage values from unacceptable and unsustainable impacts;
- ensure an efficient, timely, and effective process for environmental assessment and approval of actions; and
- minimise duplication of environmental assessment and approval processes relating to the protection of the World Heritage and National Heritage values.

The bilateral agreement may also declare that certain actions approved by the State in accordance with an accredited management plan under the Act do not require approval by the Minister for the purposes of Part 3 of the Act. Part 3 provides protection for matters of national environmental significance, including World Heritage properties and National Heritage places.

6.4 Use, Adaptation, New Works & Development

The following policies apply to the Royal Exhibition Building, Exhibition Reserve and the Carlton Gardens as an integrated site; other specific policies relating to built form and landscape elements are included at Chapters 7 and 8. Permits may be required to undertake some of these works.

6.4.1 Use

Objectives

- To encourage the ongoing use of the Royal Exhibition Building and Carlton Gardens for exhibitions, trade fairs and the like, public performances and gatherings, in accord with the original *raison d'être* of the site and the conservation of the values for which it was inscribed on the World Heritage List.
- To continue the historic uses of the Carlton Gardens as a place of primarily passive recreation and as a venue for outdoor exhibitions associated with the use of the Royal Exhibition Building.
- To ensure that future use, including frequency of use, does not compromise the identified cultural significance and values of the place.

Rationale

The use of the Royal Exhibition Building and Carlton Gardens for exhibition purposes is fundamental to their significance and should be continued. Suitable use includes major exhibitions, trade fairs, outdoor shows and the like, public performances and events, **subject also to their frequency and intensity not resulting in undue or ongoing physical impacts.**

Given that worldwide, the Royal Exhibition Building is the oldest and last remaining exhibition hall from the great nineteenth century exhibition structures, it is fundamental to its cultural significance that it be used for this and related purposes. However, given its overall level of significance and the comparatively fragile nature of its interior in relation to damage (such as by fire or water) it is essential that any risks associated with these activities be recognised and adequately managed. Similarly, the fabric of the gardens is fragile and overuse, or inappropriate use **of too regular frequency**, and activities that have potential to irretrievably damage the significant fabric (hard and soft landscape elements) of the gardens, should not be permitted. Events and major exhibitions in the gardens should also be programmed and closely monitored to ensure that the fabric of the gardens is not irretrievably damaged, nor the significant values affected. Condition reporting on levels of damage should be carried out before, during and after events to determine appropriate levels, **frequency** and types of use.

More generally, throughout its history the Carlton Gardens has been used by both local and wider communities for predominantly passive (informal) recreation and social interaction. While the specific nature of the activities and experience of the gardens has changed over time and could continue to evolve, the principle of maintaining general public access and use is fundamental to the significance of the place.

The use of the North Garden for more active forms of recreation is, comparatively speaking a more recent phenomenon, which is unrelated to the most significant period of development during the late nineteenth century. Nevertheless, it is recognised that the tennis courts, half

basketball court and playground are important local facilities, some used for almost 80 years, and consequently are valued by the community. Uses and activities permitted and encouraged within the gardens should also fit broadly into the tradition of passive recreation (such as walking and informal games) and social interaction, and should not have the potential to put unacceptable pressure on the physical fabric of the place.

Any temporary events associated with the Museum should also have regard for limiting or avoiding adverse impacts on the Royal Exhibition Building and Carlton Gardens in terms of the 'experience' and 'dignity' of the place, given the World Heritage significance. This is not to say that temporary events or performances should be avoided, but rather that such activities are conducted in a manner which ensures the World Heritage values are not trivialised.

Guidelines

[Note: all works involving change to the building and landscape normally require statutory approval unless specifically exempted.]

Royal Exhibition Building

- Ensure that all temporary exhibition infrastructure, e.g. stands, booths, marquees, etc are installed and removed in a manner which does not cause damage to significant fabric (these elements).
- Ensure that floor loadings are not exceeded by excessive loads or large vehicles.
- Provide and locate all permanent infrastructure e.g. power, lighting, catenary wires, etc. in the building in a manner which is unobtrusive when it is not in use.
- Ensure that users do not affix anything to the built fabric in a manner which causes damage.
- Ensure that fork lifts and other vehicles are not driven in a manner which causes impact on the fabric.

Exhibition Reserve & Carlton Gardens

- Ensure that tree roots are not impacted upon by any structures, vehicles and the like.
- Ensure that the habitat of fauna, including birds and possums, is not compromised by activities in the gardens.
- Ensure that any installations associated with exhibitions and the like are temporary and expeditiously removed at the end of each event, and any resulting impacts addressed and made good.
- Existing recreation areas within the gardens may be retained in accordance with any specific conservation policy, however, new active recreational uses should not be permitted, particularly where they would require the construction of new facilities.
- Other recreational uses could be allowed where they do not require permanent facilities and they do not interfere with other activities.

6.4.2 *Adaptation, New Works & Structures*

Objectives

- To discourage new development that would have an adverse impact upon the cultural significance and identified heritage values of the place.
- To ensure that adaptation, new works and structures in significant spaces or elements do not detract from the overall cultural significance of the place.
- To ensure that new development generally (including buildings, structures, sculpture, garden features, signage and other elements) does not detract from the cultural significance of the place.
- To ensure that new development, where permitted, is carefully sited and appropriately designed so that it will not be visually dominant or intrusive.

Rationale

Generally, the site should be kept free of new additional structures as far as practicable, although temporary structures including those of a modest scale can be contemplated where such structures support an appropriate use of the site. The re-design of the South Garden for the 1880 Exhibition was a comprehensive design aimed at providing an appropriate formal setting to the Royal Exhibition Building and did not envisage any permanent buildings within this area of the gardens. It is essential that this approach be maintained for the South Garden. With regard to the North Garden, when they were restored after the 1888 Exhibition, there were no permanent buildings apart from the Curator's Lodge, which was discreetly located within the north-west corner. It is also recognised, however that the North Garden accommodated most of the built form, albeit temporary exhibition buildings, associated with the two International Exhibitions.

During the twentieth century an increasing number of buildings and structures have been added in an ad-hoc fashion to both the North and South Gardens. Today, most within the South Garden have been removed, while some still remain in the North. These buildings generally detract from the original nineteenth century design intent and philosophy in relation to the Carlton Gardens, including in relation to the setting for the Royal Exhibition Building.

Notwithstanding the above, it is recognized that there may be a future need to introduce limited new works, adaptations or development which supports the use of the site. This may include garden maintenance or works related structures in the North Garden. Any new development in this area of the site should be carefully and discreetly sited and appropriately designed so that it will not be visually dominant or intrusive. There may also be a requirement to introduce a control post to monitor vehicles engaged in events, although remote electronic control may obviate this need. While it would be preferable to locate such a structure at the end of the south road from Nicholson Street, it is recognised that this may cause a traffic hazard in relation to the trams and the Gertrude Street intersection. If it is essential to locate it further north, then the siting, scale, form and materials of the structure should have regard for avoiding visual impacts on the view and presentation of the building and Westgarth Fountain from Nicholson Street. Any similar structure proposed for the Rathdowne Street car park should also have regard for avoiding these impacts.

Elsewhere, it is essential that no further permanent buildings or structures be added to the North or South Gardens where they would interfere with or obscure the nineteenth century layout and garden design, including the path layout, axial views within the site, and placement of key landscape elements such as the fountains, water bodies, etc.

Within the Royal Exhibition Building, new elements have been introduced in the main hall, principally the toilets and kiosk. While the kiosk is in need of an upgrade, it and the toilets are generally low-key and relatively unobtrusive inside the building, although the kiosk does detract from the internal presentation particularly in the context of entering the building from the north. The flue to the kiosk is however intrusive outside the building. In the basement, fabric and works associated with Museum-related storage have visually obscured the spatial qualities of the spaces, although the fitouts are reversible which is desirable from a heritage perspective.

Other potential adaptive works, such as modifying external doors to accommodate added security, should be undertaken in a manner which maintains the existing appearance of the doors.

Changes which might be required in the future should be made so as to avoid permanent intervention into areas and elements of primary significance and all changes and installations in these areas should be fully reversible when no longer required. Works in areas of contributory and no significance (see Appendix G) could be more extensive without substantial loss to the overall significance of the building. However, in areas of contributory significance there is a preference for retaining original external fenestration and door openings as far as possible.

While the conservation policies allow for adaptation of areas of primary significance, the fundamental conservation aim is the retention of their significance. As a consequence, any adaptive re-use should involve minimal physical alteration to significant fabric; should not substantially affect the exterior of the building or the interior spatial quality or decoration; should be sympathetic to the building, its setting, surrounds; and should not detract from the ability of the visitor to experience the site.

Note: A permit is required from Heritage Victoria for any adaptation, new works and structures proposed to be carried out at the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens. An approval from DEWHA may also be required for works, where these are considered to be, or potentially are, a controlled action.

Guidelines

Royal Exhibition Building

- Accepting that within the overall life of the building, new works will typically be temporary and ultimately replaced, any interventions to original building fabric to facilitate the execution of such works should still be kept to a minimum so as to avoid longer term physical impacts and degradation.
- All new works should respect the aesthetics and appearance of their immediate surroundings and the building overall, and should not be intrusive or damaging.
- Subject to the discussion above regarding new development within the North or South Gardens or part of the Exhibition Reserve adjacent to either the East or West Forecourts, limited new development may be permitted

where it can be demonstrated that it will not have an adverse impact upon the significance of the place and:

- Physical conservation of the site and its individual elements is essential.
- It is in accordance with a specific conservation policy to relocate existing structures and facilities to reduce their impact upon the significance of the place.
- It is essential for operational requirements (such as fire fighting, garden irrigation, waste management, ticketing or gate control etc) or public safety or amenity (such as toilets) and can be removed if required.
- It is part of a temporary exhibition or event.

Exhibition Reserve & Carlton Gardens

- Development that has the potential to dominate or visually impact on the landscape of the gardens should not be contemplated. This would include service areas, new roads and other potentially visually intrusive works.

6.4.3 *Archaeological Evidence*

Objective

- To ensure that future works do not affect any significant sub-surface archaeological fabric, material and remains (i.e. do not impact on the archaeological potential of the site).

Rationale

The significant fabric of the Carlton Gardens includes potential archaeological sites (fabric, material and remains) and evidence relating to the original garden layout and potentially also buildings which have been removed such as the temporary exhibition buildings and annexes. Ground works associated with services trenches, paving, excavation, etc have the potential to impact on sub-surface remains and damage or remove archaeological material. All future physical interventions to the site and landscape should therefore be assessed for their potential to impact on such remains, and should have regard for these potential impacts and factor this into the planning for works. A permit may also be required from Heritage Victoria for any sub-surface works proposed to be carried out at the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens.

Guidelines

- The need for archaeological investigation in association with any works within the Carlton Gardens or Exhibition Reserve, should be assessed, unless it is considered that the works are minor or that the archaeological potential within the area of the works is low. For example, investigation will be required as part of the reconstruction of the Forecourts in order to precisely locate their layout and extent as laid out on the ground, however, investigation would not be required as part of regular maintenance of garden beds. Investigation would also be required prior to reconstruction of paths, ponds, fence lines, etc.

- In relation to the first guideline, the advice of Heritage Victoria should be sought to determine the need for investigation.
- Non interventionist methods of analysis should be used to ensure evidence is not inadvertently destroyed and also to reduce potential impacts upon trees and vegetation.
- The discovery of any sub-surface artefacts or material must be immediately reported to Heritage Victoria.

6.5 Interpretation & Signage

6.5.1 Interpretation

Objective

- To convey the World Heritage and National Heritage values and significance of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens to all of its visitors through a co-ordinated, high quality visitor interpretation programme.
- To ensure that interpretative signage and other interpretation devices are discreet elements that do not detract from the setting of the Royal Exhibition Building and the Carlton Gardens.

Rationale

On-site interpretation should communicate the cultural significance of the Royal Exhibition Building and Carlton Gardens to visitors. It can address the heritage values and relative levels of significance, by means of interpretive mechanisms appropriate to the needs of the wide range of audience types and age groups. Introducing effective interpretation is also consistent with the 'Operational Guidelines for the Implementation of the World Heritage Convention' (2005), to which Australia is a State Party.

At present the level of interpretation varies across the gardens and is limited to location signs at major pathway entrances and an information sign adjacent to the Curator's Cottage. Within the building there are some interpretative panels and a small display of artefacts and graphics on the north balcony.

While the building is a powerful icon which, to a degree, can tell its own story, this can be enhanced by interpretation which documents the history and historical themes including the significance of the building within the context of the great exhibitions; Australian Federation; the building's construction; and Melbourne as a great Victorian city. The substantial archival collection of documents and artefacts directly associated with the building would also make appropriate display items, to support the interpretation. These could be placed in permanent locations with a high level of accessibility to visitors.

In setting up an interpretative display, a number of different techniques may be used. While it would be comparatively easy to use multi-media, static display boards and similar techniques, the provision of a close controlled environment for artefacts, if required, would potentially be problematic. While there is a precedent of the art galleries enclosing the balcony, the galleries work well as open flexible spaces. Enclosure could be contemplated, such as through glazing, but it would be preferable to explore the feasibility of installing an appropriate control system within showcases rather than within a space overall.

Interpretation is also enhanced by guided tours through the building, which are presently being conducted by guides who are knowledgeable about the history, details and values of the building and their expression in the fabric, and that consistent information is delivered to the public.

In the gardens, some interpretative signage near key features, such as the fountains, *Grand allée*, lakes and the like would be appropriate if not overdone. Specimen labels which also show the age and significance of the trees should also be considered.

Reference is also made to the detailed interpretation strategy and recommendations included in the *Royal Exhibition Building and Exhibition Reserve Master Plan* (Museum Victoria, February 2007). This strategy addresses:

- tours of the Royal Exhibition Building (including group tours, specialist tours, VIP tours, and future dome promenade tours);
- interpretation within the building (signage, display, use of the Theatrette, educational activities and resources, 'Discovery Program' and use of multimedia);
- external and precinct interpretation (signage, plaques, use of external lighting, flags, the 'Golden Mile' heritage trail, and future West Forecourt development);
- events (open days, conferences and symposia, public lectures); and
- publications, merchandise and website (souvenir book, future publications, merchandise, etc).

Guidelines

- Interpret the World, National and State cultural heritage significance of the Royal Exhibition Building and Carlton Gardens as a single entity to all of its visitors. This should be undertaken by Museum Victoria and the City of Melbourne with other key stakeholders as considered appropriate.
- Interpretation should be implemented in conjunction with, or as a part of, the *World Heritage Management Plan* and should be co-ordinated with other on-site interpretation i.e. in the Royal Exhibition Building and via the Melbourne Museum and its website, in addition to the surrounding Carlton/Fitzroy area and Melbourne.
- Interpretive 'design' can be incorporated into new works, where this is appropriate and not inconsistent with other conservation objectives, and alternatives to static signage should be sought where possible.
- Give consideration, where appropriate, to using provenanced objects and documents relating to the buildings, gardens, exhibitions and Parliament can, in future displays.

6.5.2 *World Heritage Logo*

Objective

- Appropriate use of the 'World Heritage' logo.

Rationale

Interpretation would also be assisted through appropriate use of the 'World Heritage' logo, consistent with the UNESCO approach. It should be used on significant signage, including permanent identification and interpretative signs, and would assist in distinguishing the Royal Exhibition Building and Carlton Gardens from the Museum and within the local context. The logo would emphasise the individual identity of the building and draw attention to the World Heritage status of the site. The logo should also be the priority logo and should appear alone, not in conjunction with Museum Victoria or City of Melbourne logos. This is consistent with the recommendations of the *Royal Exhibition Building and Exhibition Reserve Master Plan* (Museum Victoria, February 2007). The logo could also be applied to other uses such as paper products, documents, and pamphlets.

Guidelines

- Implement appropriate use of the 'World Heritage' logo for signage at the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens.

6.5.3 *Plaques**Objective*

- To retain the plaques where appropriate, and ensure future plaques are limited in number and size.

Rationale

There are a number of bronze commemorative plaques, and the marble foundation stone located, at the Nicholson Street and south entrances respectively. Some of these were originally located inside the building, affixed to the dome piers. Given that the interior has been restored, it is not recommended that the plaques be relocated inside, or that future plaques be similarly placed, where they have the potential to impact on significant fabric. The existing plaques located externally to the building, however, are useful as interpretative devices for visitors. Generally, if future plaques are introduced, they should be limited in number and size, should not be affixed to significant fabric, and should have direct relevance to the site (i.e. they should not commemorate individuals or events not associated with the site). Guidelines should also be developed in conjunction with Heritage Victoria in order to assess the appropriateness of future proposals or requests for introducing new plaques or memorials.

Guidelines

- Undertake a periodic review of relevance of plaques.
- Prepare guidelines for assessing the appropriateness of proposed plaques or memorials.

6.5.4 *Signage**Objectives*

- To ensure that signage does not detract from the significance of the place.

- To ensure that permanent external advertising signs are not located within the immediate curtilage of the Royal Exhibition Building and within Carlton Gardens more broadly.
- To ensure that permanent external advertising signs are not affixed to the building.

Rationale

The City of Melbourne signage system for the Carlton Gardens has been extended to include the Royal Exhibition Building. It is essential that the permanent signage for the Royal Exhibition Building is clearly and identifiably different from that of the Museum so as to reinforce the separate World Heritage identity of the Royal Exhibition Building. The current signage system in the gardens is a standard City of Melbourne design, which is directional, contemporary in style and relatively unobtrusive. It has been installed as part of the Council's management responsibilities in the gardens. However, a system which also accommodates event-specific signage and which creates an individual identity for the whole of the site which is different from the Museum is preferred. Such a system should also indicate the World Heritage status of the site.

Banners affixed to the building should generally be discouraged, although it is envisaged that appropriately designed decorative banners (in part including corporate and/or sponsors' logos), bunting and the like would be acceptable on special occasions or for strictly limited periods, in line with the continued use of the site for exhibition purposes.

National, state or event flags should be flown from all of the flagpoles in accord with accepted protocols to enliven the external appearance of the building. The necessary mechanisms should be installed sensitively where required.

Reference is also made to the 'Signage Strategy' and recommendations included in the *Royal Exhibition Building and Exhibition Reserve Master Plan* (Museum Victoria, February 2007).

This strategy addresses:

- New signage system
- Event promotion
- Nicholson and Rathdowne Street frontages

Guidelines

[Note: the introduction of new signage, or changes to existing signage, will require statutory approval.]

- Commission a custom-designed standardised signage plan (locations, size, style etc.) and system package which gives the Royal Exhibition Building and the Carlton Gardens their own and distinct identity.
- Provide permanent fixing points for banners which can accommodate different sizes and which do not require ad hoc fixings on the building.
- Permanent banners located around the gardens should generally be discouraged, although it is envisaged that appropriately designed decorative banners, in part including corporate and/or sponsors' logos, bunting and the like, would be acceptable on special occasions and events for strictly limited periods.

- As a general rule, future permanent signage should be minimised and limited to directional signage, or interpretive signage in the gardens. Temporary, free-standing signage can be contemplated, but should still have regard for minimising visual impacts on significant elements.
- Have regard for the 'Signage Strategy' and recommendations in *Royal Exhibition Building and Exhibition Reserve Master Plan* (Museum Victoria, February 2007).
- Provide for regular inspection and maintenance of signage, as required.

6.6 Archives & Records

6.6.1 Archives

Objective

- To maintain and consolidate the historical archives collections of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens, and ensure they receive proper care and conservation.

Rationale

Museum Victoria maintains and develops an extensive collection of historical material relating to the Royal Exhibition Building. It includes documents, catalogues, publications, memorabilia, building remnants, objects from the two international exhibitions, photographs, and the monumental oil painting *The Opening of the First Federal Parliament, 9 May 1901*, by Charles Nuttall. Much of this collection was gathered and consolidated by the former Trustees of the Royal Exhibition Building, and the Museum has catalogued, conserved, researched and developed the collection since it was transferred to its care in 1996. Accepting this, it is also important that the heritage significance of the collection be thoroughly assessed and documented, to ensure that its significance is understood in relation to the World Heritage values.

The collection provides a significant record of the early history of the building and also recent events. For example, a section of the rotted out timber ring beam supporting the dome and the spiked finial which fell from the roof signalling that the dome required attention, are tangible evidence not only of an aspect of its original construction but are also demonstrative of significant events in its recent history. Additional items included part of an organ pipe and workmen's boots, worn during the restoration of the building.

The Charles Nuttall painting is on display in the northern mezzanine of the Exhibition Building, with the remainder of the collection largely stored at Melbourne Museum in a secure and air conditioned area. The archival files are in a designated research and reading area, and the collection is all catalogued; much of it has also been digitally copied. Other, larger items are in an off-site store, again in an air conditioned environment. The collection is available to researchers, and is extensively used.

Guideline

- The consolidated records (buildings and gardens) should continue to be maintained in a repository (such as that provided by the Melbourne Museum) where they are properly catalogued and conserved, and where appropriate made available for future research purposes.

6.7 Access

6.7.1 Provision for people with disabilities

Objective

- To maintain and wherever possible improve access to the site for people with disabilities.

Rationale

The Building Code of Australia (BCA) and the *Disability Discrimination Act 1992* both require provision for people with disabilities. Access to and within the building and the provision of facilities in accordance with BCA D3 (Access for People with Disabilities) and lifts (BCA E3.5 Facilities for People with Disabilities) is recommended.

Presently, people with disabilities can access the building via the Nicholson Street (east) and northern entrances, which have no steps, and the Carlton Gardens via all of the entries to the site. In the underground car park there is provision for disabled parking and egress to the Museum. Inside the building at the west and north ends are lifts which provide access to the gallery level.

While the provision of disabled access to all parts of the building may be laudable, it is considered that it is impractical and unrealistic to facilitate access onto the roof, other than possibly to pavilion level at the south entrance, because of the considerable intervention on significant fabric which would occur as a result of the necessary installation of a lift.

Similarly, while the provision of disabled access to all parts of the gardens is supported in principle, it may not be possible to make the site completely accessible without having an adverse affect upon significant fabric. For example, alterations to any existing pathways which may be too steep might have considerable impacts upon adjoining trees as a result of the necessary levelling.

Guidelines

- It is considered that the building is presently sufficiently compliant from a heritage perspective and that no additional access provisions are required.
- Should tactile indicators be required, care must be taken with the selection and installation.
- When undertaking any new works in the gardens, the opportunity to improve existing access arrangements should be considered.
- Given the high level of access which presently exists, modification to significant fabric to enable further access should only be considered where all other options, including modifications and dispensations, have been considered and eliminated, and where it will not have an adverse impact upon the significance of the place or the individual elements.

6.8 Risk Preparedness

Objectives

- To ensure that the Royal Exhibition Building is kept safe.

- To identify and address potential risks to the Exhibition Reserve and the Carlton Gardens.

Rationale

Risks to the Royal Exhibition Building, Exhibition Reserve and the Carlton Gardens can be categorised into two principal areas: risks from natural events and man-made risks. The most likely risks caused by natural events include storm damage, particularly wind and rain, possibly also hail and lightning; and trees shedding limbs. The most likely man-made disasters are flooding, due to blocked, burst or leaking rainwater goods, pipes and sanitary fittings; and fire caused by electrical faults, equipment (hot work, welding and grinders, cooking equipment), naked flames and smoking. Fire can also be caused by flammable materials being in contact with hot objects such as lights.

There is also the possibility of vandalism causing damage to the building, which occurred in the past although is now less likely due to improved security, including the employment of security devices and alarms, and the building’s proximity to the Museum. There is also potential for vandalism in the gardens.

With regard to natural events, such as storms, risk preparedness should also involve anticipating severe weather events which are outside the normal (historical) range, accepting changing climatic conditions (e.g. the severe wind event of early 2008 which resulted in damage to trees within the gardens and loss of the flagpole on the Royal Exhibition Building).

Museum Victoria has an existing risk reduction strategy.

A risk preparedness analysis indicates that the greatest threats to the Royal Exhibition Building would appear to be:

Guidelines

Threat	Probability	Preparation/Response*
Fire	Always present	Maintain appropriate fire services as existing. Ensure that combustible materials do not come into contact with hot lights. Comply with all current guidelines and evacuation procedures. Ensure that extinguishers, fire blankets etc. are located within reach of potential sources of fire.
Flood	Always present	Establish up to date hydraulics drawings for the site so that flooding, other than localised internal flooding from roof plumbing, sanitary fixtures, pipe work, and stormwater is minimised.
Water ingress	Moderate	Maintain and keep clear all rainwater goods (gutters, downpipes, sumps, etc). Regularly inspect and maintain rooves and windows. Future consideration should be given to computerized monitoring of all drains, sumps, roof plumbing and other points where flooding might occur in the building if not detected early.

Storm damage	Always present	<p>There is always a risk from storm damage and from wind, rain, hail and lightning strike. While damage from cyclonic winds or tornadoes is typically a low probability, it cannot be ruled out completely and, as with other severe weather events which are outside the normal (historical) range, should be factored into risk preparedness, given the changing climatic conditions.</p> <p>Maintain roofs and dome, including finials, urns, ventilators etc. and flagpoles in good order, inspect fixings; inspect windows and doors and maintain in good order. This should occur on a five yearly basis at minimum.</p> <p>Regularly undertake arboricultural inspections and maintenance.</p>
Accident and civil damage, terrorism, theft and vandalism	Moderate	<p>No particular threats have been identified other than for potential vehicle impact from the circular driveways/carparks or loading docks.</p> <p>Theft and vandalism are always possible and a normal level of awareness should be maintained. Terrorism is also currently possible. If not already covered, the whole of the building could be alarmed and fitted with motion sensors.</p> <p>Given that the basement is now used for the geological collection and in relation to the building's World Heritage status, it is recommended that security cameras be installed externally and internally to improve monitoring from a central security post in the museum when the building is unattended or otherwise, and preferably instigate a regular foot patrol and surveillance.</p>
Falling objects	Possible	<p>There are no mitigation strategies for objects falling from the sky.</p>
Repairs, maintenance, cleaning and housekeeping	Low- Moderate	<p>All works should be undertaken with conservation aims, objectives and practices in mind to ensure that the fabric does not deteriorate through neglect, poor or inappropriate work or handling.</p>

*Permits may be required to undertake some of these works.

6.9 Community

6.9.1 Consultation

Objective

- To undertake stakeholder and public consultation, where appropriate, in regard to future management of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens.

Rationale

The *Regulations* to the *EPBC Act* prescribe that the development of a management plan for a World Heritage property or a National Heritage place must include consultation with stakeholders and the public. Where appropriate, public consultation, community and technical input into managing the property and the involvement of interested individuals and organisations which may be affected by management actions, are also important aspects of community consultation and involvement.

The 'community of interest' in the site should also continue to be encouraged to participate in public and community oriented programmes. A formal and structured program for consultation is recommended to be implemented, to address this requirement. This will involve identifying management responsibility for coordinating community consultation and response to targeted issues.

The World Heritage Management Plan for the site (to be prepared, as indicated in Section 1.4 of Chapter 1) will be subject to a public consultation process.

Guidelines

- Introduce a structured program for ongoing consultation.
- Ensure the 'community of interest' in the site continues to be consulted on aspects of site management, where appropriate.

6.10 Monitoring, Adoption & Review

Objectives

- To ensure regular and consistent monitoring and review of the conservation of World Heritage and National Heritage values, of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens.
- For Heritage Victoria, the Museums Board of Victoria and the City of Melbourne to jointly adopt this Conservation Management Plan as the guiding document for the site overall.

Rationale

The *EPBC Act* provides for regular monitoring, review and reporting on the conservation of World Heritage and National Heritage values of places. With regard to the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens, this CMP establishes a framework for the conservation of the values, which in turn is supported and encouraged by the statutory protection and management regime.

In terms of adoption and review, it is recommended that this Conservation Management Plan be jointly adopted by Heritage Victoria, the City of Melbourne and the Museums Board of Victoria as a policy document which should then be used as the basis for the conservation of the values. The policy should also form the basis for preparation of any relevant management, maintenance or development plans for the Royal Exhibition Building, Carlton Gardens and the Exhibition Reserve. The conservation policy should also be subject to review, normally at between five and seven, and not more than seven, yearly intervals. Should the circumstances affecting the site alter in any significant way, then the policy should be reviewed at that time.

7.0 CONSERVATION POLICY – ROYAL EXHIBITION BUILDING

7.1 Introduction

The following conservation policy has been developed on the basis of the assessment of the cultural significance of the Royal Exhibition Building and should be read in conjunction with the General Policies contained in Chapter 6.

7.2 Specific Conservation Policies

The following sections list individual external and internal areas or elements of the building and the site with specific conservation policies. They identify conservation actions and in general terms identify the extent to which adaptation for new uses could occur in each area. The identified conservation actions are prioritised into those that are regarded as essential to the retention or enhancement of the cultural significance of the building, and recommended actions which would further enhance its significance. Generally, the essential conservation actions should be carried out as soon as possible while the recommended actions could be carried out as part of a future works programme.

Some background information is also included to assist with a clear understanding of the rationale behind the specific policies. This includes information on previous works and aspects of the history of building maintenance and upkeep over time.

7.3 Building Envelope

Background

It is important to appreciate that the building essentially has four facades and that while the principal effective interface may now be on the north side facing the Museum, the principal façade is in fact the south, with the main entrance facing the Hochgürtel Fountain and the Carlton Gardens. Similarly the Nicholson Street (east) façade is a primary focus, being the entrance which is used in relation to exhibitions and events because it facilitates easy vehicle entry. Hitherto, the Rathdowne Street (west) façade has been somewhat lost in an unattractive car park however a landscape upgrade in this area will elevate its profile.

Adjacent to the south-east pavilion is an enclosure for the fire services pumps, alarms etc. In its present configuration it is intrusive in front of the principal elevation. It would be preferable to relocate these services to a less prominent location. However, it is recognised that the cost and feasibility of doing so is a major consideration and therefore it is recommended that a new enclosure be designed to be more sympathetic.

A considerable amount of work has been undertaken to conserve the building. The roofs have been overhauled and new corrugated steel, rainwater goods and the like installed at various times in the 1990s. In addition, the clerestory windows have been repaired. The north façade was reconstructed and restored in 2001 after the attached annexes were demolished. The existing external decorative scheme was researched in the late 1990s. External refurbishment continues, including repainting and maintenance of external joinery. Areas of external render also require repair; this will be subject to future investigation and recommendations.

Guidelines

- It is essential that the facades are not cluttered with structures, enclosures, permanent car parking, bicycle racks and other items.
- It is essential that no further alterations by way of new openings be made to the exterior of the building where they are visible from any vantage point.
- Either relocate the fire services to a less intrusive location or redesign the existing enclosure in a more sympathetic manner.

7.4 The Dome*Background*

Historically, the condition of the dome was not regularly monitored and hence deterioration as a result of water ingress was not detected. A major restoration programme which addressed the dome structure, cladding, missing elements, lighting, etc, commenced in the 1990s. This included some reinstatement of external walkways and ladders (and retention of some existing) over the roof and up the exterior of the dome drum to provide access to the double-shell interior and cupola. Once inside the shell, access is difficult and poses some degree of risk with regard to dislodgement of the internal lining boards. Access via the enclosed external ladder (and harness) is more straightforward as it provides entry to the internal timber stair within the dome structure.

In June 2003 a compliance assessment of the stairs leading to the dome was undertaken. The main staircases of the south-east and south-east pavilions are generally in compliance, although extensive wear on the steps and other damage requires corrective carpentry. Stairs, walkways and walkways to the promenade deck require some redesign and reconstruction to become compliant.

Guidelines

- Annual inspection of the dome as part of a maintenance regime is essential.

7.5 Interior7.5.1 *Main Hall, Nave & Transepts**Background*

The whole of the interior to the extent of the main hall including the nave and north and south transepts and Nicholson Street foyer is of primary significance, as are the internal timber stairs and stair wells and remnants of original fabric, fixtures and fittings. The interior has also been enhanced as a result of the restoration of the 1901 decorative scheme. These internal elements are fundamental to interpreting the building and aspects of its function and use. For example, the partitioning in the north-east corner of the gallery around the theatrette demonstrates the presence of the original art galleries which ran along all of the side galleries. Likewise remnants of previous decorative schemes provide some evidence of the earlier appearances of the interior. In c. 1984 the floor was replaced in Cypress pine. However this timber proved to be unsuitable to the heavy use of the building over the long term. As a result of damage, the floor has been sanded on at least three

occasions and the thickness of the boards has been reduced from the original 31mm. This reduction in thickness eventually caused the boards to splinter and it is now in the (staged) process of being replaced with more durable Spotted gum. The appearance of the timber floor is part of the aesthetic of the building and should not be replaced with concrete or other material.

Electronic security has been sympathetically installed and without the need to replace the timber external doors. Access to services under the floor has also been provided by unobtrusive traps. Inside the north doors, a glazed screen with automatic doors has been installed.

Guidelines

- Retain all elements of primary significance, including remnant original fabric and decoration, as they presently are.
- Retain and maintain a timber floor of appropriate species.
- Ensure that any new work is sympathetic to original fabric and design and is unobtrusive.

7.5.2 *Pavilions*

Background

The pavilion interiors are intact in terms of original structure although they have variously been altered. The north-west pavilion contains a workshop in the basement, the former Trustees board room and ante-room on the ground floor (dating from the 1930s). Buildings administration offices have been introduced to the north-east pavilion. The south-east pavilion has public toilets on the ground floor; the ground floor of the south-west pavilion has a store room. The gallery level of this pavilion has been fitted out with a small meeting/seminar room and toilets. Providing that the essential structure is retained, these interior spaces could be adapted and re-used as required. In the case of the north-west pavilion, given that it is used as a workshop there is some risk of fire, and it is recommended that a 2-hour fire rated lining system be installed in the basement ceiling to prevent fire spreading.

Guidelines

- Adapt these spaces as required in a sympathetic non-interventionist manner.
- Install a 2-hour fire rated lining system (two sheets of plasterboard) in the basement ceiling to prevent fire spreading.
- Install a smoke alarm if not already installed.

7.6 Decoration

7.6.1 *Restoration*

Background

As part of the interior restoration, all elements of decoration were reconstructed strictly in accordance with John Ross Anderson's Scheme of 1901, installed for the opening of the First

Federal Parliament. Having said that, the stencils to the clerestory glazing were not reinstated due to a lack of funds and this should be done in the future to complete the scheme. With regard to the art gallery, the colours at the back of the galleries were derived from the south-east gallery and run around the interior. The white walls were a result of a requirement of exhibitors to have a neutral background against which to display their items, however this requirement is mostly now redundant. To bring the decoration to completion, it is recommended that the white walls be painted in the appropriate colour derived from the gallery scheme. The scheme would also appear to be plain as photographic evidence does not indicate any dado, however on site investigation would be required to confirm this.

As part of the restoration, all decoration where the original did not survive on the surface was stripped to determine its nature, and documentary sources and photographs were also consulted for further information. Where decoration was stencilled, principally on the timber elements and ground floor masonry walls, it was reinstated by the same method. Where it was hand painted, in the dome other than for the dado stencil, it was reinstated by hand using a pounce method to transfer the designs from the architect's drawings. All original paint samples were microscopically analysed and colours matched. The need for maintenance was foreseen and the paint used throughout was Dulux acrylic, and in the case of the timber, Dulux Weathershield was specified to facilitate touch-ups without leaving a mark.

The pounce marks and chalk lines used to reinstate the 1901 scheme were left on the south-west pier as an interpretative device as were the sections of exposed original decoration behind perspex. Unfortunately the pounce and chalk marks have been removed and consideration should be given to their reinstatement to assist in distinguishing between handpainted and stencilled decoration in accord with the original.

Guidelines

- Further investigate the decorative schemes in the art galleries and apply as appropriate to eliminate the white scheme.
- Complete the decorative scheme by reinstating the stencils on the clerestory windows.
- Ensure that all future touch-ups are carried out using the appropriate paint and exact colour matches.
- Retain any pounce or chalk marks which may have survived.

7.6.2 *Paintings & Murals*

Background

The figure paintings around the piers of the dome and on the arches and lunettes date variously from the Anderson 1901 scheme and from earlier schemes. In some instances their precise origins have not been identified. As part of the dome restoration project, the paintings underwent conservation and a condition report was prepared by the Victorian Centre for the Conservation of Cultural Materials.

Guidelines

- Annual inspection of the murals, appropriate monitoring and recording of their condition is essential.

7.7 The Basement

Background

The basement contains much interesting evidence of the construction of the building e.g. the monumental bases to the dome piers. This evidence is of interest to visitors and while it is presently obscured to a degree by the fitout to accommodate the Museum's geological collection, if possible it should be revealed to enable interpretation. At the very least it should be photographed. All of the structural elements of the basement are of primary significance and should be retained. The present museum fitout has been inserted around these elements.

The basement is at some risk of flooding, partly from runoff because of the slope of the land towards, instead of away from the building. It would clearly be preferable for the run-off to go towards the garden in addition to the stormwater system. The basement is also at some risk of flooding from the public toilets located above. As part of any upgrade, sufficient floor wastes should be installed in the toilets to ensure that any flooding does not inundate the basement.

Guidelines

- Photograph the construction details in the basement.
- Preferably change the slope of the land to the south to inhibit flooding, otherwise install an alarm.
- Investigation of the hydraulics system be undertaken to enable sections of the system to be isolated when necessary.

7.8 Lighting

Background

The external computerised fibre optic lighting system was installed on the high areas (dome and higher roof areas), and a long-life sealed incandescent system to the lower areas (parapets, entrances etc.), in the mid-1990s as part of the dome restoration. It was done in a manner which replicated the original incandescent fairy lights installed for the Commonwealth Celebrations in 1901.¹⁷⁰ It is essential that this layout be maintained. The lighting system was chosen to reduce maintenance and the need for bulb replacement and was selected within the confines of the budget at that time. The lighting to the dome also has a capacity to change to any colour. It would be desirable that the building be illuminated annually during the week of the anniversary, or at least on 9 May, regardless of what might be occurring in the building at the time.

In the grounds are nineteenth century style cast iron lamp posts at the Rathdowne Street (west) and Nicholson Street (east) ends. Photographic evidence indicates that a pair was situated on stone or rendered pedestals on either side and in front of the Nicholson Street entrance in 1881. They should be reinstated in a similar location but in a position which does not conflict with vehicle movements. An historic engraving also shows a similar pair located on the balustrade of the south entrance. Existing marks indicate their precise location however they do not feature in a photograph of the southern entrance taken at the time of the International Exhibition in 1880. Likewise there is evidence of a pair similarly located at the Rathdowne Street entrance although they do not appear in this photograph.

This suggests that they may have been installed after the photo was taken and further research may clarify this. Nevertheless there is clear physical evidence of their existence and the lamps should be reinstated. There are two outside the Rathdowne Street entrance but two may need to be reproduced for the southern entrance if existing lamps are not located elsewhere. Some original lamp posts are currently being stored by Museum Victoria. Given the significance of the building, it is important from a presentation and tourist perspective that the exterior is lit at night. Presently the Hochgürtel Fountain is lit and presents as a spectacular and dramatic piece in the Carlton Gardens. The dome and fountain are particularly spectacular from Queensberry and Gertrude Streets in addition to a number of small streets in the area. Presumably because of cost, the dome is only occasionally externally lit by spotlights on the promenade. There is scope to install additional spotlights at ground level and to introduce a soft light in the porches to enhance the presentation of the building at night.

The sunlights in the interior were designed from graphic evidence of the originals by Allan Willingham and were installed in the 1980s. Other lights have been installed at various times in a manner which is not intrusive.

Guidelines

- Investigate the computerized lighting system and operate it as intended.
- Repair any lamps or damaged light fittings.
- Regularly monitor the external lighting for malfunctions.
- Ensure that all internal lights are maintained and functioning.

7.9 Ticketing & Public Access

Objective

- To maximise visitor access to the Royal Exhibition Building.

Rationale

The World Heritage listed Royal Exhibition Building is a significant tourist drawcard. Public access, during periods when there are no exhibitions, is provided including a daily guided tour run by the Museum. The north doors also remain open each day (during non-exhibition times) to allow public viewing of the interior, albeit through the recently installed glazed screen. At designated times supervised access to the rooftop promenade could also be considered in the future.

7.10 Catering

Objective

- To ensure that while providing a kiosk and temporary catering associated with events within, or adjacent to, the Royal Exhibition Building, strict attention is paid to fire prevention and that associated infrastructure is made as unobtrusive as possible.

Rationale

The visitor expectation of being able to obtain refreshments in the Royal Exhibition Building is part and parcel of visiting the shows and exhibitions.

Presently there is a kiosk within the north transept on the east side and the continuation of such a facility is supported *per se*. However, the provision of such a facility does have several consequences in relation to the building fabric and the interface with the front of the Museum.

In relation to building fabric, there is a risk of fire from cooking equipment, particularly the deep fryer. It is instructive to note that several of the other nineteenth century exhibition halls were destroyed by fire and that there have been several fires in the Melbourne Exhibition Building, the result of one c.1950s being the loss of much documentary archival material. Fire is a very serious risk in the building and to minimise the risk, the preferable course of action would be to provide a form of catering which reduces the risk of fire, such as through the elimination of deep fried food from the Exhibition Building. Several shows offer sandwiches, cakes, hot pies and the like from portable equipment inside the building which appears to satisfy public expectations. However, if the elimination of the deep fryer is not feasible from a commercial perspective, and even though the building is sprinklered and alarmed, it is essential that a strict regime of local fire prevention/protection precautions be implemented at the site of any cooking equipment. This might be by way of a three-hour fire-rated cooking area within the building and behind the kiosk, installation of early warning localised alarms, provision of fire blankets, extinguishers and the like and good practice in relation to use of kitchen equipment. The option of a semi-detached kitchen is limited by the location of the vent from the underground car park and the interface with the new museum however, this option bears further exploration.

The installation of commercial kitchen equipment also has an impact on the exterior of the building in relation to plumbing and flues. The flues servicing the present kiosk are fixed to the exterior of the building and are unsightly. While it would be preferable to provide a kiosk which does not require flues it may prove to be a necessary adjunct to a commercial use. Therefore any new flues or similar mechanical ventilation should be designed to be as unobtrusive as possible and potentially could be run within the building, such as abutting the inside (back) of the dome piers and running to an area of the roof where their extension through the roof cladding would be comparatively inconspicuous. Some refrigerated storage could be accommodated within the kiosk counter.

The provision of a garbage collection point should be kept away from the north elevation which is the principal interface with the front of the Museum. An enclosed refrigerated garbage compound should be constructed adjacent to the north elevation and west of the north-west pavilion in an unobtrusive manner which blends in with the Exhibition Building. Garbage from the kiosk should be regularly removed from the building to the compound, such as by way of a mobile containerised system such as used by airlines. Wheelie bins are not acceptable if located in an area of public view.

Where large scale catering is required such as for banquets, food should be prepared off site and transported for reheating and plating in a temporary catering marquee/area.

Guidelines

- Consider the provision of a menu which eliminates deep fried and similar food which requires external flues and which poses a fire risk.

- Ensure that the strictest fire prevention/protection regime is maintained in any areas where there is cooking equipment.
- Prepare/require a fire prevention plan/protection for all occasions where cooking equipment is in use

8.0 CONSERVATION POLICY – CARLTON GARDENS & EXHIBITION RESERVE

8.1 Introduction

The following conservation policy has been developed on the basis of the assessment of the cultural significance of the Carlton Gardens and Exhibition Reserve set out in Section 5.0 of this report. The guidelines for the preparation of conservation policy in the Australia ICOMOS *Burra Charter* have been used in the preparation of this policy.

The intention of the conservation policy is to provide clear policy direction and guidelines for the future use, management and development of the significant structures, hard and soft landscaping and other elements within the gardens, which includes parts of the Exhibition Reserve. The conservation policy includes both general and specific policies, which have been prepared having regard for the need to:

- retain or reveal significance;
- identify feasibility and other requirements; and
- work within procurable resources.

The specific policies identify conservation actions and identify in general terms the extent to which adaptation for new uses could occur in each area. They also explain the rationale for the policy in terms of conservation values.

Guidelines set out identified conservation actions that are regarded as essential to the retention or enhancement of the cultural significance of the gardens or will further enhance the gardens' significance.

Carlton Gardens Tree Conservation Strategy 2006

Reference is made to the *Carlton Gardens Tree Conservation Strategy* (Meredith Gould Architects Pty Ltd in association with Contour Design Australia Pty Ltd, 2006). This recent report includes a conservation strategy for every tree within the Carlton Gardens, including an evaluation of likely planting date, contribution to the gardens as a whole, and assessment of significance. The report also includes recommendations for planting, including preparation of a list of suitable species for particular locations. With regard to recommendations on replacement trees, the 2006 *Tree Conservation Strategy* has taken factors such as landscape contribution, integrity and condition into consideration. In addition, the 2006 study uncovered information on previous plantings which had not been incorporated into previous reports and assessments.

It is also recognised that the *Tree Conservation Strategy* has had regard for, and responds to, actions recommended by the (previous) *Royal Exhibition Building and Carlton Gardens Conservation Management Plan* (Allom Lovell and Associates and Context Pty Ltd, draft, July 2004).

8.2 Conservation Objectives

Based on the assessment of the cultural heritage significance, the primary objective of the conservation policy is to maintain the historical, aesthetic, scientific and social significance of the Carlton Gardens and Exhibition Reserve, as it exists.

The policy has been developed to achieve a series of identifiable conservation-related objectives, as follows:

- To conserve the Carlton Gardens and Exhibition Reserve to the period of primary significance (Exhibitions Period 1880-c1892) and up to Federation (1901).
- To conserve the fabric of the Carlton Gardens, Exhibition Reserve and the Exhibition Building as an integrated landscape in accordance with the original nineteenth century design intent and fabric of the Exhibitions period (1879-c.1892) and up to Federation (1901).
- To continue the historic uses of the Carlton Gardens and the Exhibition Reserve as a place of primarily passive recreation and as a venue for outdoor exhibitions associated with the use of the Royal Exhibition Building.
- To encourage an integrated approach to the management of the Carlton Gardens and the Exhibition Reserve that considers them collectively rather than as individual parts.

In addition to these conservation-related policy objectives, the policy also has regard for requirements of the various users of the site and the requirements and available resources of the City of Melbourne, as manager of the Carlton Gardens, and the Museums Board of Victoria as custodian of the Exhibition Reserve. The different management requirements of the North and South Gardens are also recognised, with the former requiring management for its more intensive recreational use.

8.3 General Policy

Objectives

- To conserve the Carlton Gardens as a nineteenth century public garden and home of the Great Exhibitions of 1880 and 1888 and of official celebration of Australian Federation in 1901.
- To ensure that the Carlton Gardens complements the Royal Exhibition Building in accordance with the nineteenth century design intent and fabric by encouraging use, development and management that will enable:
 - The preservation or restoration of the layout of the South Garden to reflect the design associated with the development of the Exhibition period and, where known the 1879 design.
 - The preservation or restoration of the layout of the North Garden to reflect the design that was completed by c.1892 and thought to be based on the design created after the conclusion of the 1880 Exhibition.
- To facilitate conservation works to the East, West and South Forecourts within the Exhibition Reserve that will restore them as an integral part of the 'palace-garden' landscape setting for the Royal Exhibition Building in accordance with the nineteenth century design intent and fabric.
- To improve the visual and landscape connections between the North and South Gardens within the Exhibition Reserve along the eastern and western frontages.

- To conserve the current vegetation in its form, structure, landscape character and species as an integral part of the historic landscape character of the Carlton Gardens by preservation, restoration or replacement where necessary, in accordance with the nineteenth century design intent and fabric.
- To reconstruct individual landscape vegetation components and plantings in accordance with the original nineteenth century design intent and fabric, where this is feasible and practicable, and where it enhances an understanding of the original garden character.
- To base tree plantings, where possible, on reliable evidence including that provided by historic images.
- To progressively remove vegetation that detracts from the cultural significance of the Carlton Gardens.
- To conserve and manage the vegetation in an environmentally sustainable manner.

Rationale

The 1879 re-design of the Carlton Gardens as part of 1880 Exhibition included the overlay of a formal French classical *patte d'oie* in the Southern Gardens, and the development of formal Forecourts and *parterres* as part of the design for the palace of industry', the Royal Exhibition Building. While most of the North Garden was taken over by temporary annexes for both the 1880 and 1888 exhibitions, they were restored after c.1890 in a layout that was thought to be based on Hodgkinsons' post-1880 exhibition design. Thus, the layout of the North and South Gardens was in place by the time of the opening of Federal Parliament in 1901.

Much of the original layout remains substantially intact, however, incremental changes have been made that are not in accordance with the original design and have consequently diminished the setting of the Royal Exhibition Building. Surviving elements of the nineteenth century designs for the gardens associated with the Exhibitions period (1879-c.1892) should be preserved and other elements restored or reconstructed where these are able to be confirmed, and where this is feasible and practicable.

However, in some cases it is recognised that new development, such as that along the eastern and western frontages adjacent to the Royal Exhibition Building and the Melbourne Museum, mean that restoration or reconstruction of some original elements is no longer possible.

Guidelines

- Surviving structures or hard and soft landscape elements identified as being of primary or contributory significance should be retained and preserved in accordance with the specific conservation policies set out in this report.
- Missing, damaged, or altered structures, or hard or soft landscape elements that formed part of the design of the gardens between 1879-80 and 1901 should be restored or reconstructed in accordance with the specific conservation policies set out in this report. [*Parterres* in the South Garden are currently being reinstated by the City of Melbourne.]

- Structures or hard or soft landscape elements identified as being of no significance or as intrusive can be removed or demolished, modified or managed in accordance with any relevant specific conservation policy in this report.

8.4 Views & Vistas

Objective

- To ensure that existing significant views and vistas within the Carlton Gardens to the Royal Exhibition Building are maintained and enhanced.
- To, wherever possible, restore key views and vistas within the Carlton Gardens to the Royal Exhibition Building in accordance with the nineteenth century design intent and fabric.

Rationale

The internal views and vistas within the gardens contribute to the significance of the place and especially concentrate on views to the Royal Exhibition Building. Surviving views and vistas, as originally planned, should be conserved; it would also be desirable to recreate any lost or obscured planned views and vistas these where they can be confirmed.

While much of the original landscape layout remains substantially intact, incremental changes made not in accordance with the original design intent, such as inappropriate or poorly maintained planting, have obscured or impacted on some of the key views (examples include the 'Catenary' Garden and planting in areas formerly occupied by the *parterre* beds). These plantings have also diminished the setting of the Royal Exhibition Building.

The Museum building in the Exhibition Reserve also blocks views of the Royal Exhibition Building from the North Garden, as well as restricting views of the South Garden.

Guidelines

- In future management of the Carlton Gardens, consideration should be given to the maintenance of the key views and vistas created by the nineteenth century layout. No permanent development should occur which would disrupt these views.
- Where practical and feasible, remove structures or landscaping that interfere with views and vistas created by the nineteenth century layout, and in accordance with the specific conservation policies in this report.

8.5 Structures & Hard Landscape

8.5.1 *Exhibition Reserve Forecourts*

Objective

- To restore and reconstruct the East, West and South Forecourts within the Exhibition Reserve as an integral part of the 'palace-garden' landscape setting for the Royal Exhibition Building in accordance with the nineteenth century design intent and fabric.

Rationale

The East, West and South Forecourts were an integral part of the 1879 re-design of the Carlton Gardens for the 1880 Exhibition. To the south, the forecourts provided a clear interface by visually terminating the South Garden, while to the east and west, the forecourts played an important role in defining the entry and exit points to the Building and the pedestrian connection to the perimeter of the gardens.

Minor changes were made to the design of the forecourts at the time of Federation and historic evidence suggests that the early form, layout and planting in the forecourts survived well into the twentieth century. However, incremental changes have resulted in the loss of almost the whole of the original layout with the exception of the East Forecourt, which remains (albeit in an altered form). This has greatly diminished the setting of the Royal Exhibition Building.

It is therefore essential to conserve the surviving nineteenth century elements of the East Forecourt, and to reconstruct the missing elements of all the forecourts in accordance with their nineteenth century layout to provide a more historically accurate landscape and setting for the Royal Exhibition Building.

Guidelines

- Retain and conserve any surviving elements from the 1880 forecourt design.
- Reconstruct the East, South and West Forecourts as far as possible in accordance with the 1880 plan on the basis of historic evidence. This should include an examination of historic documentation of the forecourts as planned and laid out, as well as archaeological investigation.
- Where reconstruction occurs, this should match the 1880 form as closely as possible. Where new works are required, these should be clearly identifiable, and modern, but in harmony with the 1880 design.
- All later accretions that are not consistent with the 1880 design and layout should be removed, unless required for essential services (e.g. fire fighting) or similar reasons.
- Adaptations required to accommodate change should be made in a manner which does not compromise the re-creation of the 1880 design.
- The *Araucaria* species in the West Forecourt, believed to be part of the original planting scheme,¹⁷¹ should be retained and incorporated into the design for the reconstruction of the forecourt.

8.5.2 *Statues & Busts in the Nicholson Street Forecourt**Objective*

- To reinstate the statues and busts in the Exhibition Reserve.

Rationale

To facilitate the Museum works, numerous statues and busts were removed and stored, some of which have been reinstated.

In association with exhibitions, the Nicholson Street forecourt in particular appears to have been a preferred location for various items of sculpture. Given the interface with the Museum along the north side, and the vehicle movements along the east side, it may be necessary to relocate sculptures generally in this area, possibly in the central garden, which historically contained several statues. While future additions could be made they should remain discrete and not overwhelm the forecourt.

Guidelines

- Relocate the busts and statues in the Nicholson Street forecourt, preferably in the garden, and taking account of the logistics of vehicle movements and the Museum interface.
- Consider installing additional relevant (associated with the Royal Exhibition Building if permanent or a sculpture exhibition if temporary) items in the future.

8.5.3 *Westgarth Fountain*

Objective

- To retain and maintain the Westgarth Fountain.

Rationale

As an item in its own right, the Westgarth Fountain is of outstanding significance.

At some time in the past the fountain had been removed from the site. The base had been buried in the Merri Creek under the overburden fill from the Eastern Freeway and the sculpture was in the possession of Giannarelli Monumental masons located in Nicholson St, North Carlton. All was retrieved by the Exhibition Trustees in c.1992. The restoration work on the fountain was undertaken by Gianarrelli's. The fountain was originally located closer to the Nicholson Street entrance, however it was decided to place it in its current location because the movement of vehicles, especially trucks, near the entrance posed a risk to its safety. It is important that the light is kept in good working order and that it is illuminated at night, both from an aesthetic consideration but also as a deterrent to vandalism. It is presently in need of further stone restoration.

Guidelines

- Conserve and maintain the fabric of the fountain.
- Ensure that the light is in working order.
- Ensure that the hydraulics are turned on when there are no water restrictions.
- If it proves possible and practical in the future, consider relocating the fountain to its original location.

8.5.4 *The Hon. John Woods Monument*

Objective

- To retain the Hon. John Woods Monument in its present location, refurbish it, and interpret it to the public.

Rationale

The Hon. John Woods monument is important as a document of Melbourne's building history, referring to the choice of building stone for Parliament House, which was quarried from the Mount Difficult quarries in Stawell, Wood's electorate. Woods (1822-92) was an engineer, inventor, MLA, 'writer of amorous doggerel'¹⁷², and as an Exhibition Trustee, he used his influence to have the block of stone, demonstrating its naturally durable properties, erected on this spot.¹⁷³ Without some form of interpretation it is at risk of being unappreciated and misunderstood and potentially could be lost through removal. It is not considered that its relocation to Parliament House is appropriate given the length of time that it has stood on its current location. It is shown on the 1888 site plan prepared for the Intercolonial Exhibition. Its base is unaesthetic and some research should be undertaken to determine whether or not it is original. Depending on the outcome, some work should be undertaken to improve its presentation and, in any event, its immediate setting.

Guidelines

- Investigate the base of the monument.
- Improve its immediate setting.

8.5.5 *French Fountain**Objectives*

- To retain and maintain the French Fountain.

Rationale

The French Fountain dates from the 1880 Exhibition, when it was installed as the centrepiece in the fernery. At the end of the Exhibition the fountain was apparently purchased by the Trustees and relocated to its current position as the centrepiece for what is known as the 'French Circle'. The fountain is of significance due to its association with the 1880 Melbourne International Exhibition. It was restored in the 1990s.

Guidelines

- Conserve and maintain the fabric of the fountain.
- Ensure that the hydraulics are turned on when there are no water restrictions.

8.5.6 *Path System**Objectives*

- To preserve the surviving nineteenth century layout of the path system.
- To restore or reconstruct missing parts of the nineteenth century layout of the path system.

Rationale

The re-design of the South Garden for the 1880 Exhibition included a new path system which was superimposed over the existing layout that included elements from the previous design

schemes of 1854 and 1874. While most of the North Garden was taken over by temporary annexes for both the 1880 and 1888 exhibitions, the path system was restored by c.1892. The path systems are therefore an integral part of the significance of the place.

Much of the original layout in the North and South Gardens remains substantially intact, however, incremental changes have been made that are not in accordance with the original design intent and have consequently diminished the setting of the Royal Exhibition Building. The most significant change is the loss of the pathways within the Exhibition Reserve connecting the North and South Gardens, due to the works associated with the new Museum. In addition, some minor new paths have been added.

Surviving elements of the original nineteenth century path system associated with the 1880 and 1888 exhibitions should be preserved, and it would be desirable to restore or reconstruct other elements for historical accuracy. However, in some cases it is recognised that the development along the eastern and western frontages adjacent to the Royal Exhibition Building and the new Museum, mean that restoration or reconstruction of the original path layout is no longer possible and so a new solution must be found.

Guidelines

- Retain and preserve the nineteenth century path system.
- Retain and preserve the asphalt surfacing to pathways. Review path surfacing in the light of further research.
- A consistent edge treatment to the paths, based on historic evidence of materials and form, should be developed and introduced.
- There should be further investigation about the original alignment of the pathway parallel to Carlton Street at its western end adjacent to the Curator's Lodge, when this was changed and the reasons why. On this basis, an assessment should be made of the desirability of re-instating the original pathway layout or leaving the layout as it currently exists. It is noted that if the pathway was to be re-aligned it would result in a reduction in the size of the Lodge yard, which may not be desirable having regard to the policy to relocate the depot to this area.
- The informal desire-line path in the South Garden and the similar path in the North Garden may be removed or consideration given to changing the surface material to ensure that they can be interpreted as not being part of the original path layout.
- No new paths should be added to the Carlton Gardens, unless they are proposed as part of the reconstruction of the nineteenth century layout on the basis of historic evidence. Paths added to the Exhibition Reserve to connect the North and South Gardens should also preferably be based on historic evidence, although new paths may be provided within this area in accordance with the specific policy for Exhibition Reserve frontages.

8.5.7 *The Curator's Lodge*

Objective

- To conserve and maintain the Curator's Lodge and outbuilding to the extent of its original significant form and fabric.

- To provide an appropriate setting for the Curator's Lodge in the context of surrounding significant landscape elements.

Rationale

The Curator's Lodge is associated with the restoration of the North Garden after the 1888 Exhibition. Externally, the lodge and brick outbuilding appear to be considerably intact. The cottage garden planting and layout are not significant and can be retained or removed as required.

Guidelines

- Conserve the significant exterior and interior fabric of the cottage and outbuilding as described in this report. The non-significant interiors and the rear skillion and verandah infill may be altered and adapted as required.
- Assess condition and undertake repairs as necessary.
- The modern car garage is of no significance and could be retained or removed as required.
- The mature elms within the confines of the fenced garden which form part of the original avenue to the east-west path should be retained. The cottage-style planting and layout are not significant and can be retained or removed as required.

8.5.8 *The Ornamental Lakes*

Objective

- To conserve the ornamental lakes as an integral part of the garden design of the 1880 Exhibition.

Rationale

The ornamental lakes in the South Garden were constructed as part of the landscaping works for the 1880 Exhibition and had a practical as well as aesthetic purpose. In addition to contributing to the picturesque setting of the Exhibition Building, the lakes were a source of water both for garden irrigation and firefighting.

The lake in the North Garden existed from the earliest garden design in 1854. It was enclosed by the 1888 temporary buildings, and then converted to a wading pool in later years before finally being filled in during the 1950s. The former West Playground also occupied the site (playground has been removed).

Historic evidence, including photographs and plans produced for the 1880 Great Exhibition, indicate that the eastern and western lakes in the South Garden have been reduced in size. In addition, different edge treatments have been added to the lakes using bluestone pitchers or concrete, while the island vegetation has become overgrown.

The lakes are of primary significance. They should be retained and restored (South Garden) and reconstructed (North Garden) to their original appearance. This could include, if practical, conversion to water storage for recycling purposes. It would also be desirable to reconstruct or at least interpret the original location of the lake in the North Garden.

Guidelines

- Develop a reconstruction and replanting program for the lakes in the South Garden based on further investigation to determine how the shape or size of the lakes has changed. If the shape of the lakes has altered and the original outline can be clearly established then consideration should be given to re-establishing the original outline.
- Retain, restore or remove island and perimeter plantings based on 1879-80 records and a detailed audit determining the significance and condition of the plantings and a program for restoration. All inappropriate or weedy plants should be removed or appropriate management regimes introduced for their long term control and containment.
- Introduce a new and less visibly intrusive edge treatment to the lakes on the basis of historic evidence.
- Interpret the original location and extent of the lake in the North Garden. The reconstruction of this lake should also be considered as a long term measure.

8.5.9 *Exhibition Reserve Frontage**Objective*

- To improve and recover the visual and physical connection between the North and South Gardens through the Exhibition Reserve.
- To provide an appropriate setting which complements the Royal Exhibition Building in accordance with the original nineteenth century design intent and fabric.

Rationale

The area to the north of the Royal Exhibition Building within the Exhibition Reserve was covered with temporary buildings as part of the 1888 exhibition, which extended to the street frontages. The gardens along these frontages were partially restored after 1890, however by the interwar and post-war periods they were progressively converted to car parking. In 2000, these areas were re-landscaped as part of the Melbourne Museum development.

The design, form and layout of the landscaping now within the Exhibition Reserve along the frontages to Nicholson and Rathdowne Streets, is unrelated to the historic character of the North and South Gardens and disrupts the connection between the two places. Re-establishing the physical connection between the North and South Gardens is important, however it is also recognised that the physical nature of some of the new works (e.g. the car park entrances) as well as practical considerations (e.g. the need to provide access to the Museum) mean that full reconstruction of the nineteenth century layout is not achievable. Interpretive design has the potential to reconcile some of these issues (for example, the position of the perimeter fence could be shown as a line of bluestone set into the ground).

Accordingly, options should be investigated which mitigate the impacts of the development within the frontages of the Exhibition Reserve to Nicholson and Rathdowne Streets by re-establishing visual and physical connections between the Northern and Southern Gardens.

Guidelines

A landscape and planting plan should be developed for the eastern and western flanks of the Exhibition Reserve adjacent to Rathdowne and Nicholson streets. The aim of the plan should be to:

- Retain any surviving significant trees such as the Eucalypt near the west entrance.
- Ameliorate any visual impacts associated with non-original but required elements such as car park entrances, fencing, etc.
- Provide a landscape connection between the North and South Gardens. For example, exotic trees could be planted along both the Nicholson Street and Rathdowne Street frontages. These should be the same species as used in the Northern and Southern Gardens on the adjoining frontages.
- Ensure that the future landscape character of the Museum frontage will be compatible with the North and South Gardens. For example, specimen planting of appropriate species is preferred to the rows of native trees presently used.
- Provide a direct path connection between the north side of the East and West Forecourts and the relevant connecting path in the North Garden.
- Consider the suitability of location and possible relocation of the Grollo Fountain and the Colonial Monument.
- Interpret, wherever possible, missing elements such as fences, pathways, entrances etc.

The development of any plan should be carried out in association with the original landscape architects for the Melbourne Museum.

8.5.10 *Cast Iron Palisade Fence & Bluestone Plinth*

Objective

- To retain and preserve the remnant portion of palisade fence, gates and bluestone plinth.

Rationale

A cast iron fence on a bluestone plinth around the perimeter of the Carlton Gardens was installed as part of the works for the 1880 Exhibition. It survived essentially intact until 1928 when most of it was removed, with some sections being relocated to Genazzano, Cotham Road, Kew; Melbourne High School, Alexandra Ave, South Yarra; and to 'F' Gate next to the National Herbarium at the Botanical Gardens, leaving only the bluestone plinth, along with a small section of the fence adjacent to the Curator's Lodge.

Since then other changes to the gardens have resulted in removal of sections of the bluestone plinth, particularly along the east and west flanks of the Exhibition Reserve to facilitate access to the Museum. In some cases, the removed plinths have been left in an unsecured place on site. A permit has also recently been granted (and acted upon) to repair sections of damaged original fence on the north boundary.

It is therefore essential that the bluestone plinth and surviving fence remnants be retained *in situ* and steps be undertaken to ensure their preservation.

Guidelines

- Retain and conserve the extant palisade fence and gate adjacent to the Curator's Lodge. This fence should be repaired as required, including reconstructing any damaged or missing portions; treatment for rust and repainting.
- Retain and conserve the extant bluestone fence plinth to the perimeter of the gardens, and where achievable and practicable reconstruct missing sections of plinth.
- Salvage any removed plinth sections and store securely or reinstate.
- It would also be desirable to reconstruct, based on evidence, a section of the palisade fence and gates for interpretative purposes.

8.5.11 *Internal Garden Bed Iron Fencing*

Objective

- To retain and preserve the internal garden bed iron fencing as an integral element of the nineteenth century character of the Carlton Gardens.

Rationale

The surviving examples of iron hurdle fencing within the Carlton Gardens are significant because of the contribution they make to the understanding of how gardens were managed in the nineteenth century and as relatively rare surviving examples in Melbourne's public gardens. By their very nature the hurdles were designed to be moved around the garden as need dictated, therefore it is not imperative that they remain in their current location, however, it is important that if the fence is moved it is appropriately sited in accordance with historic practice. The fencing is presently located near the Curator's cottage in the Northern Gardens.

Guidelines

- Retain and conserve all portions of iron hurdle fence. Undertake regular maintenance as required.
- If the fence is moved it should be sited at the edge of garden beds in accordance with historic practice.
- Give consideration, if practical and feasible, to reconstructing the small portion of missing fence to complete the enclosure of the flower bed adjacent to the site of the former West Playground, based on further historical documentation.

8.5.12 *Hochgürtel Fountain & Fence*

Objective

- To restore the historic setting of the Hochgürtel Fountain.

Rationale

The Hochgürtel fountain is of primary significance as a key element within the South Garden. While the Fountain itself is intact and in good condition, the immediate setting within the circular bed where it is situated has been changed. Early photographs and artists sketches (c.1880) show a much smaller landscaped area around the fountain, which was enclosed by an iron overlapping hoop fence.

It would be desirable to reconstruct the fence and landscaping as shown in early photographs as a more historically accurate setting for the fountain.

Guidelines

Further investigation (including potentially an archaeological survey) should be undertaken to determine the actual nineteenth century design and layout of landscaping immediately around the Hochgürtel Fountain. Once this has been established, a planting plan should also be prepared, and consideration given to reconstruction of the original layout, perhaps as part of the reconstruction of the South Forecourt and the *parterre* beds.

8.5.13 *Works Depot**Objective*

- To encourage use, development and management that will enable the preservation or restoration of the North Garden to reflect the design created after the conclusion of the 1888 Exhibition (i.e. the c. 1892 design).

Rationale

The exact date of the establishment of the Works Depot in the North Garden is not known, however, it is probably not associated with the restoration of the North Garden during the late nineteenth century. It is understood that the area was historically used as a 'fire yard' area where green debris was burnt off. The privet hedge surrounding the depot covers what appears to be an early cast iron fence.

The depot is of some significance for its associations with the maintenance of the gardens over a long period, however, it is a visually intrusive element, situated within an originally open lawn and blocking views through the North Garden.

It would therefore be desirable to relocate the depot either to another less visually intrusive location within the gardens or offsite.

Guidelines

- Investigate options for relocating the depot. If the depot must be kept within the gardens, the only suitable option is within the enclosed yard of the Curator's Lodge. Otherwise, the depot should be relocated off-site.

8.5.14 *Tennis Courts & Pavilion*

Objectives

- To conserve the design intent and fabric of the Carlton Gardens to its period of primary significance of the Exhibitions Period (1879-c. 1892) and to Federation (1901).
- To encourage use, development and management that will enable the preservation or restoration of the North Garden to c. 1892 (end of the Exhibitions Period) and up to Federation (1901).
- To consider the long-term relocation of the tennis courts and pavilion off-site.

Rationale

The tennis courts and pavilion were not part of the layout of the North Garden when they were restored in c.1892, and were added in 1924. While they are not of primary significance, they do have significance as a long term recreational facility and are a well used resource that is valued by the surrounding community. In this context, and for the foreseeable future, their role in providing local recreation will be maintained and on this basis it is understood that they will remain for the immediate future. However, in the longer term consideration should be given to re-locating the tennis courts to a nearby location off-site to enable this part of the gardens to be restored.

Guidelines

- Retain and maintain as required.
- The need for the tennis courts should be reviewed at regular intervals, and options should be investigated for the longer term relocation of the facility to another location outside of the gardens.

8.5.15 *Half Basketball Court*

Objectives

- To conserve the design intent and fabric of the Carlton Gardens to its period of primary significance of the Exhibitions Period (1879-c. 1892) and to Federation (1901).
- To encourage use, development and management that will enable the preservation or restoration of the North Garden to reflect the design after the conclusion of the 1888 exhibition.

Rationale

The basketball court is of no heritage significance and is an intrusive element in the North Garden. While it does provide a local recreational facility it is not essential that it be located within the gardens

Guidelines

- The basketball court should be considered for removal and the area returned to lawn.

8.5.16 *Toilet Blocks*

Objective

- To provide appropriate public amenities in the gardens.

Rationale

The existing cast iron modular facilities have been provided in line with the City of Melbourne's policy statement on public toilets in parks and replace earlier brick structures previously located in the North and South Gardens.

Although the current toilet facilities are of no historical significance they provide necessary facilities that designed to be safe, hygienic and accessible and are relatively unobtrusive in terms of design and siting.

Guidelines

- Retain and maintain the two existing toilet blocks.

8.6 Vegetation & Soft Landscape

8.6.1 *General*

Objectives

- To conserve the vegetation in its form, structure, landscape character and species, by preservation, restoration or reconstruction where necessary, as an integral part of the historic landscape character of the Carlton Gardens, and to reflect the primary period of significance 1879-c.1892 and up to Federation (1901).
- To reconstruct individual landscape vegetation components and plantings where these will enhance the cultural significance of the gardens.
- To remove vegetation which detract from the cultural significance of the gardens.
- To conserve and manage the vegetation in an environmentally sustainable manner within the constraints of heritage principles and significance.

8.6.2 *Trees: Landscape Character & Management of Tree Stock*

Objectives

- To conserve the form, structure and landscape experience of the tree plantings as an integral part of the historic landscape character of the Carlton Gardens, and improve these factors in degraded areas and where there are declining trees.
- To preserve the distinct and individual landscape character differences produced by differing tree species and structure of plantings in the North and South Gardens.
- To manage the trees according to horticultural and environmental best practice within the constraints of heritage principles and obligations.

Rationale

The trees in the Carlton Gardens are the longest living and most dominant form of vegetation in terms of both visual and physical landscape experience. The visitor's landscape experience is characterised by walking on largely shaded paths and lawns, produced by a high percentage of tree canopy over the site, including the close planting along the perimeter, and the visual repetition of tree trunks set either in rows (produced by the avenues) or lawn. The latter features scattered as well as clump plantings. Green foliage in a range of hues is contrasted by seasonal colour and leaf drop produced by largely deciduous species.

The re-design of the North Garden after the 1888 Exhibition resulted in the relative uniformity of the avenues in this part of the garden as compared with the multi-layered design and of the South Garden, which provides a wider range of extant tree species (both avenue and specimen trees) today. These different patterns of planting produce a significant contrast in landscape character between the two areas. Maintaining historical species selection, by planting 'like-with-like' where possible (assuming 'like' is based on historical evidence) is an important means of maintaining the distinctive landscape characters of the North and South Gardens.

The tree population planted during the period of primary significance is now more than 110 years old and is estimated to need replacement over the next 10-20 years. Replacing individual trees needs to be undertaken within the context of a whole-of-landscape approach for the site.

The *Carlton Gardens Tree Conservation Strategy* (2006) also noted the following

Hand in hand with best practice conservation techniques for existing mature trees, a prioritised and coordinated tree planting program is urgently required to address the decline, and to ensure that the world significance associated with the Melbourne International Exhibition and the significance at the National, State, regional and local level is retained for the city park.¹⁷⁴

The 2006 *Tree Conservation Strategy* additionally noted that the absence of specimen trees in lawn areas of the South Garden has eroded a key component of the original design for the 1880 Exhibition.¹⁷⁵

Guidelines

- Develop a replanting program to replace avenues and specimen trees in a co-ordinated manner across the site, staggered over time, to maintain tree canopy, address health issues, improve planting integrity (e.g. in avenues and other depauperate areas) and minimise visual impact of tree loss (e.g. avenue planting to be undertaken in sections over time, and to be supported by planting in adjacent lawn areas). The program should prioritise (a) significance, (b) landscape contribution, (c) integrity and (d) condition. This should also be consistent with the recommendations of the *Carlton Gardens Tree Conservation Strategy* (2006), including the recommendations for 'high priority' plantings at Tables 4.9 (avenues) and 4.10 (lawn planting) of the Strategy.¹⁷⁶

- Identify trees of no significance, and for their capacity to minimise the visual impact of tree loss elsewhere, and plan for non-replacement as part of replanting program.
- Commence in-fill or 'gaps' planting to avenues and lawn areas where possible, particularly where this will support avenue replanting (e.g. English oak avenue in South Garden, and Melias along east-west parallel to promenade in front of the Exhibition Building).
- In the absence of detailed and/or reliable information to guide works, use archaeology to more accurately identify the location of original tree plantings; this particularly applies to the South Garden.

8.6.3 Trees: Species Selection

Objectives

- To manage the tree species palette in accordance with the nineteenth century design intent and fabric while having regard to best practice present day horticultural practice.
- To conserve specially identified trees which are botanically significant for their rarity or other species-related characteristics.
- To base tree plantings, where possible, on reliable evidence including that provided by historic images.

Note: guidance on tree species and their placement is also provided in the 2006 *Tree Conservation Strategy*.

Rationale

Carlton Gardens contain a wide collection of plants, including conifers, palms, evergreen and deciduous trees, dating from many periods throughout the gardens' history. The elm avenues of *Ulmus procera* and *U. x hollandica* (Dutch elm) are significant as few examples remain world wide due to Dutch elm disease. The Garden contains an uncommon *Harpephyllum caffrum* and the largest recorded in Victoria, *Taxodium distichum*, and what are considered to be outstanding specimens of *Chamaecyparis funebris* and *Ficus macrophylla*. Species of botanical significance do not necessarily date from the nineteenth century.

Guidelines

- Propagate and grow-on individual tree specimens which have been identified as botanically significant, to maintain genetic provenance. These have been identified as: *Acmena ingens* (rarity), and *Harpephyllum caffrum* (rarity and size).
- Propagation of *Taxodium distichum*, *Chamaecyparis funebris*, *Ficus macrophylla*, each of which is noted for their specimen quality in the site, should be considered where market availability of trees of high-quality form and specimen quality is limited or absent.

Ulmus procera and *U. x hollandica*, which are significant due to the loss of trees world-wide from Dutch elm disease, should be managed according to City of Melbourne policy.

The *Carlton Gardens Tree Conservation Strategy* (2006) largely addresses the requirement for a detailed schedule of the tree species, to be used in the future management of the Carlton Gardens. The tree replacement strategy has had regard both for the nineteenth century design intent and fabric as well as present day best practice horticultural practice. The following recommendations also remain valid:

- Original or 'like-with-like' species should be used wherever possible as replacement for significant trees and plantings (replacement of trees of low or no significance does not require the 'like-with-like' approach). Photographs of the 1880s should be used to guide selection and location where possible. Also refer to the analysis contained in the 2006 *Tree Conservation Strategy*.
- The 'like-with-like' approach may not be appropriate with regard to rogue, high risk, or excessive water use tree species. A schedule of appropriate species substitution based on location and role in the garden (e.g. major entrances, high visual impact etc) should be developed for these trees in consultation with key stakeholders such as Heritage Victoria.
- Propagate and grow-on individual tree specimens which have been identified as botanically significant, to maintain genetic provenance. These have been identified as: *Acmena ingens* (rarity), and *Harpephyllum caffrum* (rarity and size). Consultation with Heritage Victoria is advisable for this process.
- Propagation of *Taxodium distichum*, *Chamaecyparis funebris*, *Ficus macrophylla*, each of which is noted for their specimen quality in the site, should be considered where market availability of trees of high-quality form and specimen quality is limited or they are not available.
- *Ulmus procera* and *U. x hollandica*, which are significant due to the loss of trees world-wide from Dutch elm disease, should be managed according to the relevant City of Melbourne Tree Policy.
- Progressively remove or replace trees which are of low or no significance and are intrusive or inappropriately situated. These trees may be progressively replaced with more appropriate species in accordance with the nineteenth century design intent and fabric (based on historical evidence), or not replaced if the position of the tree is inappropriate in the context of the historical design.

8.6.4 *Trees: Management & Environmental Sustainability*

Specific objective

- To manage the vegetation in the Carlton Gardens according to best horticultural practice and in an environmentally sustainable manner.

Rationale

Managing parks and gardens, including their trees, in an environmentally sustainable manner is a priority for all public open space management in Australia. The primary environmental issue for gardens management in Melbourne relates to the long-term drought conditions and projected limitations to water supply for garden irrigation. Management methods to minimise the impact of drought include targeted irrigation (e.g. prioritising irrigation of trees over lawn and including allowing lawn areas to dry out) and mulching, as well as the selection of

drought-resistant species. The first two of these tasks can be undertaken without being detrimental to the longer-term significance of the site; and such methods can be amended in response to future changes in weather and drought levels. Visual impact of these methods should be prioritised to minimise the change to the overall landscape character.

The City of Melbourne has developed specific policies for the management of its parklands in an environmentally sustainable manner.

Guidelines

- Mulching of avenue plantings is acceptable as a drought-management measure. Where appropriate, the mulch could be laid in accordance with footprint of the historic bed layout associated with the avenues in the nineteenth century.
- Mulching of specimen trees should not be undertaken as a general rule in order to maintain the effect of specimen trees set in lawn.
- Targeted irrigation (including allowing some lawn areas to dry out) is acceptable as a drought-management measure. Irrigation should be prioritised for trees according to need, and lawn areas according to visual impact.
- High water-use trees should be reconsidered in the framework of species selection policies elsewhere in this document.
- Pruning should be based on AS 4373 'Pruning of amenity trees'.

8.6.5 *Parterre Beds*

Objectives

- To restore and reconstruct the 1879-80 parterre beds as an integral element of the 'palace-garden' design that enhances the setting of the Royal Exhibition Building.

Rationale

The re-design of the gardens as part of 1880 Exhibition included the development of the formal *parterre* beds that adjoined the South Forecourt. These provide an interface between the South Garden and the Exhibition Building and highlight the main entrance.

The form and layout of the *parterre* beds survived well into the twentieth century. However, incremental changes to the layout and planting scheme, together with reduced maintenance, greatly diminished their appearance and reduced their ability to provide the formal setting originally envisaged. In recognition of this, the c.1879 *parterres* in the South Garden are currently being reinstated by the City of Melbourne, based on historical evidence including archaeological investigation.

Guidelines

The reconstruction/restoration of the *parterre* beds in accordance with the nineteenth century layout is supported as part of the reconstruction of the South Forecourt. This has involved removal of the informally shaped shrub beds occupying three of the original sections. It is also recommended that the works include:

- Archaeological survey.
- Conducting a detailed plant survey of shrub beds prior to any plant removal to determine what should be retained or discarded.
- Developing a schedule of suitable plant material and recommended layout schemes. This should include analysis of records and images, and be based upon the plants historically used during the nineteenth century, but modified to consider present day best practice horticultural considerations such as weed potential, sustainability, seasonal planting and availability. The plant schedule should also recognise that it may not be possible to maintain beds to the standards originally intended because of the increased labour costs and other factors. The objective should therefore be upon recreating the overall form, layout and texture on the basis of historic evidence.

A management plan should be developed to ensure that the integrity of the *parterre* beds is maintained once they have been re-established.

8.6.6 *Planting Beds & Shrubberies*

Objectives

- To restore and reconstruct the historically significant planting beds and shrubs, including the c.1879 scroll garden.

Rationale

The re-design of the Carlton Gardens as part of the 1880 Exhibition included provision for formal planting beds and shrubberies. While most of the North Garden was taken over by temporary annexes for both the 1880 and 1888 exhibitions, they were restored after 1890 apparently in accordance with an 1882 plan, which included garden beds in the north-west area.

The planting beds and shrubberies throughout the gardens have been progressively modified with different management regimes and planting fashions. Many are now undistinguished and of poor quality, and provide only a remnant of more extensive ornamental displays which previously existed throughout the gardens. The layout of some beds has also changed. Most importantly, the attrition of planting beds and shrub has been a natural result of changing microclimate conditions, due to the now-mature tree canopy.

Some new beds have been introduced which are in locations that disrupt the original layout – the ‘Catenary’ garden in the South Garden is an example of this.

Surviving elements of the nineteenth century schemes for the North and South Gardens should be conserved, and it would be desirable to restore and reconstruct degraded or missing elements in order to improve the integrity of the layout. The removal of elements would also assist in enhancing the appearance of the gardens.

Complete recreation of the original planting scheme may not always be achievable or practical. For example, many of the original beds featured sun-loving plants that would no longer survive in the shade created by the now-mature trees.

Guidelines

- Develop a detailed replanting program to reconstruct planting beds and shrubs where appropriate or feasible, in accordance with the nineteenth century design intent and fabric.
- Develop a plant schedule on the basis of historic evidence and having regard to present day management considerations such as availability, weed potential and sustainability. If historic plants are not available or are considered unsuitable then the objective should be for substitute species to maintain the original form and structure of the shrubs and bedding planting.
- Once a suitable planting schedule is developed, the surviving shrub beds should be progressively renovated in accordance with it.
- Where the size or layout of surviving nineteenth century shrub beds have been changed they should be progressively restored to the nineteenth century layout on the basis of historic evidence unless there are practical reasons why this cannot be achieved. For example, the angled beds to the south-west of the Melia Walk should be re-configured to the original (scroll bed) layout parallel to the walk shown on the 1879 plans.
- Review this policy in light of further research.
- The following elements that are of no significance or intrusive should be removed:
 - The shrubberies between the Melia walk and the Exhibition Building. These should be replaced with a reconstruction of the form and layout of the original parterre beds as part of the reconstruction of the South Forecourt (See related policy).
 - The 'Catenary' bed in the South Garden.
 - The 'Peace' Garden in the South Garden.

8.6.7 *Lawns**Objective*

- To maintain the landscape character provided by the lawns and as a setting for specimen trees.

Rationale

Both the original 1854 and later re-design of the Carlton Gardens as part of 1880 Exhibition included lawn areas surrounded by bedding and dotted with specimen trees. The lawn areas are therefore a key element of the nineteenth landscape character of the Carlton Gardens and should be retained. Appropriate lawn species should be identified, taking site conditions and usage into consideration.

Guidelines

- Retain lawn areas, with species appropriate to the context and site, and undertake maintenance and appropriate replacement as required.
- Remove inappropriate beds as described elsewhere in this policy.

8.6.8 West Forecourt Trees

Objective

- To conserve the significant trees situated within the former West Forecourt.
- To determine their future replacement based on further historical research and the West Forecourt reconstruction program.

Rationale

There are several important trees at the Rathdowne Street (west) entrance, including a *Ficus macrophylla* (Moreton Bay Fig), an *Araucaria cunninghamii* (Hoop Pine) and an *Araucaria bidwillii* (Bunya Bunya Pine). These trees were most likely planted in the late nineteenth or early twentieth century and were originally situated at the edge of the West Forecourt. However, the destruction of the forecourt and its replacement with an asphalt car park has severely impacted upon the setting of the trees. Car park asphalt abuts the tree root zones and abuts their trunks. Otherwise, the trees appear to be in good-to-fair condition.

These trees make a significant contribution to the heritage and visual values of the site and they should be carefully managed to secure their long-term contribution to the site.

Guidelines

- Protection of trees during the reconstruction of the West Forecourt is discussed in another section of the report, and the trees would be conserved as part of this work. The trees should be inspected by an arborist and appropriate remedial works carried out as required.

8.7 Movement & Parking

Objective

- To manage exhibition-related parking in a way which does not diminish the historic setting of the Royal Exhibition Building, Exhibition Reserve and Carlton Gardens.

Rationale

Car parking began to be introduced to the Exhibition Reserve by the interwar period and this has resulted in the conversion of the South and West Forecourts to asphalt vehicle-parking and loading areas. With the construction of the underground car park for the Melbourne Museum it is understood that the primary purpose of these areas is to provide parking for users of the Royal Exhibition Building.

While it is recognised that some vehicle parking and loading areas are required to ensure the on-going viability of the Royal Exhibition Building, the car parking areas greatly diminish the setting of the Building and the appearance of the gardens.

It would therefore be desirable to remove car parking from around the perimeter of the Royal Exhibition Building and to investigate alternative car parking locations in order to reduce the visual impact.

Reference is also made to the *Royal Exhibition Building and Exhibition Reserve Master Plan* (Museum Victoria, February 2007), which includes recommendations relating to pedestrian and vehicle movement around the site.

Guidelines

- The viability of removing/relocating vehicle parking from the East, South and West Forecourts should be investigated as part of the proposed reconstruction of these areas to the original nineteenth century layout. (Refer also to Policy 6.4.2 – Forecourts)
- As part of the above investigation, the opportunity to provide an underground car park for users of the Royal Exhibition Building underneath the West Forecourt should be assessed.
- Car parking should be encouraged at the Museum underground car park other than for vehicles that are directly engaged in activities associated with the operation of events or building works.
- Ideally, all entry and exit for loading and unloading operations and associated vehicle movements should be through the East Forecourt at Nicholson Street. Short term vehicle parking associated with these operations may be permitted; however, long term vehicle parking after unloading should not be permitted.
- Use of the South Forecourt for vehicle parking and movement is in conflict with the pedestrian use of this space and the presentation of the Royal Exhibition Building. It should be restricted from the area directly south of the main entrance, and otherwise limited elsewhere in the South Forecourt. Movements should be restricted to a westerly direction.
- Bus parking and bus movements should be limited to the West Forecourt and the western portion of the South Forecourt (west of the building).
- Have regard for the recommendations relating to pedestrian and vehicle movement included in the *Royal Exhibition Building and Exhibition Reserve Master Plan* (Museum Victoria, February 2007).

8.8 Environmental Sustainability

Objective

- To support the long term conservation and maintenance of the Carlton Gardens by encouraging environmentally sustainable management, including retention and recycling of water on site.

Rationale

Although environmental sustainability was perhaps an unknown term in the nineteenth century, the layout for the gardens did include some provision for self-sufficiency with the provision of the ornamental lakes. Recent sustained periods of drought have placed great stress upon the now mature tree population and highlighted the need to ensure that an alternative supply of water is provided and that careful management is carried out in order to ensure that the lifespan of the key landscape elements is not foreshortened.

Environmentally sustainable practices should be pursued far as possible in the context of the heritage significance of the gardens. These should also include the use of appropriate lawn

species, the application of wetting agents such as organic matter and mulch, and decompaction and aeration.

Guidelines

- The potential for harvesting water from the Royal Exhibition Building and Melbourne Museum for use on site for irrigation and as a source of water for the lakes and/or fountains should be investigated.
- Other opportunities for sustainable practices should be investigated as part of the on-going management of the Carlton Gardens (see also tree management).

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103 Hodgkinson, *Structural Assessment of Dome: Royal Exhibition Building, Carlton*. December 2006.

104 By Allan Willingham.

105 By Allom Lovell & Associates.

106 Meredith Gould, 2000, p. 45.

107 Gould, *ibid.*, p. 46.

108 Elizabeth Willis. *The Royal Exhibition Building: A Guide*, p. 11.

109 Meredith Gould, *ibid.*, p. 38.

110 Information proved by A. Hill, City of Melbourne, September 2007.

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- 111 Meredith Gould Architects Pty Ltd in association with Contour Design Aust Pty Ltd, *Carlton Gardens: Tree Conservation Strategy*, 2006, p. 9.
- 112 Some of these trees have been identified in images by City of Melbourne.
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- 116 Meredith Gould Architects Pty Ltd in association with Contour Design Aust Pty Ltd, *Carlton Gardens: Tree Conservation Strategy*, 2006, p. 74.
- 117 Meredith Gould Architects Pty Ltd in association with Contour Design Aust Pty Ltd, *Carlton Gardens: Tree Conservation Strategy*, 2006, p. 102.
- 118 Information provided by City of Melbourne and CMP Steering Committee.
- 119 D Dunstan. *Op cit.* p 91.
- 120 Dunstan, *ibid.*, p. 91.
- 121 Swanson, *op. cit.*, p. 61.
- 122 Willis, *op.cit.*, p. 11.
- 123 www.museum.vic.gov.au/colonial
- 124 Swanson, *op.cit.*, pp. 53-60.
- 125 Information provided by J Hawker, Heritage Victoria.
- 126 G Whitehead. *Op cit.* p 130.
- 127 R Swanson. *Melbourne's Historic Public Gardens: A Management and Conservation Guide.* p 56.
- 128 G Whitehead. *Op cit.* p 21.

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- 129 J S Kerr, *The Conservation Plan.*
- 130 UNESCO World Heritage Convention Website (<http://whc.unesco.org>)
- 131 Peter Watts, *Historic Gardens of Victoria: A Reconnaissance*, 1983, p.51.
- 132 Peter Watts, *Historic Gardens of Victoria: A Reconnaissance*, 1983, p. 164.
- 133 Peter Watts, *Historic Gardens of Victoria: A Reconnaissance*, 1983, p. 165.
- 134 *Melbourne Punch*, September 1880, cited in Watts, p. 172.
- 135 Carlton Gardens Conservation Analysis, John Patrick Pty Ltd.
- 136 This paragraph was sourced from Carlton Gardens Conservation Analysis, John Patrick Pty Ltd,
- 137 For example, Het Loo (Netherlands, c.1693), Schönbrunn (Austria c.1693), Hampton Court Palace (England, 1689), Drottningholm (Sweden, c1680), Peterhof (Russia, 1713) all derive their main landscape design from the French style.
- 138 This section was sourced from Carlton Gardens Conservation Analysis by John Patrick Pty Ltd.

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- 139 Allan Willingham. 'A permanent and extensive Exhibition Building', in David Dunstan (ed.), *Victorian Icon: The Royal Exhibition Building*, Melbourne, Exhibition Building Trustees, Melbourne, 1996, p. 52.
- 140 Graeme Davison. 'The Culture of the International Exhibitions', in David Dunstan, ed., *Victorian Icon: the Royal Exhibition Building*, Melbourne, Exhibition Trustees, Australian Scholarly Publishing, Melbourne, 1996, p. 11-14.
- 141 'High Victorian' is used here in its ecclesiological and visual sense rather than as a chronological term. The sensibility is explored in George L Hersey's *High Victorian Architecture*, Johns Hopkins, Baltimore, 1974.
- 142 Willingham, Allan, 'A permanent and extensive Exhibition Building', p. 54.
- 143 Willingham, Allan, 'A permanent and extensive Exhibition Building', p. 54.
- 144 Pevsner discusses the Florentine 'proto-renaissance' in *An Outline of European Architecture*, Penguin, Harmondsworth, 1943 ff., p. 178 (1970 edition).
- 145 As by Nikolaus Pevsner in *An Outline of European Architecture*, p. 178 (1970 edition).
- 146 The colourist sensibility at this time has been seen as stemming from the multiple, graded pastels used in Owen Jones' *The Grammar of Ornament*, London, 1856, reprinted by van Nostrand Reinhold, New York, 1982. Suzanne Forge makes this point in *Victorian Splendour: Australian Interior Decoration 1837-1901*, Oxford, Melbourne, 1981, p. 11-13. Jones' systems came in the context of other theorizations on colour, in both France and Britain.
- 147 The Reed and Barnes buildings of this period are all illustrated and discussed in George Tibbits' Part 1 of Philip Goad (ed., contrib.) *Bates Smart: 150 years of Australian Architecture*, Thames and Hudson, Melbourne, 2004.
- 148 See Tibbits/Goad, p. 39 (Menzies Hotel), 49 (Trades Hall), 52-3 (Eastern Market).
- 149 This was first discussed at length in Hitchcock's *Architecture* (1957) and again in Watkin's *Western Architecture*, p. 412-422.
- 150 Discussed by Wolfgang Friebe, *Buildings of the World Exhibitions*, Edition Leipzig, 1985, p. 56-61.
- 151 Reed was still in England at the time of the Great Exhibition; he did not move to Melbourne until 1853. See Willingham, p. 51. Willingham notes that Reed saw Fowke's 1862 Exhibition building and the relocated Crystal Palace when he visited London in 1862. See Allan Willingham, 'A Permanent and Extensive Exhibition Building', in Dunstan, *Victorian Icon*, p. 53.
- 152 See Friebe, *Buildings of the World Exhibitions*, Edition Leipzig, 1985, p. 36-7, 57.
- 153 Including Garnier's Paris Opera of 1861-74. St Peter's Dome was designed by Michelangelo and constructed between 1588 and 1593, supervised by Giacomo della Porta. Dating by Watkin, *Western Architecture*, p. 198.
- 154 Allan Willingham, 'A permanent and extensive Exhibition Building', p. 53.
- 155 Conrad Hamann, 'Melbourne; the Architectural Context', in *Apollo*, 32, 1, March 1983.
- 156 Illustrated in Wolfgang Friebe, *Buildings of the World Exhibitions*, Edition Leipzig, 1985, p. 77.
- 157 Illustrated in Wolfgang Friebe, *Buildings of the World Exhibitions*, Edition Leipzig, 1985, p. 78.
- 158 Graeme Davison, 'The Culture of the International Exhibitions', in Dunstan, p. 11.
- 159 Australian Heritage Places Inventory, identifier 1757.

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- 160 Australian Heritage Places Inventory, identifier 102506.
- 161 For example, see <http://www.bl.uk/collections/westeuropean/frenchexhibitions.html> on the extent of the sites for Paris exhibitions in 1855 and 1867.
- 162 Government of Australia *Nomination*, p. 9.
- 163 Government of Australia *Nomination*, p. 9.
- 164 Government of Australia, *Nomination*, p. 12.
- 165 Carlton Gardens Conservation Analysis, John Patrick Pty Ltd, p. 62.
- 166 Peter Watts, *Historic Gardens of Victoria: A Reconnaissance*, 1983, p. 43.
- 167 Place Id 105143; Place File no. 2/11/033/0235.
- 168 Information taken from the Department of Environment and Water Resources website.
- 169 The Heritage Victoria citation and registration documentation includes a permit policy and suite of permit exemptions for the Royal Exhibition Building and Carlton Gardens.

Chapter 7

- 170 *The Leader Supplement*. 11 May, 1901. Illustration 8.

Chapter 8

- 171 Information provided by City of Melbourne, September 2007.
- 172 J Eastwood, 'John Woods (1822-1892) in *Australian Dictionary of Biography*, v.6 1851-1890, p. 434.
- 173 D Dunstan, *Victorian Icon*, p.151.
- 174 Gould, 2006, p. 8.
- 175 Gould, 2006, p. 51.
- 176 Gould, 2006, p. 54.